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Neuromarketing

Selection of articles





The three brains: The reptilian always wins by Dr. G. Clotaire Rapaille

I would like to share with you my proven theory concerning the three brains.

The **Three Brain Theory** is something absolutely fantastic. It is a new way to look at why people do what they do, how they do it, why they do it, at different levels of interpretation of their behavior, and what they're going to say about it. Once you understand the 3 brain theory it will change your life and the way you look at advertising and product management, leadership, reward, recognition, loyalty.

The **three brains** are:

- The 1st brain is the REPTILIAN brain. We are born with it. It is not influenced by culture or personal history. It deals with survival and reproduction (growth). The Reptilian represents the center for instinctive reflexes, primitive impulses, sex and violence. We know from history that the Reptilian brain always wins. In order to be successful, one needs a reptilian hot button that will trigger the survival and reproduction response inside of the customer.
- The 2nd brain is the LIMBIC brain, acquired during the beginning of human life (0-5) and is in relationship with the mother. This is the center of emotion, representing tensions, emotions, feelings and contradictions. Emotions are complex. We love and hate at the same time. This brain controls our logic of emotions.
- The 3rd brain is the CORTEX, usually in place around 7, and the center of rational logical thinking. The Cortex is the logic tool that we use to look at the world. Science, logic, control, numbers, statistics, money, and intellectual alibi are examples of the cortex.

Of course, to function and be happy we need harmony between the three brains. Some one who would be very intelligent, but with a very disturbed emotional life, would not be able to function or be happy.

The Reptilian Brain

The most important part of the brain is the Reptilian, meaning like "reptile." Why do we call it the reptilian brain?

First of all, it looks like a reptile. Within the embryo, even before actual flesh and blood, it already has a serpentine-like quality to it.

Second, we might have this in common with a reptile. If evolution can be believed, it appears that we were all once reptiles. And, because of this evolution, we still have this part - this reptilian - aspect of the brain. We were born with it - it is not acquired, it is something inherited, congenital.

Because we have this reptilian brain, we are programmed for two major things:

- Survival
- Reproduction

These key elements are absolutely crucial and fundamental in understanding the survival of the species. If we can not survive and reproduce, it would be the end of our species.

What does reproduction mean? It means that instinctively, we know what to do. The word "instinct" is

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know what the priority is. The second element is, reproduction. It might sound very surprising, but beauty is a reptilian dimension.

Let me explain: Beautiful means that my genes, combined with the genes of someone from the opposite sex, have a better chance to survive. If I am in a country populated by Eskimos, a beautiful woman is going to be very round and overweight and tough. Why? Because she has a better chance at surviving through the harsh winters and brutal living conditions. So, if I combine my genes with hers, my children will have a better chance at survival. This notion of beauty can be understood with the reptilian brain. Unconsciously, we are programmed to be attracted to people that permit our genes to survive.

The Limbic Brain

The second brain is the limbic brain. The limbic is the emotional brain. Emotions have dimension that we have a hard time understanding. According to the American culture, as we know, men have more difficulties with emotions than women. In many ways, there is a feminine and masculine approach to emotions. What is this brain?

Emotions are never simple - they are always contradictory.

It's the same between husbands and wives, friends, this dimension is very complex. When customers tell you they love you, is it good? Well, we think it is. We want people to love us. What if they love your products and never buy them, is it good? Would you rather have them hate your products and buy them all the time? This is not simple or logical, it is emotional. Even if it is emotional, there is logic. I call this the "Logic of Emotion." One step at a time, a bit like seduction, you follow a critical path. You have to do one thing at a time. This order of things varies from culture to culture. What is fascinating is that all of this is imprinted, acquired.

If I go back to the Reptilian brain - in which we are born with it - the Limbic brain is acquired. It is merely the relationship with the mother that creates a shape, a structure from 0 to around 5 for this brain. Because of this relationship with the mother, this emotional dimension is very feminine. In most cultures, the father is outside seeking food and providing for his family. The mother, however, is a continuum of the womb in some ways. Going back to biology, we all have one thing in common: We all come from a woman. Our first experience of "inside" is inside a woman. Then we're still attached to the mother. Then we still have her hugging us, we might go a bit further but we come back to be breast fed, so it's like being inside a circle, we went outside but we're trying to get in contact with the circle again. Through that, we have warmth love roundness which are absolutely key. It's very rare to experience that with the father. The father is always absent, outside, doing other things. That's why this emotional brain has a strong feminine side.

The Cortex Brain

The third brain is the Cortex and it is mainly intellectual.

This part of the brain is not in place before we are seven. Before seven, children do not have the conservation of quantity. Take two identical balls of clay and ask the child: "Are they same?" The child will say: "Yes." Now, turn one into a snake and ask the child: "Is there more quantity now?" If the child is less than seven, he does not have the mental tools needed in understanding that the shape of the clay did not change in quantity, but rather in shape. Ask the same question to a child older than seven and they will ask you: "Do you think I'm dumb or something?"

Everything imprinted at an early age is imprinted before the intellectual dimension, and is a lot more powerful. Hence, the message, "the reptilian always wins." What is the cortex all about? The cortex is about trying to understand and make rational choices and also deals with numbers, verification, and order (which is not very natural).

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If we now try to understand the *connection between the 3 brains*:

- The reptilian is very quick, reflex
- The limbic is energy, a lot of energy, emotions (we know there is no imprint in the brain without emotions)
- The cortex is control

I would like to go back to the notion of imprinting. It is a key element during the creation in our minds - the cultural mental structures we are going to use again and again. I call those mental highways. We create connections in the brain that we will use for the rest of our lives.

Your very first experiences as a child are strongly imprinted in the reptilian brain as it is the only part of the brain that is really active at the time. Our program is already there. We know that "inside" means "mother;" we know that warmth is important to survive; that we have to breathe at the reptilian level. If the program doesn't work, we are dead.

The cortex, is supposed to bring you the rational dimension to help you have more chances to survive and to reproduce. The problem is that it goes too far into the control of the reptilian, so we lose out on spontaneity. When people say "give me a good reason to love you," do mothers have a good reason to love their children? They just do.

This is reptilian, and you don't need a reason.

When the reptilian is up against the cortex, the reptilian always wins. Reality and numbers don't matter. If you do not have a reptilian dimension you'll never win. Understanding the reptilian dimension is absolutely crucial. Every communication strategy should have a reptilian, limbic and a cortex aspect.

Dr. G. Clotilde Rapaille is an internationally known expert in Archetype Discoveries and Creativity. His unique approach to marketing combines a psychiatrist's depth of analysis with a businessman's attention to practical concerns. He has written more than ten books on these topics. One of his books, Creative Communication, has become the standard reference for the French advertising industry. He is a sought-after lecturer on creativity and communication.

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Pushing the Buy Button *by Potay Parapiboon*

"Do you prefer Pepsi or Coke?" used to be the big question when we were growing up: as kids, we fought for our favorite brand, claiming that Pepsi was too sweet or Coke was too sparkling. Many of us, including myself, grew tired of this never-ending debate: "They taste the same, who cares?"

Doctor Samuel McClure at the Baylor College of Medicine cares. In October 2004, McClure and fellow neurobiologists performed a blind-taste test, investigating how the brains of 67 subjects responded to Pepsi and Coke. Observing subjects' brains using functional Magnetic Resonance Imaging (fMRI), the researchers found that the two soft drinks lit up the brain's reward system, and the subjects were split in half as to which drink they preferred. But when the subjects heard the names of the brands in advance, the drinks activated other parts of the brain--ones that control the sense of self (the ventral putamen and the medial prefrontal cortex). Three out of four said they preferred Coke.

Damon Tomlin, another Baylor neurobiologist, believes that what causes this difference between the two chemically similar drinks is marketing. Coke has long promoted its brand through public events. The first corporate sponsor to lend its name to the modern Olympic Games (in 1928), it initiated the red-and-white version of Santa Claus to promote its sales during the Great Depression and even gave free cola to U.S. soldiers during World War II.

First published in *Neuron*, McClure's study was a forerunner in exploring how cultural schemes penetrate human brains, shape personal preferences, and influence behaviors. It stirred debates among neurobiologists, marketers, and those who were afraid that fMRI technology would enable businesses to discover and push the so-called "buy button" in the human brain.

Finding the Buy Button: What is Neuromarketing?

Neuromarketing is an emerging field that applies medical technologies such as the fMRI to scan the brains of test subjects as they consume particular products or look at advertisements. Neuromarketers aim to discover what kinds of stimuli trigger neural responses. Information from neuromarketing research is used to provide deeper insight into the human brain for marketing purposes, to make more effective advertising, or to improve brand loyalty campaigns.

