CHAPTER - I

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1.1 THEORETICAL LENS

We live in a world of brands. Consumers are exposed to several kinds of advertisements during a day some of them have a conscious impact and some sub-conscious. It just so happens that some brands are better known and more respected than others. Given this prevailing scenario, it is imperative for those products/services to leave a concrete and sustainable image in the minds of the customers. This precious brand image becomes a high-voltage driver in choosing and buying a particular brand. The need for ingraining a customer with the specifics of a particular brand with the various facets of brand recall is concomitant of the need to attract, develop and cultivate the acquisition of new customers, retaining the existing customers and bring back the lost customers.

The concept of brand recall has been used by many companies to envelop the customers with the brands via modes like visual, auditory and kinesthetic appeals which carry themselves with a lasting impact on them. The network activation theory states that the brand knowledge is stored in the customers’ memory in ‘nodes’ or concepts. Each node can store very different things like visual, auditory and kinesthetic appeals. The most important nodes are those tied to the buying decision.

This research investigation seeks to understand how well and quickly customers recognize and recall the brands based on their visual, auditory and kinesthetic cues. It is also seeks to develop a framework for strategizing the blend of advertisement with that of human psychology so as to prolong the memory of brands in the customers’ minds. In brief, we will focus on how to recognize and make intelligent use of --- some of the most powerful collective waves of contemporary visual, auditory and kinesthetic appeals and unzip the most profound and relevant dream and practical needs of today’s customers. This should be an appropriate step to rebuild “stellar” and “living” brands. We try to encompass these ad appeals with such mega trends which are essential for living brands as (a) mood and experience enhancement—reality versus synthetic reality; (b) humanized technology/the quest for physical and psychological perfection/techno-organic balance; and (c) self creation and personal expression. Hence a brand identity is conceptually built in by the efforts of brand recognition and brand recall.
Conceptually, the brand recognition and brand recall spring from brand identity.

**BRAND IDENTITY**: The six dimensions of the brand identity are:

- **“Physical facet”**: it is the basis of the brand. It is the tangible elements of the brand.
- **“Personality”**: answers the question: “What happens to this brand when it becomes a person?” the kind of person it would be if it were human. Culture: the set of values feeding the brand’s inspiration.
- **“Culture”**: symbolizes the organisation and the values it stands for.
- **“Relationship”**: is the handshake between the consumer and the organisation. How a brand interacts with its customers.
- **“Reflection”**: is the consumer’s perception for what the brand stands for.
- **“Self-image”**: is what the consumer thinks of himself. It is the way consumers see themselves.

The following charts portray these six dimensions:

![BRAND IDENTITY PRISM](image)

Sources: Jean Noel Kapferer ‘Strategic Brand Management, Kogan Page (1995)

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1 Jean – Noel Kapferer, The new strategic Brand Management : Creating and Sustaining Brand Equity, Kogan Publication
Brand recognition is the consumer’s ability to recall previous exposure or experience with the brand. For e.g. ‘Have you seen this brand before?’ It is the extent to which a brand is recognized for stated brand attributes and communications. It is a subset of Brand recall, where brand recall is usually stated to top of mind attribute, brand recognition happens only when it is prompted with its actual name, characteristic, tag line, logo and various such attributes. In short brand recognition is defined as an aided recall. Both Brand Recall and Brand Recognition are concepts that ingrain the attributes of a product or service in the minds of the consumer, thereby making it easier for the brand to popularize itself for a longer period of time. Brand recognition means the customer is shown the brand and is asked to recognize provided he is already aware or has a prior exposure to that particular brand whereas Brand recall refers to giving a product category to the customer and asking him to recall the brand name for that particular product category.
Brand recall is the Consumer’s ability to retrieve the brand from memory when given the product category as a clue or a hint. For e.g. ‘What brands of personal computers are you aware of?’ It is the extent to which a brand name is recalled as a member of a brand or service class by a consumer. In a common man’s language brand recall can be explained as being “top of the mind” for a consumer when presented with a choice of selection in a given category. It is a qualitative measure of how well a brand name is connected to, with a product type or class of products by a consumer.

The interface among brand knowledge, brand awareness, brand recognition and brand recall is portrayed in the following chart:

**Figure: 1.3**

**BRAND EQUITY AND BRAND LOYALTY CHART**

<table>
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<tr>
<th>ATTACHMENT</th>
<th>Loyalty, sense of community, engagement</th>
</tr>
</thead>
<tbody>
<tr>
<td>RATIONAL EVALUATION</td>
<td>Brand value, credibility</td>
</tr>
<tr>
<td>FUNCTIONAL IMAGE AND BENEFITS</td>
<td>Physique (design), quality, reliability service price</td>
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<tr>
<td></td>
<td>Emotional image and benefits</td>
</tr>
<tr>
<td></td>
<td>Who, When, How, Where used, personality, history</td>
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</table>

Source: P Chandan, Note on measuring brand awareness, brand image, brand equity and brand value, working paper series, INSEAD, Boulevard de Constance, March 2003.
1.2 SIGNIFICANCE OF BRANDING

Branding is a very powerful component in business. The brand must have a logo to make branding easier and more possible. The consumers decide if they will buy a product or use a service based on how they view the brand. The brand itself tells us or lets us imagine how good or bad the product is even if we have never experienced it before. All the brands promotion and advertising tell us how great a brand can be (like Nike). Once a customer likes your brand he/she will definitely come back for repeated services or products. The qualities of the product or services are ensured through the customers minds from the brand image.

Brand is not only convenient for businesses of repeated customer purchase but also easier for customers to filter out the countless generic items. Brand gives consumers the reason to buy it and wastes less time for consumer to choose. There are ways to improve a brand from advertising such as viral campaign (more trustworthy), online ads, print ads and commercials. Another way is to improve your product or services that will reinforce the brand. This is a good way to promote your brand by always being in the cutting edge or “customer’s first image”.