The introduction of the fMRI in the 1980s enabled scientists to observe the human brain at work. When we perform a particular task or receive a stimulus, certain regions of our brain are activated. Different levels of activity or magnitudes of blood oxygenation have distinct magnetic properties. The fMRI utilizes these differences in magnetic response to show us exactly which parts of the brain are functioning; this data can then be compared to baseline levels to determine the induced activation. The technique is called BOLD (Blood Oxygen Level Dependent) fMRI and has been used most frequently in cognitive neuroscience research.

The fMRI apparatus is a large, donut-shaped magnet that detects changes in electromagnetic fields within the ring. In a typical experiment, a subject lies inside the donut, does nothing for thirty seconds, performs a task, and then rests for another thirty seconds. Researchers operating the fMRI compare the signal during the task to the signal when the subject is at rest. Regions with strong signals are often responsible for processing that particular task.



"The fMRI really opens the black box [of the brain]," says Joy Hirsch, the director of the Functional Magnetic Resonance Imaging Research Center at Columbia University. Initially, it was only used for spotting injuries or malfunctions in patients suffering from psychiatric disorders. Recently, however, researchers have found previously unforeseen applications such as neuromarketing. Some large companies have taken the use of the fMRI a step further, establishing their own pilot fMRI studies for neuromarketing research.

fMRI in Full Force: Recent Studies

The prominent carmaker Daimler-Chrysler discovered that reward centers in male subjects' brains responded more distinctly to sportier models. Interestingly, in this study, the images of cars also activated the region in the brain that recognizes faces, perhaps explaining why some people like identifying themselves with their cars. Meanwhile, Lieberman Research Worldwide, a marketing firm in Los Angeles, is working with Caltech neurobiologist Steven Quartz to provide neuromarketing services to Hollywood studios. In one study, Quartz analyzed the fMRI brain images of the audiences as they viewed movie trailers to see which ones created the most brain buzz. He discovered that the orbitofrontal cortex (a part of the prefrontal cortex) was associated with liking or anticipation.

In 2001, BrightHouse, a marketing consultant company, established the Neurostrategies Group, which aimed to "unlock the consumer mind." Conducting experiments with neuroscientists at Emory University, the group has already provided services to the Metropolitan Museum of Art in New York, Home Depot, Hitachi, and Georgia-Pacific. According to Justine Meaux, the company's director of research, BrightHouse's Neurostrategies Group helps businesses apply neuroscience in marketing, brain development, and product innovation.

Jordan Grafman, who heads the Cognitive Neuroscience Section of the National Institute of Neurological Disorders & Stroke, argues that marketers benefit from understanding consumers' brains. He suggests in Forbes Magazine that "there may be a certain combination of pitches that companies can use to appeal to the amygdala and prefrontal cortex."

Is Neuromarketing Ethically Acceptable?

Neuromarketing, unsurprisingly, has many critics. Most of them view efforts to understand consumer behavior through fMRI studies as an attempt to manipulate consumers. One active consumer watchdog group, Commercial Alert, highlights a potentially significant ethical problem associated with neuromarketing. The group worries that certain diseases, such as obesity, type 2 diabetes, alcoholism, eating disorders, and smoking-related illnesses, will become more prevalent if producers of junk food, alcohol, and tobacco use the fMRI as a weapon to lure consumers, especially children. In light of current examples of youth targeting from alcohol advertisements during the Super Bowl to complimentary toys at fast food restaurants, groups like Commercial Alert worry that greater insight into the brain's response will only make such appeals more effective.

The ongoing debate about neuromarketing is not centered upon the topic of public health alone. Neuromarketing, like human cloning or embryonic stem

In December 2003, Commercial Alert and prominent psychology experts sent a letter to Emory University President James Wagner, requesting that Emory stop conducting neuromarketing experiments. They declared that "it is hard to see how Emory's neuromarketing research meets the ethical standards for experimentation on human subjects." In the letter, the group stated that the University was founded by the Methodist Church in 1836 upon a core of ethical and religious values for the improvement of human well-being. The Commercial Alert group accused Emory University of rejecting its own declaration by applying medical knowledge and technology to manipulate people for non-medical purposes.

Stanford neurobiologist Donald Kennedy, former head of the Food & Drug Administration and current editor-in-chief of Science magazine, is also concerned about the ethics of brain research studies, and has urged researchers to collect brain data more carefully. In 2003, he told the Society for Neuroscience, "Far more than our genomes, our brains are us, marking out the special character of our personal capacities, emotions, and convictions...As to my brainome, I don't want anyone to know it for any purpose whatsoever."

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Can Neuromarketing Really be So Powerful?

While neuroscientists, marketers, and consumer watchdogs debate whether or not the fMRI should be allowed for marketing, some scientists regard neuromarketing as nothing more than obsession with linking subregions in the brain with personal preference.

"One limitation of fMRI today is that most neuromarketing studies are based on small numbers of patients whose results are averaged," claims Joan Hamilton, a prominent columnist of the Business Week. Because there have been no large-scale neuromarketing studies, she doubts the effectiveness of marketing strategies that companies could make: "there might not be enough of a data repository on how most normal brains behave to say what any individual scan means."

In addition to the lack of extensive research, the limitation of the fMRI machine itself makes some neuroscientists think that neuromarketing is not as powerful as one might expect. Despite stating that the fMRI can open the "black box" of the brain, Hirsh admits that the fMRI "falls short when we want to ask about more detailed brain processes. We're not learning that much about how neurons are doing local computing."

According to Richard Robinson, a science writer of the Public Library of Science, the caveat about fMRI that some neuroimagers stress is that a voxel, the basic unit of computed tomography represented as a pixel, has far from the resolution required to image a neuron. There are an estimated 100 billion neurons in the brain, so at best, an fMRI is signaling blood flow changes of tens of thousands of neurons. While resolution will improve over time, it seems unlikely that the fMRI will detect the activity of individual neurons; thus, its ability to dissect the exact structure of thought is congenitally limited.

What Will the Role of Neuromarketing be in the Future?

With marketers eager to edge out their competition, and critics concerned about advertising's affect on the nation's health, the debate on neuromarketing is unlikely to end soon. And although the conclusion of this debate may remain elusive, the recent research signals an increasing role of neuromarketing in consumers' lives in the near future. Perhaps, in your kids' generation, the debate between Coke and Pepsi may be outdated. Your kids might simply respond, "I don't know, ask the fMRI."

Potay Parapiboon is a sophomore interested in Economics and Psychology. In addition to science writing, she enjoys playing the piano, swimming, and painting.

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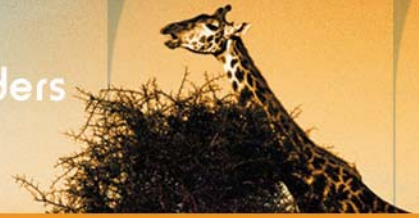
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Lovemarks, the future beyond brands by Kevin Roberts

Kevin Roberts, the CEO of Saatchi and Saatchi Worldwide and the author of *Lovemarks, the Future Beyond Brands*, claims to have found the formula to turn almost any product into an object of devotion. His big idea is the "lovemark" -- a brand for which the consumer has "loyalty beyond reason." In this interview, he talks about how the consumer has moved from products to experiences, the power of brands in a market where, thanks to the Internet, the consumer will soon have full control, and he cites the brands that have made an emotional connection to consumers and why this is so important: "The goal of any marketing manager should be to create loyalty beyond reason for their product. ... You want lifetime customers, and you want them to have a love affair with you so that no matter what Wal-Mart is offering cheaper, they will stay with you and they will pay a premium."

Let's talk about consumer brands, product brands. What is their situation today?

Brands are dead, I think. We've seen this incredible journey that started off years ago with products. Products were invented to supply a benefit, a functional attribute to make you feel better. They morphed very quickly into trademarks, which is all about protection: Protect the manufacturer; protect the consumer. And then in the '30s Neil McElroy at P&G [Procter & Gamble] invented brands. And what were brands? They were based on what I call "ER words": whiter, brighter, cleaner, stronger, fitter. Watch any commercials on American TV and you'll see these words come up in the first three seconds, hammered remorselessly into your brain. But what's happened now is everybody's doing it. Everything works now: French fries taste crisp; coffee's hot; beer tastes good -- unless you live in America, and then you've got to live with what you get. But all these things are table stakes. So you're seeing the commodification of brands, just not enough.

How do you go beyond the brand?

You have to really dig in to emotional connections with consumers. The rational side of life isn't enough. We've got too much information. We do not live in the information age anymore, nor do we live in the age of knowledge. We've gone hurtling past that. Once everybody has information and knowledge, it's no longer a competitive advantage. We live now in the age of the idea. What consumers want now is an emotional connection. They want to be able to connect with what's behind the brand, what's behind the promise. They're not going to buy simply rational. You feel the world through your senses, the five senses, and that's what's next. The brands that can move to that emotional level, that can create loyalty beyond reason, are going to be the brands where premium profits lie.

If you read some of the literature, you see that people are struggling and not knowing where to go next. So there's antiglobalization, anti-brands. It's very easy to be anti something. It's very tough to be pro something and to build. So I think we're trying to develop with Lovemarks a way forward, not just an anti, "we don't think this is going to work" kind of approach.

What is a Lovemark?

A Lovemark is a brand that has created loyalty beyond reason; it's infused with mystery, sensuality and intimacy, and that you recognize immediately as having some kind of iconic place in your heart. And I'll give you two personal stories of mine. Maybe eight weeks ago now, I was in Seattle talking to 3,000 college professors -- not a very stimulating kind of way to spend the day. And I went to the Adidas concept



store in Seattle. I didn't need anything, nothing. Eight hundred and eighty dollars later and four bags later, I staggered out of the Adidas store, and I felt great, because I love Adidas and I always have. There's no reason for it. It's beyond reason. I didn't need anything in these bags. I bought stuff for my wife, for my kids, for me. I had no guilt, and I had no sense of "You stupid whatever, you just dropped 880 bucks." I didn't care; I felt great. I have loyalty beyond reason to Adidas, largely because of their heritage, their authenticity. If I try to rationalize how I've developed this -- as I was growing up playing rugby, Adidas were the best rugby boots -- but there's no reason really. I don't know why. They commune with me.

Next example for me. I live in Tribeca, right, in New York. It's a very kind of groovy, hip area, or at least we like to think it is. Everybody wears black T-shirts, and everybody goes out late at night. If you leave the office at 7:00, 8:00 on a Friday night and you go into a bar in Tribeca and you carry with you your IBM ThinkPad or your Dell computer or whatever, you will leave that bar alone. If, on the other hand, you walk in there with an iPod ... or with an iBook, man, you'll be part of the crowd, because Steve Jobs has made Apple a Lovemark. There is no reason why Apple should exist in our world, right? But we have got seven iPods in our family. All the kids have got them; we're all iTunes-mad. We've all been loyal to Mac all through the winters of discontent. And there is no reason for that whatsoever. They charge a premium versus Dell, versus everybody. I mean, hell, they don't even have Microsoft Windows. But it doesn't matter; it's a Lovemark. It's full of mystery and very sensual when you hold an iPod. I remember when the first iMac came out, that round, curved shape on your desk, [it was] amazing, full of sensuality.

And flavor.

And flavor. You remember how they launched it? Chiat/Day, best advertising campaign of whenever it was, 2001 or 2002. They just had those five flavors up there with one word underneath it, and that word was "Yum." How can you put "Yum" into a computer? But he did.

Is commodification of brands the landscape today?

You see a landscape where the power shift is enormous. It has moved from manufacturers, where we held power until probably the '80s, to retailers. We now live in a Wal-Mart world. But that's all about to change. Power is about to go completely to the consumer. The Internet's been the most fantastic thing for consumers, because it has moved power away from manufacturers, away from distributors, away from retailers, into the hands of the consumer. There is now no place to hide. The consumer can find everything she wants about you. You've got to be true, authentic, open, and you've got to connect with her.

Remember, we're living in the attention economy. You are bombarded with messages left, right and center. Wherever you go, you're surrounded by brands and media. You've got about three seconds to connect with a consumer emotionally and then to interest her. And that's what we're trying to do with Lovemarks: We're trying to entertain, interest and bond.

Do you think most advertisers understand the stakes today?

I think a lot of companies are struggling to figure it out. And they have certainly started to embrace the idea that retailers have more power than they thought. Procter & Gamble believes the consumer is boss. Toyota understand that the consumer is at the heart of everything that they do. General Mills believe that the consumer sits at the head of their table. So I think that the enlightened leading companies are getting it. What they're now struggling with is, how do we affect that bond? The media landscape's changing; context is changing; content's changing. What's the role of television? What's the role of the Internet? What's the role of in-store? All these questions are now being asked.

I think what transcends this, though, is that the way you relate to a consumer has to change. You can no longer talk at her or "educate" her or yell at her. If you look at most of the television advertising in the U.S., you wouldn't want to see any of it again. It's junk, right? It treats the housewife as a moron, or it tries to entice the teenagers in a very manipulative way. I find it very manipulative.

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What you've got to do now, I think, is to find empathy, not with the consumers as they used to be or as you'd like them to be, but with consumers as they truly are. And you won't find that out by endless focus groups, because people don't tell the truth in focus groups; they're not themselves. You've got to go in home. You've got to understand not what they say or what they do, but how they feel. So I think that's what big companies wrestle with, because they hire a lot of marketing people who are by nature rational, left-brain, analytical people, with MBAs and so on. We need to be getting more anthropologists and sociologists and psychologists involved in trying to find out where the consumer's heading.

Does the consumer know she's boss?

Oh, absolutely, yeah, the consumer is now in total control. She's going to decide when she buys, what she buys, where she buys, how she buys. They're so empowered at every age. They are not cynical. They are completely empowered; they're autonomous. You talk to kids 14, 15, 16; they know who they are. You talk to men now as well; they are much more certain in terms of what they're buying and why they're buying.

Just look at the car business. Used to be the most traumatic experience for anybody to buy a car -- you know, go to the dealership, this guy is going to be all overpowering you and frightening, and it was a terrible experience. Now 95 percent of consumers spend three or four days on the Internet; they shop around. They do these great interactive sites, for instance, looking at a Toyota or a Lexus. They go and look at everything: the colors, the prices, do price checks. Then all they do at the dealership is drive a car. All the fear is gone, and all the control is passed over to the consumer. It's a good thing.

You see this as an opportunity.

Absolutely. If you can get in sync with the consumer, this is a great, terrific opportunity for you now.

How do you find emotional information?

You've got to dig deep and go into homes, and you've got to have people who are curious, who are really interested and who can get on with the consumer and can really understand them, can predict, can interpret -- not just a lot of quant[itative] stuff. And you've got to be able to figure out how do you feel what they're thinking, rather than how do you enumerate it?

Do you think the "housewife" is gone?

I think she's been gone for about 30 years, and I don't think she would ever have recognized herself now. We've moved from brands into experiences, right? So you don't buy a washing powder anymore. Look at Tide, for instance. In the U.S., Tide's no longer a laundry detergent; it's not about getting clothes clean anymore. All detergents get your clothes clean. Tide's about a much deeper thing than that: It's an enabler; it's a liberator. I guess you could think about moving Tide from the heart of the laundry to the heart of the family, because if a lady today in her busy life can send her kids, her husband, the rest of her family out into the world wearing the right clothes, clothes that look good, that last for a long time, then Tide's played a role in family harmony, not just in washday.

But Cheer and All will play the same roles.

Oh, absolutely, yeah, completely. I think that brands' role is not based on their product performance at all. It's based on that mysterious emotional connection that they have with the consumer. One of the grooviest things that happened to me, I was in a recording studio once, and Neil Young walked in, and he was wearing a singlet with the Tide logo on it. Now, Neil Young doesn't do any commercial stuff at all; he was wearing this because it was an iconic symbol, I think, of America and American family life. Well, he wouldn't be wearing Cheer or another brand, you know what I'm saying? So you have this mysterious connection, which is a great opportunity for us. I think Tide is about a washday miracle. Tide works wonders every day by doing things, small things, that absolutely make a difference.

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What's the importance of this emotional connection to a brand?

The goal of any marketing manager should be to create loyalty beyond reason for their product, to create loyalty beyond reason, because that means you can appeal to heavy users forever. You make all your money with your heavy, committed users, not through new users. Toyota makes its money by selling to people throughout the range, from a Scion through to a Prius to a Lexus -- customers for life. You want lifetime customers, and you want them to have a love affair with you so that no matter what the competition do, no matter what Wal-Mart is offering cheaper, they will stay with you and they will pay a premium, just as you will stay with your wife or your husband over 30 years because you have towards them loyalty beyond reason, something bigger than a product attribute, bigger than a brand benefit, OK? That's the role of marketing.