1.3 BRAND RECALL AND BRAND RECOGNITION

*Brand Recall* is the extent to which a brand name is recalled as a member of a brand, product or service class, as distinct from brand recognition.

Common market research usage is that pure brand recall requires "unaided recall". For example a respondent may be asked to recall the names of any cellular service providers, or any whisky brands he may know. It is recall into both "unaided" and "aided" recall. "Aided recall" measures the extent to which a brand name is remembered when the actual brand name is prompted. An example of such a question is "Do you know of the "Bharati Airtel" brand?"
In terms of brand exposure, companies desire to look for high levels of unaided recall in relation to their competitors. The first recalled brand name (often called "top of mind") has a distinct competitive advantage in brand space, as it has the first chance of evaluation for purchase.

**Brand Recognition** is the extent to which a brand is recognized for stated brand attributes or communications. In some cases brand recognition is defined as aided recall - and as a subset of brand recall. In this case, brand recognition is the extent to which a brand name is recognized when prompted with the actual name.

A broader view of brand recognition is the extent to which a brand is recognized within a product class for certain attributes. Logo and tagline testing can be seen as a form of brand recognition testing. For example, if a product name can be associated with a certain tagline, logo or attribute (tag line of Airtel, Docomo, Idea and Vodafone etc.,) a certain level of brand recognition is present.

**GAINING BRAND RECOGNITION**

Brand recognition is very important as it will make a brand popular and be a top performer in its industry, because branding can make the business become the top of its competition. When a brand becomes popular, people will buy it even if the price is high because of its recognition.

To gain brand recognition, we must first show consumers how great our products/services are. Then, we must be able to market our brand to show the world what it can do. When we start a community for our customers, we begin to create an awareness of our brand to the world. A brand has its own attributes and communicates to people through its own message. To be recognized and remembered by consumers will make your brand prosper.
**1.4 SIGNIFICANCE OF BRAND RECALL AND RECOGNITION**

In the current market scenario where the customers are bombarded with new products and services it becomes highly difficult for customers to retain the information about the products and service and recall them at a given period of time. In such a situation it becomes necessary for a company to leave an impact about their products and services in the minds of the customers, so that the customers’ inclination and preference towards the brand can be developed. Brand recall plays a pivotal role so that the customers remember the products/services and it leads to an increase in sales of a product.

For the purpose of brand recall the customers need to have a distinct image about the products/services in their minds and quick recognition of the product. Brand recognition is something that cannot be developed forcefully. In fact, it comes automatically by providing the service and interacting with all stakeholders including customers, vendors, employees and every single group falling in our micro environment. Unfortunately in this current competitive environment very few

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companies are truly successful in establishing their brand recognition. If a brand is not fully recognized in the market, no matter how good the product or service and it will not at all cultivate the seed of success for business. It is of great importance for brand recognition. It is one of those factors that can bring enormous change in the sales and strategies of any business. To make a product or service more recognizable, all that the company needs is to put continuous efforts in making the product different from that of their competitor. This can be done by adding more value and quality in order to move on to the next step. In fact, this is the best way to compete in the market by equalizing customer demands with company goals. The companies need to put themselves in the shoes of the customers and if they think their selection is inclined towards the competitors’ products or services then it becomes highly essential for the company to take measures to improvise and keep reviewing. The stage when a company thinks it is able to mark a distinct product and are fully convinced, the same needs to be offered to the customers, as the customer will be able to recognize the product for its distinct feature.

HUMAN PSYCHOLOGY IN BRAND RECALL AND RECOGNITION

The principles of advertising in order to initiate brand recall and brand recognition are largely based on cognitive psychology, i.e. it studies the mental processes including how people think, perceive, remember and learn. Strong messages, strong visuals, colors, audio and other aspects are usually used to advertise a product or service, these are done in order to draw attention of the consumers and focus on retaining their interests. These factors leave an impact on the minds of the customers tending towards brand recall and recognition. There are various attributes towards leaving a strong impact on the minds of the consumers like visual, auditory and kinesthetic appeals.\(^3\)

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\(^3\) The Advertised mind : Ground breaking insights into How our brains respond to advertising Import, 3 July 2008
1.5 CUSTOMERS BUYING DECISION JOURNEY

Marketing has always sought those moments, or touch points, when customers are open to influence. For years, touch points have been understood through the metaphor of a “funnel” – customers start with a number of potential brands in mind (the wide end of the funnel), marketing is then directed at them. They methodically reduce that number and move through the funnel, and at the end they emerge with the one brand they choose to purchase. But today, the funnel concept fails to capture all the touch points and key buying factors resulting from the explosion of brand choices and digital channels, coupled with emergence of increasingly discerning, well informed customers. A more sophisticated approach is required to help marketers navigate this environment, which is less linear and more complicated than the funnel suggests. This approach is called as consumer decision journey. Every day, people form impressions of brands from touch points such as advertisements, news reports, conversations with family and friends and brand experiences. Unless customers actively shop much of that exposure appears wasted. But what happens when something triggers the impulse to buy? Those accumulated impressions then become crucial because they shape the initial consideration set: the small number of brands customers regards at the outset as potential buying option.

The funnel analogy suggests that customers systematically narrow the initial – considerations set as they weigh options, makes decisions, and buy products. Then, the post sale phase becomes a trial period determining consumer loyalty to brands and the likelihood of buying their brands again. Marketers have taught to “push” marketing towards customers at each stage of the funnel process to influence their behavior.
Acutually the decision making process is a more cicular journey, with four primary phases representing potential battlegrounds where marketers can win or lose: initial consideration; active evaluations, or the process of researching potential purchases; closure, when customers buy brands, and post-purchase when customers experience them.² The funnel metaphor does help a good deal. Nonetheless, profound changes in the way customers make buying decisions calls for a new approach. This approach should consider the triggers particularly (VAK triggers). It is our conviction that VAK ad appeals, inter alia, drives quite significantly the buying decision journey.

TAXONOMY OF ADVERTISEMENT APPEALS

1.6 BROAD FRAMEWORK OF AD APPEALS

Advertisements are full of appeals. We believe there is hardly any advertisement, which does not have appeals to make. Once born, a brand needs ad appeal to stay healthy. Basically, they trigger emotions and grab mass attention. They may be funny, cute, bold, deceptive, attractive or inspiring. They carry an emotion which the masses can connect with. And that's how they fetch mass appeal. For this you need to know about the different types of advertising appeals. The various types of advertising appeals use different ways to highlight product features and draw mass attention.

Typically, ad appeals are categorized into two: General appeals and Emotional appeals.

**General appeals** include featuring product, drives & instincts (needs), motives, emotions, roles, personality traits, values, traditions, attitudes, beliefs and knowledge. An emotion is one of the best appeals in advertising.

**Emotional Appeal:** It means product advertising appealing to emotional desires rather than logic, economy or utility. Here are some examples of emotions that are catered to viewers in different advertisements. *Fear, hope, anxiety, love, distress, surprise, guilt, shame, interest, excitement, joy, anger, disgust, contempt or loathing, sadness, happiness, amusement, peacefulness, grief, sorrow, trust, anticipation, depression, envy, frustration, sympathy, loneliness, embarrassment, horror, dread, awe.* This appeal becomes crystal clear when we look at the following chart which outlines the various types of emotional components of a brand:
Figure 1.6
PLUTCHIK'S WHEEL OF EMOTIONS

Plutchik's Wheel of Emotions

Source:
- Plutchik, Robert; R. Conte., Hope (1997), Circumflex Models of Personality and Emotions, Washington, DC: American Psychological Association
We can use any of above in the advertisements (may not be possible to use all of them in the advertisements due to cost pressure and ad design problems).

What are these advertising appeals and how do they influence the masses? Basically, they trigger emotions and grab mass attention. They may be funny, cute, bold, deceptive, attractive or inspiring. They carry an emotion which the masses can connect with. And that's how they fetch mass appeal. For this we need to know about the different types of advertising appeals.⁵

⁵ Jib Fowles, Mass Advertising on Social Forecast, Praeger Publication, Pg. No. : 210-218
Advertising intends to promote the sales of a product or service and also to inform the masses about its features. It is an effective means of communicating the value of a product or service with people at large. Advertising utilizes different media to reach out to the masses. It uses different types of appeals to connect to consumers spread across the globe. The various types of advertising appeals use different ways to highlight product features and draw mass attention. Some prominent ad appeals are discussed below:

**Audio-visual media appeal:** In this advertising technique, advertisers use audio and visual media to promote their products. It is the most widely used medium to influence the masses. Television and radio have always been used to grab mass appeal. TV commercials that come in between TV shows, commercials shown during movies and advertisements aired on radio are some examples of audio-visual advertising. This advertising appeal makes use of sound and/or display to the fullest to attract audiences. The product has to be marketed in less time, especially in case of TV or radio commercials. So the product name needs to be repeated and the advertisement needs to be catchy.

**Bandwagon appeal:** This advertising appeal aims to persuade people to do a certain thing because many are doing it. It is a human tendency to do as the masses do. Bandwagon technique of advertising captures this to induce people to use a certain product or service. 8 out of every 10 women prefer using the xyz shampoo! Or More than 80% of the dentists of our country are using the xyz toothpaste. Which toothpaste do you use? Or the world agrees with ABC... Do you? Are some popular ways to tricking people to join the bandwagon? This advertising appeal makes use of statistics and surveys to back the statements made. The idea is to stress that something is being used by millions and hence you should also be using it.

**Black and White fallacy appeal:** In this advertising appeal, only two choices are presented before the audience, thus compelling them to buy the product being advertised. It's like saying, "you are either with us or with them", or "you are with us or against us". In this method of advertising, two opposite choices are given to the

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audience. They are compelled to choose one. Saying something like "the elite class uses xyz product" can be a clever way of making people use xyz. They are made to believe that if they do not use the product, they are not elite.

**Card stacking appeal:** This advertising appeal involves doing a comparative study of two competing products. The facts in favour of the product are selected. They are put forth in comparison with those of a competing product to make the product being advertised appear better. In this strategy, only the positive points of a product are highlighted while the negative ones are excluded. Advertising the benefits of a skin lotion and not referring to the side effects it can have, is an example of card stacking. Comparing Google and Microsoft with a bias against one of them is an example of card stacking.

**Classified advertising appeal:** This type of advertising makes use of newspapers and periodicals to make public appeals about a product or service to be advertised. Sponsors pay for advertisement messages which are published in newspapers or other print media. Usually, advertisers purchase newspaper space which determines the size of their advertisement. Words and graphics are used to gather mass appeal.

**Corporate advertising appeal:** Corporate advertising is an advertising appeal wherein corporate logos and company messages are publicized on a large scale. Hot air balloons are commonly used in advertising. Some companies propose to place their logos on booster rockets and space station to achieve publicity in this advertising appeal, improving public relations is the objective. Increasing good reputation of the company among its customers is the prime objective of corporate advertising while product promotion is secondary.