The deepest emotion of all is love. It's not trust, it's not respect; these are table stakes. You need those, so you need to trust and respect your brand. You've got to have fantastic performance. But what will ultimately differentiate Nike, Adidas and Reebok is not their performance, and it's not their athletes; it is the emotional connection they can build.

I'll give you an example: Nike. Nike started life as a product -- a lighter running shoe. [Bill] Bowerman introduced that at the University of Oregon versus Adidas. And so athletes, Steve Prefontaine and these guys, frankly ran faster. It soon turned into a trademark because they put the swoosh all over it, and then it turned into a brand with great advertising from Wieden & Kennedy and "Just do it." Some of the best advertising I've ever seen.

And then one act with Nike turned this into a Lovemark, an emotional connection, and that was Michael Jordan. He single-handedly took Nike from being a brand to being a Lovemark. He took the price of Nikes from \$70 to \$200. People didn't care anymore; you had loyalty beyond reason. And Michael retired, and then all this Asian sweatshop drama came into play, and the love ebbed. So probably today Nike is a very powerful brand, but it hasn't yet found the next emotional connection after Jordan.

You've got to keep it up to stay a Lovemark.

One of the important things about a Lovemark is that it has to be full of mystery. So when we watched Mike, we knew we weren't going to be Michael Jordan, but we wanted to be like him. There was mystery in it: How did he do this? What about all these crazy things they have in their shoes? What is this stuff inside there? Most brand managers are obsessed with explaining their product in the minutest detail and nobody could care less, because once you know everything there is to know and there's nothing left, who cares anymore? I mean, even Einstein said that, that the more you know, the less interesting something becomes, right? Most brands and marketers overload information, and that's not what they want.

If you have a boyfriend or a girlfriend and they wear the same clothes every night, and they eat the same food and they respond the same way, the relationship gets boring pretty quickly. There's got to be mystery. So you've got to be constantly innovating; you've got to be constantly entertaining, constantly stimulating, not just through product innovation. I think the marketing innovation in the world today has gone to sleep. All the marketers do now [is] wait for incremental initiatives on the product side, and they've given up the great marketing ideas in the past.

So you think mystery beats cynicism.

Absolutely. What makes a superbrand? What does create loyalty beyond reason? It's three things: It's mystery, sensuality and intimacy. Lots of brands operate on intimacy -- Pampers, Olay and so on -- but very few operate on sensuality. I'll give you an example: Lexus. We work for Lexus. It's the biggest selling luxury car in the United States. It was introduced at a time when the idea of a Japanese luxury car was an oxymoron. But it outsells BMW, Mercedes, Audi, Porsche and all these guys. It's fantastic, the relentless pursuit of perfection, performs beautifully. The experience is amazing. But there's still opportunities. When you are lucky enough to buy your first new Lexus and you open that door and you breathe in, you smell that great new car smell of leather. If you're a try-hard yuppie and you've made the mistake of buying a BMW and you open that door and

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smell, what do you smell? You smell leather. What should happen when you open a Lexus is it should promise her anything but give her Lexus No. 5. There should be a fantastic personalized scent unique to Lexus because our memory holds scent. When you turn on the stereo in a Lexus, it's a Mark Levinson stereo. It's the best stereo in any luxury car. But a radio station will come on. What should come on is a preprogrammed -- your 100 classic tracks that we've already asked you about on the Internet the day before you bought the car. We all have a soundtrack to our lives, and Lexus should own that. So there's masses of opportunities for every brand to be operating on all senses.

Is there room for big ideas today?

I think it's the best opportunity of all right now, because everyone is totally immersed in communications. We are very fast response units. We don't need 30 seconds or 60 seconds to understand something now. We eliminate dross like that -- three seconds, boom, don't buy that, don't buy that, don't pay attention to this, poof. So where there is an idea, where there is an emotional connection, it shines through like a beacon.

Are people awake enough to be shocked by a big idea in advertising?

Not shocked. We don't want to shock them -- we want to embrace them; we want to love them; we want to lead them into it. We want to entertain them, to stimulate them, to bring them in mysteriously.

We see the world through our senses, and then the brain kicks in. That's how neurology works; they tell you that you first feel an experience. So great Lovemark advertising connects that way before the brain kicks in. Most brand managers want you to get the product up front, the claim up front, the benefit up front, the demonstration up front. And immediately consumers will say boof, that's a shampoo commercial, it's going to show shiny hair, I don't care, boom, I've gone.

Before I've made a conscious decision.

Absolutely. No question about it. It's what the French call a *coup de foudre*, a thunderbolt. It's like a love at first sight. You have that feeling: "Wow! I'm interested now." And then you can go back to the Net and you can find out as much information as you want.

It's going to happen in two places. First is television. There is a strong point of view out there that television is dead. Nothing could be further away from the truth. Television will be the most powerful medium for at least the next 20 years, in America and in the rest of the world. In America, first of all, everybody's got five. So everybody's got one -- every kid's got one; they've all got their own.

Secondly, everybody knows how to use one. Nobody I've met can use a TiVo. Everybody talks about it; nobody's got a clue how to use it. They can't even use their VCR. But everybody can use the TV. It's like turning a light on. And third, television is that one great medium that gives you fantastic visualization. Most marketing companies and brand groups think it's all in the copy and all in the writing. We don't get messages like that. We get them with our eyes primarily. We love visual media, and television is a fantastic visual [medium], and getting better and better. Once you've seen plasma, you will never go back to any other screen, because it's a fantastic thing.

The other reason why TV will be so dominant in advertising is that the growth of advertising will come from China, India, Mexico, Brazil and Russia. That's where the growth's going to be in the next decade. And all those are TV-dominated markets for the next 20 years. So the idea that the 30-second commercial or that TV's dead, I believe is completely fallacious.

The second most important medium, in my view, is the store. If you go into a Wal-Mart now, the average amount of time to shop in Wal-Mart [is] 19 minutes. Wal-Mart are totally, totally obsessed with "Let's make that 20 minutes, or 21 minutes," because that's where the business is going to be. And the only way you will do that is not through lower prices. The prices are already very low. Not through a bigger range. They're going to do it through having an experience in the store. You've got to make the store a theater of dreams. It's got to be

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full of mystery, full of sensuality and full of intimacy. Just like great advertising. Most companies, most agencies are nowhere in-store. They're still doing old-fashioned retail promotions and price-offs and bonus packs and on-packs and all this kind of stuff, frankly.

Then, over and above that, you have to get the Web site looking fantastic. You'll have more interactive TV opportunities. Radio is a big idea, I think, because you can really target a demographic. You have the paradox of this mass market and the market of one, and radio is very helpful. Magazines, again, very helpful for teenagers. Teenage girls trust their magazines more than they trust television or the store. Teenage boys, they're really interested in their rock magazines and their computer magazines, in the "big boys' toys" kind of stuff. Newspaper will play a role as well. So no one medium will ever replace another. So we're going to have to get used to and embrace and welcome media proliferation, but with TV and the store at the center for experiences.

Kevin Roberts is the CEO of Saatchi and Saatchi Worldwide and the author of *Lovemarks, the Future Beyond Brands*

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Moods, Minds, and Motivations

Measuring Emotions for Advertising Results



April 2005 www.ipsos.com/ideas

Emotions are the Equivalent of First Impressions

A fresh perspective on the role of emotions in marketing research and building a lasting brand relationship.

See article page 3

Differentiation or Domination?

Delivering Relevance is What Matters

Forget what you know about offering a unique selling proposition: successful brands connect with consumers.

See article page 6

Emotional Advertising

Is emotional advertising motivating, or just emotive?

See article page 7

Celebrity Ads That Sell

Before you commit your budget or your brand's reputation on costly celebrity endorsements, ensure the star doesn't outshine – or tarnish – the brand.

See article page 8

On Your Marks, Get Set, Stop!

By Jean-Marc Lech

“Nobody’s unpredictable.” Ipsos’ tagline proclaims it like an incantation. And yet, consumers are increasingly fickle: channel-surfing is widespread; buying habits, attitudes towards social issues, even the opinions expressed at home and in the workplace change frequently, shifting less at the whim of fashion than with their evolving desires. Marketing experts – whose job is to build stability, the greatest possible balance imaginable – are being driven mad by widespread brand promiscuity.

Ads reflect this disarray. Leaving the brand behind, they focus instead on the product’s technical innovations. But beware of confusing the brand and its packaging. If the brand is the surname, the packaging is its common and usual name. The mad dash for new

and improved products never ends: between rival brands, anything can be duplicated. Technical advantage is fleeting.