**Covert advertising appeal:** This is the practice of achieving indirect publicity of a product by advertising it through movies and TV shows. TV actors or characters in movies are shown using certain products. Covert advertising is an indirect way of advertising a product by featuring it in films and television shows. For example, the main character in a film is shown using a certain brand of shoes or a certain car, thus endorsing it indirectly. This advertising technique is also known as guerrilla advertising.
**Demonizing the enemy appeal:** In this appeal, the advertisers present the people with unacceptable opposing points of view. People who think or feel in a certain way or have a certain idea are made to appear among the disliked section of society. This form of advertising involves the idea of encouraging one idea by discouraging ideas that contradict it. It is like proving a theorem by disproving its inverse. This method can be used in times of war to arouse hatred for the enemy nation. It can be used in environmental or social awareness advertisements too.

**Direct order appeal:** When advertisers appeal the masses by showing them the steps to take, in order to opt for a particular product or service, they are said to be using direct order technique. This advertising appeal communicates the steps to choose a certain product or service and presents them to the audience in a simplified manner. With something so directly and plainly stated, one feels compelled to go for it.

**Disinformation appeal:** This technique involves a purposeful dissemination of false information. In context of the military, this technique is used to mislead the enemy. It commonly includes forging of documents and spreading of rumors. In context of advertising, it can include slight fabrication of the truth to make it more impressive or to exaggerate it a little. In this technique, some true information is mixed with false information and presented to the audience in an appealing manner.

**Email advertising appeal:** This advertising appeal makes use of emails to advertise products. Advertisements are sent to potential customers through emails. In this form of advertising, emails are sent with the purpose of improving customer relations or increasing the customer base. Emails contain advertisements or messages intended for product promotion.

**Emotional words appeal:** This advertising appeal makes use of positive words to generate positive feelings about a certain product in the minds of people. Advertisers often use words like 'luxury', 'comfort' and 'satisfaction' to create a positive vibe among the masses and attract them towards the product being advertised. Positive words can create a deep impact on people making them feel like using the product or service being advertised.
**Euphoria appeal:** This advertising appeal uses events that can create euphoria. Announcing discount offers, offering holiday discounts and making luxury items available at affordable prices are often used to grab mass appeal. Sometimes, advertisers organize social events in which existing and potential customers are given the chance to participate. The product/service is marketed during the event or customers taking part are given special offers.

**Flag-waving appeal:** This advertising appeal makes use of the patriotic flavor to publicize a product. In case of flag-waving, advertisers try to justify certain actions on grounds of patriotism. Masses are persuaded to choose a particular product because doing so will be an expression of patriotism. In this method, advertisers associate buying or using their product with love for the country. They make people believe that in using a certain product; they are showing love for their country.

**Glittering generalities appeal:** In this form of advertising, advertisers make use of logical fallacies. They use appealing words without giving any concrete idea about what is being advertised. The words used have an emotional appeal and do not necessarily state anything logical or in a direct manner. Statements like "Our miracle lotion gives you a soft skin and..." or "Our magical drink helps you lose weight in..." are examples of glittering generalities. They use words like 'magical' and 'miracle' to emphasize how good the products are.

**Half truth appeal:** In this advertising appeal, advertisers use deceptive statements to publicize their product. They often use double-meaning words or statements to convey their message. What's partially true, or true in certain cases, is presented. Thus, the message conveyed through the advertisement is neither completely true nor entirely false. In some cases, it is worded in such a way that it can be interpreted in more than one ways.
1.7 TYPES OF HUMAN APPEALS

**Humor Appeal:** This advertising appeal uses humor as a tool to achieve product promotion. Cartooning, joking, mocking, or satire is the commonly used elements of humor appeal. The funny way in which a product is advertised attracts customers. Sometimes, people remember the joke or satire associated with the product, which makes them attracted to it. The message is conveyed in a very light-hearted or funny manner. This style of advertising appeals to the masses and product sales are boosted. Humor affects everything from our health to our relationships. More importantly for marketers’ purposes, it plays a big hand in persuasion. Marketers often use LAMP (liking, attention, memory, purchase) as a mnemonic device to illustrate the influence of funny marketing. Humorous advertising can improve the amount an audience likes a brand, consumer attention span, recall of the brand and the product, and intent to purchase. Successful advertising Humor depends on five elements: type, relevance, style, audience, and product.

a) **Types of Humor**

There are two types of Humor -- incongruity resolution and nonsense. People who appreciate the former are neurotic, religious (monotheistic), and authoritarian (meaning that they have faith in our elected leaders). Further, incongruity resolution -- "On the other hand... I have different fingers" -- is best employed on advertisements for larger, high-risk items like insurance, large tools (such as lawnmowers), jewelry, and sports cars. Nonsense Humor appeals to a different, more outgoing crowd. These people are more likely to be sensation-seeking extroverts. This type of Humor works best for low-risk items like gasoline, cleaning products, beer, and coffee.

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Laimona Sliburyte, Mindaugas Kimavicius, and *Humor Appeal in advertising: How to use it effectively*, Economic and Management, Vol: 17, No. : 3 (2012)
b) Relevance

Relevance is a vital step to getting the most success out of Humorous advertising. If a commercial is hilariously funny but the humour doesn't relate to the product or the brand at all, people will remember the commercial itself, but not what it was for.

There's no way you'll forget that the above commercial is about drama. Meanwhile, this commercial, while hilarious, leaves you scratching your head as to what the product being advertised actually is.

c) Style

Style is an element that varies widely between countries and demographics. Usually marketers don't want to offend people with their ads, and style is the best place to reduce offensiveness. Is the tone positive or negative? Is it self-enhancing or self-defeating? Is it affinitive or aggressive? All are essential elements for brands to consider. The best option for marketers is to aim for as affinitive a tone as possible -- we want to bring people together rather than ostracize.

d) Audience and (e) Product

Audience goes back to knowing who our consumer is. Once we have that knowledge, we use the applicable type of humor accordingly. Similarly, we need to look to the type of humor that will best enhance our product. If we are selling coffee, we will have more success with nonsense. Promoting a new jewelry line? Better to go with incongruity resolution.

There's no doubt about humor works. Getting it to work for our brand can be trickier. Exploiting this resource is all about striking the balance between the aforesaid five elements. In the marketing world, unless we are Gas-X, a plain old fart joke just won't cut it.
Humor, when appropriate, is an excellent way to capture the attention of the public. For example, Alaska airlines portrayed their company's strength through exaggerating the competitor’s weaknesses. It was humorous and kept people watching, thus flying with them for several years.\textsuperscript{8}

\textbf{Interactive advertising appeal:} This advertising appeal makes use of interactive media to reach out to the target audience. Advertisers hold exhibitions or trade-shows and offer rewards in the form of discounts or free gifts to increase the sales of their product. Distribution of free samples of a newly launched product and publicity of a product through interactive means are some examples of interactive advertising. Have you participated in contests intended to promote products? Have you come across websites offering free products to their users? Have you felt lucky to get hold of freebies? Then you have been a target for interactive advertising.

\textbf{Internet advertising appeal:} It is a relatively recent form of advertising. Internet has become one of the most influential media of the modern times. Websites attract thousands of users’ everyday and show them advertisements. Sponsors pay for posting their advertisements on the page. The website owner gets paid for ad clicks. You must have come across advertisements on search engine results pages, on Blogs, in forums, in emails. They are commonly used ways of advertising online.

\textbf{Labeling appeal:} With an intent to increase or diminish the perceived quality of a product, advertisers use labeling or categorization. Categorizing a product under a group of associated entities makes it appealing or unappealing to the masses.

\textbf{Name-calling appeal:} This advertising appeal makes use of direct or indirect attack on the products in competition with the product being advertised. Direct name-calling involves making a direct attack on the opponent while indirect name-calling makes use of sarcasm to demean products of competitors.

\textsuperscript{8}Marc G. Weinberger and Charles S Gulas, \textit{Journal of Advertising}, Vol. XXI, No. 4, Dec 1992
**Outdoor advertising appeal:** Outdoor advertising is a popular advertising appeal that uses different tools to attract the customers outdoors. Billboards, kiosks and tradeshows are some of the commonly used means of outdoor advertising. Fairs, exhibitions and billboards that draw attention of the passersby are often used in outdoor advertising.

**Performance-based advertising appeal:** In the performance-based advertising appeal, advertisers pay only for the results. The advertising agency takes complete risk and hence ensures that the advertisement is pitched well.

**Plain folks appeal:** This advertising appeal aims at attracting the masses by using common people to advertise a product. Bombastic words may not always appeal to common folks. They can rather be attracted by communicating with them in their language. The use of homey words, as they are called, and purposeful errors while speaking to give a natural feel to the speech, is characteristic to this advertising appeal. Print Media Advertising: The print media is one of the most effective means of advertising. Many advertising appeals make use of the print media to reach out to the masses. Media like newspapers, brochures, manuals and magazines are used for publicizing products.

**Public service advertising appeal:** This advertising technique is used to convey socially relevant messages to the masses. Social messages on issues like poverty, inequality, AIDS awareness and environmental issues such as global warming, pollution and deforestation are conveyed by means of appeals to the public through public service advertising.

**Quotes out of context appeal:** This advertising appeal makes use of popular quotes. Advertisers using this advertising appeal alter widely known quotes to change their meaning. This technique is used in political documentaries.

**Relationship marketing appeal:** This form of advertising focuses on retention of customers and customer satisfaction. Advertisers appeal to target audiences with information that suits their requirements and interests.
**Repetition appeal:** This advertising appeal uses the technique of repeating the product name several times during an advertisement. Jingles are often used in this advertising technique to make the product name linger in the minds of the masses. With repetition, advertisers can bombard their message on the masses so that the product being advertised is remembered.

**Romance appeal:** A man is shown using particular cologne after which women are attracted to him. A girl is shown using a particular skin cream and then boys are shown flocking to her. This is romance appeal. It uses the opposite sex attraction element to grab mass attention. Masses are made to believe that on using a certain product, they will be perceived as sexier or that they will attract the opposite sex. This advertising works especially well with teenagers as they easily believe that using something will make them look more attractive or that if they use a certain product more girls/boys will be attracted to them.

**Scientific evidence appeal:** This technique attempts to attract masses to use the advertised product, by providing them with survey results. The advertisers often use statistical evidences and market surveys to publicize their product. Research or statistical data supporting the advertisement, makes it appear more authentic. People tend to trust the advertisement because it is backed by surveys.

**Shockvertising appeal:** This advertising appeal makes use of shocking images or scenes to advertise a product. The name is derived from the combination of 'shocking' and 'advertising'. Provocative images and use of controversy to grab attention are examples of shock advertising. On the other hand, showing scary images illustrating the ill-effects of smoking on health, seeing which one would begin to hate the habit is also an example of Shockvertising.

**Slogans appeal:** Slogans, as we all know, are striking phrases used to convey important information about a product to be advertised. Slogans make a message more interesting. People remember the slogans and thereby the products they endorsed. There are so many famous advertising slogans that we still remember and associate the products with them.
**Snob appeal:** Snob appeal is an exact reverse of the bandwagon technique. In this advertising appeal, people are induced to buy a certain product so that they can stand out from the crowd. It is often indicated that buying that product will make them look different from the rest. It is indicated that the product is not affordable for common people. A sense of exclusivity is attached to the products.

**Stereotyping appeal:** A stereotype is a popular belief about a certain thing/person. This advertising appeal is also known as name-calling or labeling and attempts to categorize the advertised object under a certain class of entities. Depicting women with a fair skin tone as attractive or showing an obese teenager being bullied in school are common examples of stereotypes. This form of advertising uses popular beliefs like these to promote a certain idea.