In the face of shorter shelf lives and a greater number of available goods and services, the answer is to grow established brands in more stable territories: transgressing or regressing the brand, for example. But in the rush to market, the shortest distance isn’t always a straight line: one risks jumping the gun and losing the race. At the end of the day, the weary consumer is overloaded by ads and their offers.

It’s high time to go back to advertising brands on the ultimately more stable and universal basis of the human psyche: maximising pleasure!



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Jean-Marc Lech is Co-President of Ipsos and has worked alongside Didier Truchot since 1982. A specialist in the public opinion field, he started his career in 1970 with IFOP (Institut Français d’Opinion Publique) of which he was made Chairman and Managing Director in 1980. He has published a number of works relating to French society and politics, the most recent of which was entitled *Sondages Privés* (Private Polls). Contact: jean-marc.lech@ipsos.com.

Emotions are the Equivalent of First Impressions

By John Hallward

emotion /ɪ'məʊʃ(ə)n/ ■n. = mental agitation or feeling (Oxford Dictionary)

Emotions, like first impressions, are important because they influence the responses and behaviour that follow—and they may determine whether anything follows at all. Since the first impressions of advertising may often be more emotional than rational, we need to explore beyond the rational to better understand consumers' emotions towards and impressions of the product or the message.

This article shares our journey to discover what drives consumers' motivations to buy one brand versus another. To be clear, it is not our aim to join the interesting discussions on the theories of human emotions, nor to debate what is an emotion, why we have them, and so on. Instead, we are looking for practical ideas that we can use in our research tools to better understand the *why* behind motivation, and, in turn, help our clients better understand how to motivate and to persuade.

Hiding First Impressions

If you ask a consumer why they buy a particular brand, the respondent is most likely to talk about rational features and rational benefits of the product or service. The respondent provides conscious, cognitive responses—which are likely guarded, socially acceptable, and safe. The respondent will also likely use cognitive thinking to provide expected answers to try to help the researcher.

What the respondent will not likely do so well is describe his or her personal driving motivations, emotions associated with the brand context, unconscious thinking, values, and aspirations. Often, respondents are not aware of all their emotions, and struggle to voluntarily describe them. Additionally, some emotions are personal and perhaps embarrassing to admit aloud. Furthermore, the respondent might not care to mention all of their feelings, since some of these emotions may not be directly related to the brand characteristics. We have also noticed that many respondents do not know how to answer when we ask them to tell us why they bought one brand versus another.

Emotions Matter

Despite the exact definition of what an emotion is, or what a feeling is, it is now widely accepted that emotions regulate, influence, and even organize our behaviour. Subconscious emotions mediate our attitudes, bias our cognitive thinking, and drive our desires. Emotions transform our perceptions and our experiences with products and services and can build associations to brands. In short, emotions influence our disposition to buy brands. Therefore, emotions are important in understanding why consumers buy what they do. Frankly, people's emotions may be so influential that they are more important than what they say.

Emotions are Complex

The simplest thing to say about emotions and motivational drivers is that the brain works in mysterious ways. We have discovered that emotions are not easy to define and they do not operate independently. Emotions represent a complex set of interactions. Some things that appear to be feelings aren't necessarily so: just because one can say, "I feel hungry" does not mean that hunger is an emotional state (it is a physical state). Nonetheless, for advertising research purposes we are happy to accept some states that may be more cognitive than emotional, such as "confusion" or "doubt." Since a main component of advertising is promise, it is useful to include "doubt" in our work about feelings and emotions.

Emotions can be observed as a physiological component (for example, an increased heart rate), an expressive component (facial display), an experiential component (subjective feelings which the person can recognize and describe), and, eventually,

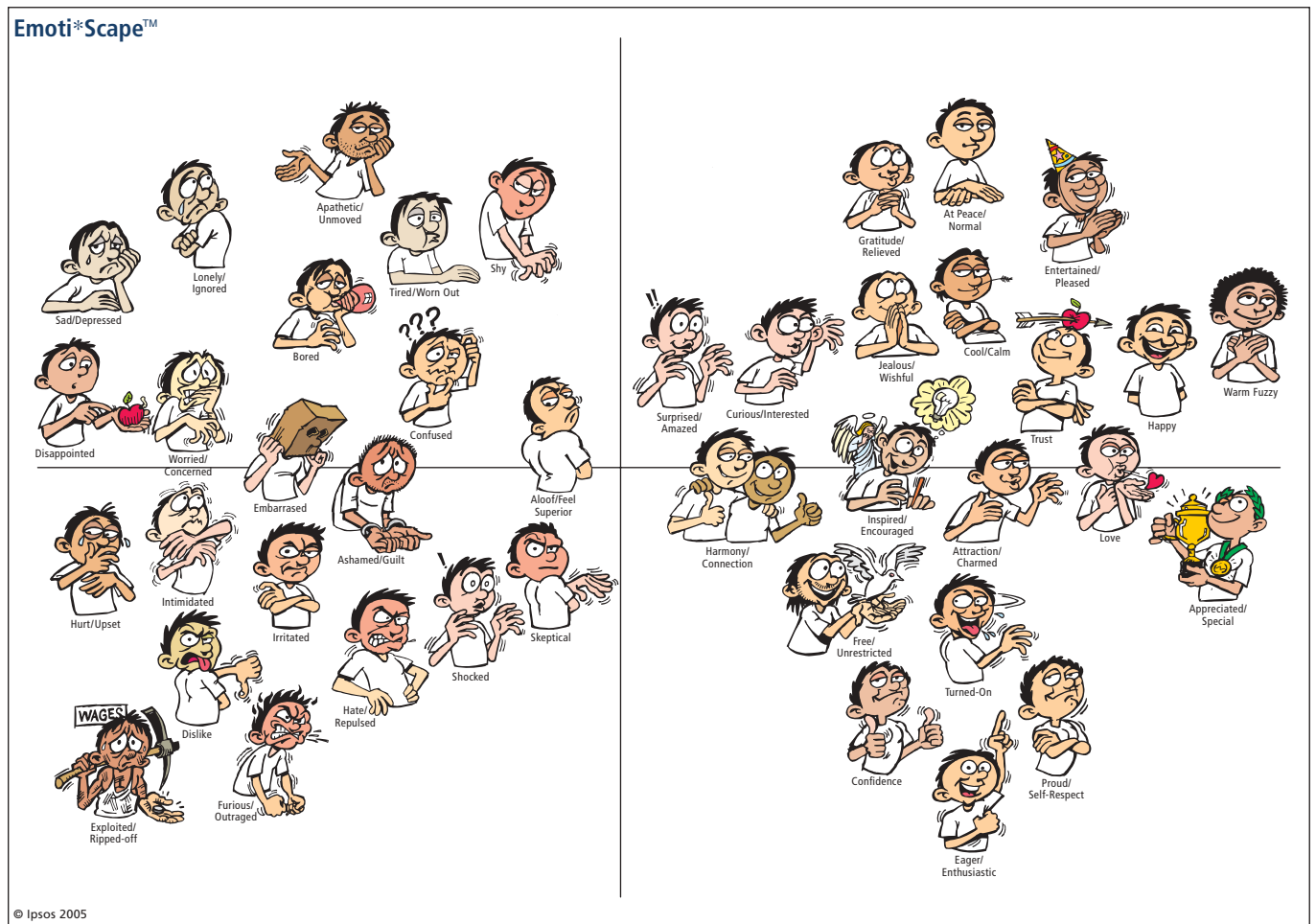
a behavioral response (for example, kicking the ground in frustration). Owing to the sensual characteristics of emotions, it appears logical to try to measure emotions via non-textual measures, such as physiological detectors (ECG, skin response, heart rate). But physiological detectors do not describe nor identify why the body is responding the way it is (a heart rate can increase for many opposing reasons). Since the body expresses and responds to emotions and displays emotions, humans can interpret this body language. Thus, it is logical to use graphics in our research that relate to facial and whole-body expressions.

It requires several expressions to understand and describe emotions. For research purposes, it requires a balance of not too many emotional descriptors, and not too few, which might not be descriptive enough. We likely want to avoid using semantic differential scales because the lack of one emotion may not relate to the existence of an opposite or other emotion: emotions interact and they are not simplistically summarized in a few fixed scales.