**Subliminal advertising appeal:** This advertising appeal makes use of subliminal messages, which are intended to be perceived subconsciously. Subliminal signals go undetected by the human eye. However, they are perceived at a subconscious level. Subliminal appeal makes use of hidden messages and optical illusions.

**Surrogate advertising appeal:** In cases where advertising of a particular product is made illegal, product companies come up with other products with the same brand name. Advertising the legal products with the same brand name reminds the audience of their legally banned products as well.

**Testimonial appeal:** People relate to their favourite personalities from the glamour industry. They are ready to follow what people from the glamour world do. They want to be like the celebrity they are fans of. Testimonials make use of this human tendency. Celebrities are used as ambassadors. They are shown using the product and recommending its use. People fall for these products just because they see someone famous endorsing them.

**Transfer appeal:** This advertising appeal is implemented in two ways. In positive transfer, a product is made to associate with a respectable and popular person. However, in case of negative transfer, advertisers state an analogy between a
product and a disliked or notorious person. For example, saying something like "Even the President uses this" is positive transfer. Using a certain corrupt politician's name in saying that he uses a certain product is an example of negative transfer.

**Unstated assumption appeal:** When the idea behind the product or service being advertised is repeatedly implied, it is known as unstated assumption. In case of using this advertising appeal, the advertisers do not convey an idea explicitly. They rather imply their ideas in indirect ways.

**Viral advertising appeal:** It can take the form of word-of-mouth publicity or Internet advertising. The aim of the advertiser is to market the product on a very large scale. This advertising appeal intends to achieve speedy publicity of a product. The speed with which the message spreads is comparable to the spread of a disease-causing virus.

**Word-of-Mouth advertising appeal:** It can turn out to be a very effective advertising appeal. It can achieve success to an extent where a brand is equated to a common noun. Vaseline can be sited as an excellent example of word-of-mouth publicity, where the company name, 'Vaseline' became synonymous with the product name, 'petroleum jelly'. Or Xerox a trademark came to be used as a synonym of 'duplicate'.

**Youth appeals:** With the increasing population in this section of society youth appeals have assumed great importance. Youngsters are also the most vulnerable to external influences. Anything can impress them easily. So advertisers try to specifically target this group. Youth appeals include television advertisements and programs for promoting trendy items. Advertisers use flashy words, catchy messages and make the product look 'cool' to the youngsters. Teenagers fall for such advertisements quite easily, which is why youth appeals are almost always successful.9

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Values Appeals: Advertising can be relevant to consumers when values appeals are use in it. A psychological basis that motivates the viewer toward the advertiser’s goals by relating to people’s strong underlying beliefs about priorities in their lives and morality. Customers can be segmented on the basis of value appeals:

- **Striver:** Ambitious people who seek power, status, and wealth
- **Fun-Seeker:** Individualists who seek excitement, leisure, variety, and adventure
- **Creative:** Open-minded people who want freedom, fulfilling work, and self-reliance
- **Devout:** Spiritual people who are traditional, respectful, modest, and obedient
- **Intimate:** Supportive people who create strong, deep bonds with friends and family
- **Altruist:** People who want equality and justice for everyone in society and care about the environment


Self-Interest

A number of appeals fall under the category of self-interest. Companies sometimes emphasize the benefits their products and services can have on self-esteem. Getting a new hairstyle, for instance, can oneself make feel better about oneself.

LIST OF ADV APPEALS IDENTIFIED BY RICHARD W POLLAY

Richard W Pollay identified a comprehensive list of 42 ad appeals. Pollay described advertising as a ‘distorted mirror’. He proposed a set of 42 ad appeals. They are: adventure; affiliation, casual, cheap, community, convenient, dear, distinctive, durable, effective, enjoyment, family, frail, freedom, healthy, humility, independence, magic, maturity, modern, modest, morality, natural, neat, nurturance, ornamental, plain, popular, productivity, relaxation, safety, security, status, succorance, tamed, technological, traditional, untamed, vain, wisdom, youth.
Pollay further assessed that ad appeals used causes conformity, social competitiveness, envy, false, pride, anxieties, insecurities, disrespect of age, experience, tradition and history, reduced family authority and sexual pre-occupation. Ad appeals therefore becomes ‘mirror’ that reflects the mosaic values and behaviors (neurological) of customers.

1.8 SENSORY CUES AND ADVERTISEMENTS

The advertisements are captured in the human mind by the three major sensory organs eyes, ears and touch. When an individual sees an advertisement the same is imprinted in the mind using the visual effects. Human mind has got a high retention capacity of visuals. The next important organ that contributes towards retention of information is ear which captures the auditory cues. A combination of auditory and visual elements leads to better understanding of any given information. And the last important sensory organ is touch wherein an individual can feel the stimuli when it comes in contact with human skin. Skin being the basic sensory organ covering all the human body, sends information using the nervous system to human brains.

HUMAN PSYCHOLOGY

Psychology is the study of the mind, occurring partly via the study of behavior. Grounded in scientific method, psychology has the immediate goal of understanding individuals and groups by both establishing general principles and researching specific cases, and for many it ultimately aims to benefit society. Psychologists attempt to understand the role of mental functions in individual, social behavior, while also exploring the physiological and neurobiological processes that underlie certain cognitive functions and behaviors.¹⁰

³ ¹⁰http://psychology.about.com/od/cognitivepsychology/f/cogpsych.html
Psychologists explore such concepts as perception, cognition, attention, emotion, phenomenology, motivation, brain, functioning, personality, behavior, and interpersonal relationships. Psychologists of diverse stripes also consider the unconscious mind. Psychologists employ empirical methods to infer causal and correlation relationships between psychosocial variables. Psychology incorporates research from the social and natural sciences, and from the humanities, such as philosophy.