Designing a Research Tool for Emotions

So where does this lead us? As part of our research and development efforts at Ipsos-ASI, we focused on generating a manageable list of emotional states. We also hired two independent artists to try to illustrate these various emotions. To cut a long, detailed research story short, we conducted several phases of consumer research to understand how the various emotions related to each other and to check how well the artists' drawings represented these emotions. Eventually we arrived at a map of emotions based on consumers'

Emotions are the Equivalent of First Impressions



insights. We call this emotional map our Emoti*Scape™ and we use it to help respondents reflect their emotional feelings towards brands and towards advertising. Our data proves that this tool discriminates between brands and between ads. We also confirmed with respondents that these emotional graphics were easy to understand, and that they liked using this approach.

Which Emotions to Measure?

So now we have an emotions landscape, Emoti*Scape™, but what emotional questions do we want to ask? For advertising, we settled on two distinct questions, and we added a third for the brand:

1. What feelings do you have from this ad?
2. What feelings is the advertiser trying to use and portray within the ad?
3. What emotions do you associate with being a brand user?

We ask respondents to indicate where on the Emoti*Scape best represents their feelings for each of these three questions.

We separately assessed many of the same ads without the Emoti*Scape by asking the exact same questions of respondents using open-ended questions. As one can imagine, the open-ended, volunteered responses were less robust, less specific, and not as insightful as the responses gained using the Emoti*Scape.

Going Beyond Emotions

Advertising, as well as all of marketing, can create emotional associations for a brand. But the soul of marketing, and particularly advertising, is to motivate and to persuade, not just create emotions. For assessing advertising and why the advertising is or is not working, it is important to understand how emotions influence brand motivation and sales. That is, measuring emotions alone is not enough in understanding why we observe the brand behaviour (sales) that we do. Emotions are only one step in the bigger process of understanding motivation and behaviour.

Just because a consumer feels curious or feels appreciated, it does not fully explain their behaviour: is the consumer curious and he or she wants to try the product (because it is fun to try new things), or is he or she equally curious but not likely to buy the product until they hear what others say about the brand (because they are risk-averse)? It appears that emotions run through a consumer's personal filter of their values, needs, desires, memories, aspirations, and so on.

Emotions appear to open consumers to a set of possible responses or outcomes (positive emotions tend to open a different set of outcomes than negative emotions), but the specific outcome within the set is explained by going beyond the emotions, to include personal values and self-interest drivers. In a general sense, these values and drivers build from the basic physical needs we have for food, sleep, sex, and so on, and take us into the less tangible more emotional needs and desires (such as self-esteem and self-actualization).

Personal Values That Lead Our Motivations

For personal values, we conducted an extensive review of personality traits: traits, in particular, which explain behaviour.

We conducted R&D, and settled on eleven clusters of different personality types. These explain brand purchase intent and discriminate between choices of brands and responses to advertising:

- Social, outgoing, extroverted
- Emotional, touching, sensitive, feeling
- Reserved, quiet, introverted
- Spontaneous, creative, impulsive
- Involving, consensus-oriented, harmonious
- Assertive, in control, decisive
- Independent, individualistic
- Selfless, giving
- Rational, practical, organized
- Conservative, traditional
- Progressive, innovative

In our data, we have learned that the more consumers associate these personal values to a brand, the higher their motivation is to buy the brand. This is also observed within brand users. We also asked consumers to score themselves for these personal traits and discovered that the closer a brand matches the person's own view of themselves, the higher that consumer wants to buy the brand. That is, consumers tend to be motivated towards brands that match how they see themselves, and it is more important than what they aspire to be (as proved by a separate unsuccessful R&D track we followed). Thus, these personal values tend to explain brand purchase interest and are more useful than looking at emotions alone.

Self-Interest Emotional Drivers

People do not always act in a predictable manner. For example, introverted people do not always buy introverted products, or do introverted things. From time to time, they may act in extroverted ways. Each person has different levels of desires (what they want), and people's desires ebb and flow depending

on what they do from day to day. The more a person wants to realize an emotional pay-off, the more likely they are to respond or act to get it. These desires, once activated, drive motivation.

For example, each of us has a unique specific equilibrium or balanced level for how much excitement we want in our lives. If we have a long, hard work-week without much excitement in our lives, then this element gets out of balance (the excitement level starts to run down). In turn, we look to rectify this by searching out something fun and exciting, or we will respond more favourably to a choice or stimulus that promises to deliver fun and excitement. What satisfies each of our needs for excitement likely differs. Conversely, after a fun and exciting weekend, we might be over-balanced and wish to avoid another exciting event so soon. Instead, we might wish to top up our level for harmony and fitting in with others, or to search out traditional family time.

Thus, it appears that we can enhance our understanding of brand motivation by also looking at self-interest drivers (such as excitement, harmony, possession of prestigious things, and so on). After extensive reading, Internet searches, and more R&D with consumers, we settled on a consensus of eleven buckets of drivers. These are felt to be universal and they represent self-interest emotional desires that we all want (to greater or lesser degrees).

- It is prestigious for people (something special to own). "Look at what I have."
- To be self-sufficient, independent, autonomous.
- To be in better control of our lives.
- For the appreciation or protection of others (or nature).
- To experience personal success or achievement (ego).
- In respect and acceptance of our culture & community (traditional values).
- For a pleasurable sensuous feeling.
- To affiliate with others. To be harmonious. To fit in. Consensus.
- For greater efficiency and an easier life. For practicality.

- To increase our safety, security, or make our life less risky (to avoid problems).
- For fun, excitement, or something different (a novelty).

Like for personal values, we discovered that these self-interest drivers discriminate between brand associations and between different ads. We found that asking both personal values and self-interest drivers allowed us to better explain brand purchase interests than using one set of measures. Thus, these self-interest drivers are also important in explaining and achieving brand motivation. Our data shows that there is a direct, statistically significant correlation between an advertisement improving a brand's relation to these drivers and the increased interest to buy the brand.

In closing, our Emoti*Scape, personal values measures, and self-interest drivers may appear somewhat simplistic in light of the complexities of our brains, but these new techniques are proving to be discriminating, insightful, and helpful. These new measures are exposing a different part of motivational insight, which is missing from the standard open-ended questions. We are encouraged by our findings and we are pushing on with bringing our work to market. We also continue with the natural next steps of this R&D programme. Your feedback and comments are certainly welcome.

John Hallward co-founded Tandemar Research in Canada in 1986, after working at Procter & Gamble and Johnson & Johnson. Tandemar joined the Ipsos Group in 2000, and was aligned with Ipsos-ASI to specialize in advertising research. John is now responsible for product development within Ipsos-ASI worldwide, focusing on copy testing, Equity*Builder for brand health, in-market tracking, and now emotional/motivational measurement. Contact: john.hallward@ipsos-asi.com.



Differentiation or Domination? Delivering Relevance is What Matters

By John Hallward

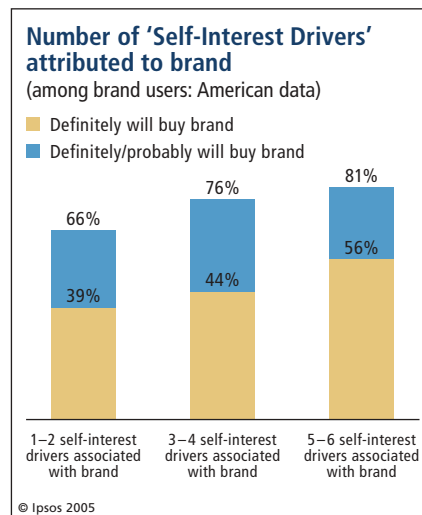
Often we hear that the role of marketing is to offer the brand with a USP—a unique selling proposition—and to point to the product features or characteristics as the “reason to believe.” But this is the perspective of the brand manufacturer, in competition versus other brand choices. What about a consumer-focused approach? For the consumer, the decision to buy one brand versus another is about “what does it do for me?” at the personal, emotional level, with little regard for all the (similar) brand features.

If emotions, personal values, and self-interest drivers are the fundamental basis for our motivations, then why a consumer buys something may or may not be about the product features or differentiation. Many consumers buy brands because of their desire to fit in and harmonize. From our brand equity database and Equity*Builder™ we observe that (1) popularity is a key ingredient in many brands’ success, and (2) relevance is more important than just being unique.

What happens when many of the leading brands are similar in characteristics, features, and price? Isn’t this the challenge in so many mature categories today? Price brands and private label products are often good enough for consumers, challenging the brand leaders. Many brands in each category are quite similar in product function and characteristics. Is there much product difference within the top bar soap brands, detergents, battery brands, cheese brands, or car rental companies? The concept of differentiation no longer has the attraction it might have once had.

The solution is to focus on the consumer and his or her emotions, personal values, and self-interest drivers, and worry less about brand characteristics and USPs. The goal is to add emotional associations and self-rewarding pay-offs for using a brand. Good product performance might be the price of entry, but brand empathy is realized when the brand satisfies personal emotional desires. In the chart below, we see that just looking at personal values and self-interest drivers alone, we can explain 10%–35% of the variance for future intent to buy the brand, notwithstanding any consideration

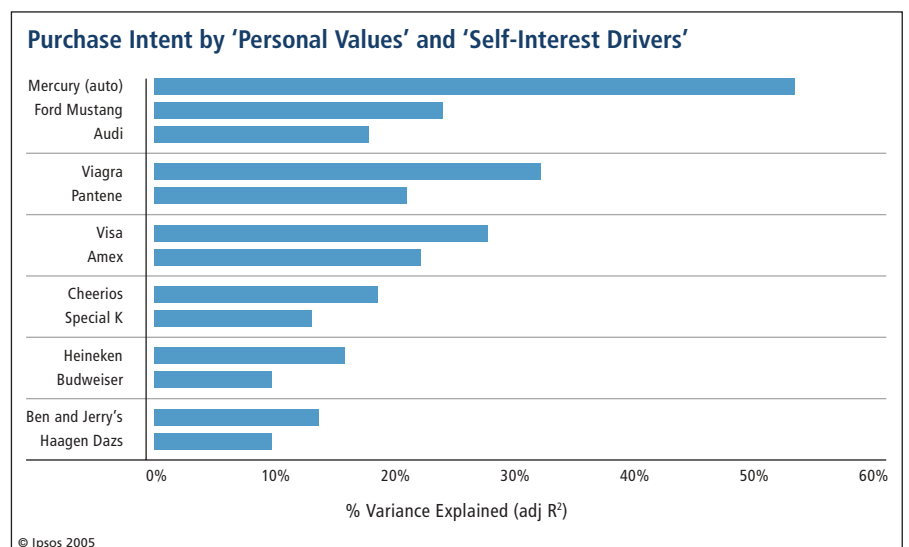
for pricing, product performance, packaging features, distribution, and marketing programmes. This supports our view that emotional associations can positively bias brand purchase interest.



The more successful brands—those with strong brand empathy—appear to be able to offer many emotional associations and drivers. It is not about owning just one set of emotional associations, but offering many. In our data, we observe that the more

self-interest drivers a brand can be associated with (that is, the drivers the brand scores well on), the higher the purchase interest to buy the brand.

Some big equity brands can offer many emotional pay-offs, even in what appear to be opposing ways. Consumers can see a brand offering both associations of extroversion, individualism, and showing-off, while at the same time offering associations of introversion, harmony, and being social. Other brands may be void of such emotional associations all together (empty brands, weak on emotional pay-offs). By offering many emotional pay-offs and associations, a brand can make itself more appealing and more relevant. The more types of emotional pay-offs a brand can offer or satiate, the more times it can be relevant to each consumer, whatever his or her mood or desire. The optimal way for a brand to grow and to have a lot of appeal is to create and offer emotional pay-offs: to be “all things to all people” on a personal emotional level. This is not likely a surprise nor contradictory. Consider the favourite people in your life: do they offer you just one or two strong emotional or personal benefits, or do they offer many different emotional or personal associations?



Emotional Advertising

By John Hallward



If we accept that emotions influence our desires, motivations, and behaviour, then it makes sense to consider the role of emotions in advertising. After all, the *raison d'être* of advertising and marketing is to persuade, motivate, and sell. So creating the appropriate emotions in advertising is likely to have a positive effect on persuasion. But does this mean that emotional advertising is persuasive? And in what ways is it persuasive or not persuasive?

All advertising creates an emotional response. This is basic, instinctive, and normal. Even the most dry and communicative ads can evoke some interest, curiosity, or desire. The challenge for advertisers is to distinguish between the emotional content of the creative and the viewers' emotional response to the creative. The latter is far more important. It is ineffective to have a warm, emotional ad if this does not provide a favourable emotional association to the brand. We all recognize the pitfalls of advertising that is entertaining, but fails to sell the brand (directly or indirectly). This can happen when the focus of the ad is on emotions within the ad instead of focusing on the emotions associated with the brand.

The good news is that ads that do create favourable emotional responses have greater

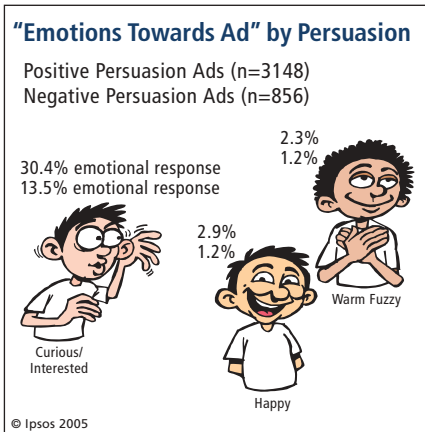
ad recall potential and also greater persuasion. (By recall potential and persuasion, we refer to the measures in Ipsos-ASI Next* ad pretests; and by emotional responses, we refer to our new Emoti*Scape, which is used in our ad pretests.) Specifically, we see that ads that increase brand associations for “emotional, touching, sensitive, and feeling” correlate more strongly with persuasion (versus ads that make a brand rational, practical, and organized). This is consistent with the many published views about how great brands create experiences, and how great brands emotionally touch people. Advertising that improves brand

perceptions of “pleasure, sensuous, an easier life, and appreciation or protection of others (or nature)” tends to be more persuasive. In our brand equity research (conducted separately from ad testing), we see many parallels. Brands that have created stronger emotional and personal associations tend to have higher purchase interest.

Engaging the consumer and getting a favourable emotional response is only the beginning of the motivational process. Ads that only create “good, happy, warm, and fuzzy” emotions and fail to engage the consumers' interest or curiosity are likely to be weak in persuasion. If an ad can generate feelings of curiosity or interest, it is much more likely to be successful. Some ads can score strongly for “happy, warm, and fuzzy” but still fail to persuade or motivate a change in behaviour. Conversely, some ads that stir curiosity are quite persuasive without being warm and fuzzy.

In summary, developing emotional associations for a brand is a powerful tool and can increase brand motivation, but the advertising must also engage the viewer by creating curiosity and interest.

Advertisers should be very cautious about ads that are simply happy, warm, and fuzzy.



Celebrity Ads That Sell

By Dave Walker

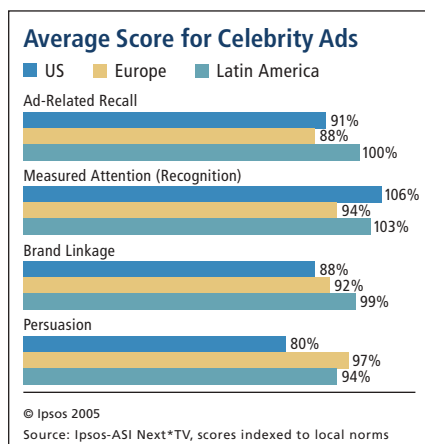
Around the world, television advertisers use celebrities or stars in a bid to win consumers' attention, interest, and favourable attitudes toward their brands. Advertisers have employed famous athletes, actors, musicians, and even political figures.

Does it really work? Sometimes it does: successful celebrity campaigns are famous. Sometimes it doesn't: David Ogilvy reported many years ago that, in his experience, "Testimonials by celebrities... are below average in their ability to change brand preference. Viewers guess that the celebrity has been bought, and they are right. Viewers have a way of remembering the celebrity but forgetting the product."

On the whole, our experience confirms Ogilvy's opinions. We find that ads featuring celebrities are no more likely to succeed than other creative strategies, and they risk failure due to the problems he cites. Yet our research also illuminates the factors that differentiate success from failure, and can guide advertisers to use celebrities more effectively.

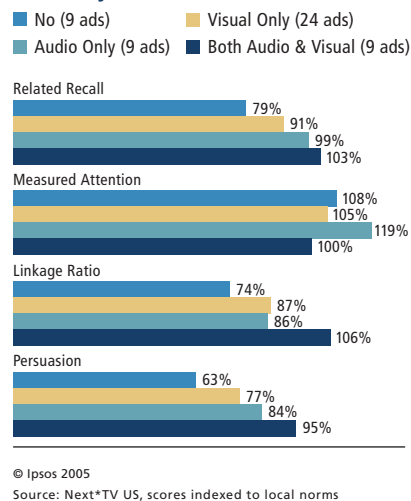
Making the Most of Name Recognition

Pretest scores from North America, Latin America, and Europe show that, on average, celebrity ads score below norm on key measures of persuasion and branded communication (related recall). While celebrities may generate higher levels of attention among viewers, the impression is not always strongly linked to the advertised brand.