COGNITIVE PSYCHOLOGY

It is the branch of psychology that studies mental processes including how people think, perceive, remember and learn. As part of the larger field of cognitive science, this branch of psychology is related to other disciplines including neuroscience, philosophy and linguistics.

The core focus of cognitive psychology is on how people acquire, process and store information. There are numerous practical applications for cognitive research, such as improving memory, increasing decision-making accuracy.

Figure: 1.8
COGNITIVE PSYCHOLOGY
How is Cognitive Psychology Different?

Unlike behaviorism, which focuses only on observable behaviors, cognitive psychology is concerned with internal mental states.

Unlike psychoanalysis, which relies heavily on subjective perceptions, cognitive psychology uses scientific research methods to study mental processes.11

MEMORY

The ability to recall something that was learned is another cognitive function that is very important to learning. Scientists usually divide it into short-term and long-term memory. Our short-term memory seems to have a limited capacity, is very much involved with our everyday speech, and appears very important to our identity or our sense of self (who we are). Long-term memory stores information for much longer periods of time and seems to show no limitations at all. The three basic processes are significant which are common to both types of memory, encoding or putting information into memory, storage, and retrieval.

PSYCHOLOGY OF MEMORY

Memory underpins every thought we have and everything we have learned, from how we walk and talk, through to recognizing our favorite movie stars in a magazine.

Memory is at the heart of cognitive psychology; the branch of psychology that deals with mental processes and their effects on human behavior. Most of us take memory for granted until the point when it fails and we forget something.

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Psychologists talk about different kinds of memory: sensory memory, working memory and long-term memory.

Going, going, gone: Sensory memory is the direct pathway to the mind. It is the impression that new information makes on the mind and lasts for only a fraction of a second before fading forever. Imagine if you remembered absolutely everything that you saw or heard? Every second, millions of stimuli bombard our senses. We would soon be overwhelmed with too much information. Luckily, we only remember things that grab our attention and get processed in working memory.\(^\text{12}\)

**Motor mouths:** Even then, we are severely limited in terms of the amount of information we can work on and keep in memory at one time. When we have to remember a new phone number without the help of pen and paper, we are using our working memory. When it comes to words, we can only keep fresh as many words as we can say in about two seconds. People who speak very quickly tend to have a high working memory capacity because they can pack more words into those two seconds than slow talkers.

**Instant retrieval:** Even information in working memory will fade unless it is transferred to the permanent store known as long-term memory. But once it is there, we cannot always get it out. We have all had trouble recalling someone’s name or the answer to an easy quiz question. Psychologists have found that new memories can interfere with old ones, making us believe that something happened when it never actually did. This finding is of great importance in criminal prosecutions, when witnesses try to recall events of critical importance.\(^\text{13}\)


\(^{13}\)Tina M. Lowrey, The relation between Brand –Name Linguistic Characteristics and Brand - Name Memory, Journal of Advertising, Vol. 32 No. 3 2003, Pg No. -7-17
1.9 PSYCHOLOGY AND ADVERTISING

The principles of advertising are largely based on cognitive psychology and the psychological processes of attention, perception, association and memory to bring out the complete impact or uses of a product or 'brand'. Any advertisement will have to first focus on the attention that it is able to capture of the consumers. Strong messages, strong visuals and glaring colors are sometimes used on hoardings and billboards. For commercials, attention catching clothes and attractive models are sometimes used.

Once the attention is drawn with the colors and the sounds or words, the focus is on retaining consumer interests by using 'association'. Themes or products which a particular segment of customers could associate with are used thus for baby food, mothers and babies are featured so association would have more to do with relevance or context of the advertisement. Certain colors also have associative value and certain brands and companies use a specific color to promote their products. For example easy group uses orange and Vodafone uses red as standard color for all advertising. The company logo or symbol is also a part of developing a brand and helps in giving identity to a brand and has a strong associative value.
The association should be such that it not only serves the purpose of quick understanding and perception of the consumers but is also retained in their memory for a long time. Thus memory or retention is an important aspect of the psychology of advertising as only an advertisement that consumers can easily remember for a long time for its novelty or use of words, colors and figures will be the most effective.

The mantra is to create an impact and have a lasting effect on the minds of the consumers. The message of the product, the motto of the brand and the mind of the consumer, these are the three Ms that are important in advertising.\textsuperscript{14}

**DIFFERENT MEDIA FOR DIFFERENT ADVERTISEMENTS**

However it is important to understand that advertising will have to be different for different media. Radio ads should focus on the strength of sounds and words; internet ads will focus on visuals and colors; newspaper ads will focus on space and the theme; and TV ads would focus more on the emotions and the context used. Using motion, capitalized letters, contrasting colors etc are all important and in order to draw attention to the product, some form of highlighting of the product is also done.

How does all this affect the masses, the consumers who will actually buy the product? Apart from the attention drawing process, the retention producing sounds and words that help memory and the associative value of the products and the advertisements, there is another factor namely necessity of the consumer. Advertising is not just enough, as a customer is driven to buy a product largely considering the necessity, quality, features and price of the product.\textsuperscript{15,16}

\textsuperscript{14} Katherine Sullivan, *Perception of images in Advertising and impact on Consumers lives*, Pg No.: 21-25

\textsuperscript{15} Richard P Bagozzi and Alvin J Silk, *Marketing Science*, Vol : 2, No.: 2 (Spring), Institute of Management Sciences

\textsuperscript{16} Childers, Terry L, Heckler, Susan & Houston, Michael J, *Psychology & Marketing*, Fall 86, Vol.3 Issue: 3 (Contra)
1.10 VISUAL, AUDITORY AND KINESTHETIC CUES

A cue is a signal of something or a reminder of something. It brings to mind something from past knowledge or previous experience that provides a framework of meaning that can be used to interpret the sign.