The risk, as Ogilvy said, is that the star may overshadow the product and the message. The obvious solution is to make sure that the ad and the celebrity are focused on the brand or product. A less obvious finding is that successful celebrity ads clearly identify both the brand and the star. If the celebrity is not identified in the ad itself, viewers may be distracted with their own questions ("Who is that? Is it really _____?"). Even when the star is well known, ads that identify the celebrity in both audio copy and on the screen demonstrate greater persuasiveness and branded recall than ads that rely on the star's recognition alone. Having paid for the name, the advertiser is well advised to include it in the message.

Average Score Celebrity Identified in Ad?

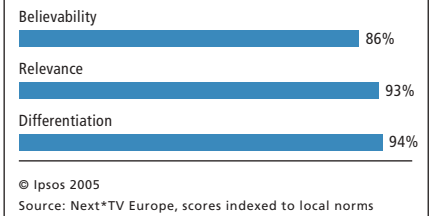


Credibility and Relevance Are Critical

Another finding from our research is that celebrity ads often achieve lower ratings not only for believability, as Ogilvy suggested, but for relevance and differentiation as well. Relevance and credibility depend on how the message and the product fit with the star's persona, and how these elements are related in the ad. In the simplest form, the ad may associate the brand with a star's image (either as a public person, or in a familiar role) as a direct or implied endorsement. Classic examples would be a glamorous actress or model for beauty products, or a

debonair movie star for a whiskey. The message becomes more powerful when the celebrity endorsement carries "expert" authority or relevance for the brand, such as an athlete for sportswear or equipment, a famous chef for a food product, or a racecar driver for tires or motor oil.

Average Score for Celebrity Ads



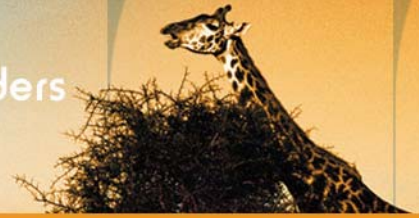
Choosing and Using Celebrities for Effective Ads

While the findings described here come from television ad research, the principles apply to celebrities in any medium. These principles also appear to work across countries, but a given celebrity campaign may not, so international campaigns present additional challenges. A few stars transcend cultural boundaries: Pepsi is reported to have increased its global market share with TV campaigns first featuring Michael Jackson and, later, the Spice Girls, each contributing to an image of youthful vitality and universal popularity for the brand. Even a star that is internationally famous may have a different image or reputation in different countries, so advertisers must evaluate the familiarity, popularity, image, and fit of their star in each market.

By definition, celebrities are people well known among the general public, but advertisers should consider how well their star is known, how favourably they are regarded, and what image they project among the target audience. What image or associations will the celebrity impart to the brand? Will the ad message be reinforced, or even credible, in light of these associations? Research can answer each of these questions before the advertiser commits his budget or the reputation of his brand to the celebrity endorsement.

Dave Walker is Senior Vice President, Research Director for Ad Testing, at Ipsos-ASI North America. Over the past 25 years, Dave has led the development of Ipsos-ASI's innovative methods, measures, and analytic models for ad testing and research on advertising issues such as the contribution of creative variables to communication efficiency, the role of mood, emotion, and likeability in advertising effectiveness, and the validation of advertising pretest scores to in-market measures and sales results.





Neuromarketing: Is it coming to a lab near you by Mary Carmichael

For an ad campaign that started a revolution in marketing, the Pepsi Challenge TV spots of the 1970s and '80s were almost absurdly simple. Little more than a series of blind taste tests, these ads showed people being asked to choose between Pepsi and Coke without knowing which one they were consuming. Not surprisingly, given the sponsor, Pepsi was usually the winner.

But 30 years after the commercials debuted, neuroscientist Read Montague was still thinking about them. Something didn't make sense. If people preferred the taste of Pepsi, the drink should have dominated the market. It didn't. So in the summer of 2003, Montague gave himself a 'Pepsi Challenge' of a different sort: to figure out why people would buy a product they didn't particularly like.

What he found was the first data from an entirely new field: neuromarketing, the study of the brain's responses to ads, brands, and the rest of the messages littering the cultural landscape. Montague had his subjects take the Pepsi Challenge while he watched their neural activity with a functional MRI machine, which tracks blood flow to different regions of the brain. Without knowing what they were drinking, about half of them said they preferred Pepsi. But once Montague told them which samples were Coke, three-fourths said that drink tasted better, and their brain activity changed too. Coke "lit up" the medial prefrontal cortex -- a part of the brain that controls higher thinking. Montague's hunch was that the brain was recalling images and ideas from commercials, and the brand was overriding the actual quality of the product. For years, in the face of failed brands and laughably bad ad campaigns, marketers had argued that they could influence consumers' choices. Now, there appeared to be solid neurological proof. Montague published his findings in the October 2004 issue of *Neuron*, and a cottage industry was born.

Neuromarketing, in one form or another, is now one of the hottest new tools of its trade. At the most basic levels, companies are starting to sift through the piles of psychological literature that have been steadily growing since the 1990s' boom in brain-imaging technology. Surprisingly few businesses have kept tabs on the studies - until now. "Most marketers don't take a single class in psychology. A lot of the current communications projects we see are based on research from the '70s," says Justine Meaux, a scientist at Atlanta's BrightHouse Neurostrategies Group, one of the first and largest neurosciences consulting firms. "Especially in these early years, it's about teaching people the basics. What we end up doing is educating people about some false assumptions about how the brain works."

Getting an update on research is one thing; for decades, marketers have relied on behavioral studies for guidance. But some companies are taking the practice several steps further, commissioning their own fMRI studies à la Montague's test. In a study of men's reactions to cars, Daimler-Chrysler has found that sportier models activate the brain's reward centers -- the same areas that light up in response to alcohol and drugs -- as well as activating the area in the brain that recognizes faces, which may explain people's tendency to anthropomorphize their cars. Steven Quartz, a scientist at Stanford University, is currently conducting similar research on movie trailers. And in the age of poll-taking and smear campaigns, political advertising is also getting in on the game. Researchers at the University of California, Los Angeles have found that Republicans and Democrats react differently to campaign ads showing images of the Sept. 11th terrorist attacks. Those ads cause the part of the brain associated with fear to light up more vividly in Democrats than in Republicans.

That last piece of research is particularly worrisome to anti-marketing activists, some of whom are already mobilizing against the nascent field of neuromarketing. Gary Ruskin of Commercial Alert, a non-

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profit that argues for strict regulations on advertising, says that "a year ago almost nobody had heard of neuromarketing except for *Forbes* readers." Now, he says, it's everywhere, and over the past year he has waged a campaign against the practice, lobbying Congress and the American Psychological Association (APA) and threatening lawsuits against BrightHouse and other practitioners. Even though he admits the research is still "in the very preliminary stages," he says it could eventually lead to complete corporate manipulation of consumers -- or citizens, with governments using brain scans to create more effective propaganda.

Ruskin might be consoled by the fact that many neuromarketers still don't know how to apply their findings. Increased activity in the brain doesn't necessarily mean increased preference for a product. And, says Meaux, no amount of neuromarketing research can transform otherwise rational people into consumption-driven zombies. "Of course we're all influenced by the messages around us," she says. "That doesn't take away free choice." As for Ruskin, she says tersely, "there is no grounds for what he is accusing." So far, the regulatory boards agree with her: the government has decided not to investigate BrightHouse and the APA's most recent ethics statement said nothing about neuromarketing. Says Ruskin: "It was a total defeat for us."

With Commercial Alert's campaign thwarted for now, BrightHouse is moving forward. In January, the company plans to start publishing a neuroscience newsletter aimed at businesses. And although it "doesn't conduct fMRI studies except in the rarest of cases," it is getting ready to publish the results of a particularly tantalizing set of tests. While neuroscientist Montague's 'Pepsi Challenge' suggests that branding appears to make a difference in consumer preference, BrightHouse's research promises to show exactly how much emotional impact that branding can have. Marketers have long known that some brands have a seemingly magic appeal; they can elicit strong devotion, with buyers saying they identify with the brand as an extension of their personalities. The BrightHouse research is expected to show exactly which products those are. "This is really just the first step," says Meaux, who points out that no one has discovered a "buy button" in the brain. But with more and more companies peering into the minds of their consumers, could that be far off?

Mary Carmichael is a FRONTLINE web associate producer.

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