VISUAL CUES IN ADVERTISEMENTS RECALL

Visible elements of a brand, such as color, form, and shape, which encapsulate and convey the symbolic meanings that cannot be imparted through words alone. In a broader (corporate) sense, it may include elements such as building architecture, color schemes, and dress code.

The concept of cueing is very important to visual communication because much of past experience is filed in memory as a visual element. In other words, while cues can and do work on the semantic level for certain types of information, perceptual psychologists focus more on the tremendous role of visual imagery in the cueing process based as it is on experiential knowledge.

Visual cues not only grab a reader’s attention, but also evoke deep thoughts and emotions. It allows them to interpret the image in a literal or metaphorical way. It can signal something in their brain or remind them of something important. Visual cues are used everywhere in advertising in the form of graphic design or photos. It is important that you use your visual elements effectively in order to get the most out of your advertisement.17

Before a person can read what an advertisement says, they are immediately caught by the visual elements of it. They see the graphics, the photos and the overall layout. Just like ad copy, the goal of ad design is to get the audience to take some sort of action. Not only the visuals you use, but also how you place them on the ad can help you achieve that goal.

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The dominance of advertising in everyday life carries potent cultural meaning. As a major force in the rise of "image based culture," advertising spreads images that shape how people live their lives. Advertising uses an array of techniques in their aesthetics to accomplish its task: to promote a product. The purpose of the art is to provide the product and the firm that manufactures it with an image. An image is a set of emotional associations the consumer, is meant to have with respect to the product.

The artistic methods of advertising revolve around the creation of such an image.

- **Lines:** Lines can suggest speed, solidity and purposefulness. Lines are the basic building blocks of all art because they are the visual basics of all reality. In general terms, horizontal lines suggest passivity, while vertical lines suggest power and activity.

- **Shapes:** A shape can suggest anything. Curves suggest feminine voluptuousness, while angles suggest masculine practicality. Depending on the product, the dominant shapes in the ad can provide the impetus to build images and associations based on these basic ideas. A circle can imply eternity and virtue, while a line, like a road leading to a horizon, suggests freedom. Triangles, squares and parallel lines all suggest different concepts and emotions. Triangles focus the mind upward, while squares often suggest practicality and usefulness.

- **Forms:** Forms are more complex than shapes. They are the outward manifestation of inward content. A form is the synthesis of line and shape, and establishes the groundwork for all the other elements.

- **Texture:** Texture is the surface qualities of an object. They can be smooth, suggesting refined tastes, or rough, suggesting toughness. This might be the distinction, for example, between an ad for Lexus and one for Chevy trucks. The surface features suggest the different associations attached to those different vehicles.
- **Color**: Color is powerful image builders. Red is almost always used to depict youthfulness, power and action. Blue is often relaxing. Blue is often the dominant Colors used in furniture or sleep-aid ads. Green almost always suggests growth, hope and the organic. Yellow and red together can suggest speed and power in a single object such as an automobile.

The brightness, color and distance play an important role. *For example*- when we pick our memory and then make it brighter and brighter. Notice all the little details that we can see as it becomes clearer and more vivid. Make the colors as bold and as rich as we possibly can, until it looks as if someone has dashed gallons of the most beautiful and vibrant paint all over the picture inside your head. Until the picture is bright that it starts to sting our eyes. Bring the memory as close as possible, and let it engulf us. Put some internal sunglasses on, but make sure the image is undeniably bright and right up in front of our face.

![Figure 1.10 COLOUR PRISM](image)

Now drain the entire color from the picture. See the image getting duller and duller until the crispness of the memory has all but gone. See all that color fading into one dull blur, and see the picture get murkier and harder to make out. Now, flip the picture into black and white. Make it blacker and whiter again and again and notice nothing but the black and white and notice how hard it is now to make out what’s going on. Now push the image further and further away until it is just a mere speck in the distance and you can barely make it out anymore. When the experiment is done, pop the image back to where it started and come out of it. This experiment helps us to understand that color and brightness has an important role to play in storing the image in our mind and later recollecting it again.
• **Value:** Values refer normally to color. It refers to changes in the actual color in the "form" of an object, but also can change in intensity. Intense colors suggest speed, youth and virility. These are common in sports car ads and certain types of clothing aimed at youth. More cerebral ads focus on muted values, while ads aimed at youth often use bright, overpowering values.

• **Space:** Space is the most comprehensive of all artistic elements. It is the synthesis of all other elements in the campaign. It is the stage on which all other artistic elements come together. It is not empty space, but is rather a spatial distribution of objects in a defined environment. ¹⁸

### 1.11 SIGNIFICANCE OF VISUAL CUES/AID IN RECALLING ADVERTISEMENTS

**Storage:** According to information published on Muskingum University's website, visual aids can help you organize information in a way that enhances your memory's encoding mechanisms. Encoding is the process that your memory uses to transform information into a form that your memory can store. Our memory transforms information into meaningful forms like associating incoming information with existing memories, images or sounds. Encoding information allows your memory to store new information. ¹⁹

**Retrieval:** Visual aids may help enhance your memory's retrieval systems. Retrieval occurs when your memory brings information out of storage and reverses processes that occurred during encoding. Reversing the encoding returns the information to a form that is similar to what was stored. Visual aids such as Colour-coding information can provide a schema that enhances our memory's retrieval systems.


¹⁹David Allan, Ph D, *Sound Advertising: A review of the experimental evidence on the effects of music in commercial on attention, memory, attitudes, and purchase intention*, Journal of Media Psychology, Vol. 12, No. 3 (Contra)
Identification: Visual cues also help in identification of images and related information given a set of information. For example- given a set if logo and design it’s the visual cues that will help an individual in identification of the specific set of logo and design by the customer.

1.12 AUDIO CUES IN ADVERTISEMENTS RECALL

An alternative to traditional prompted advertising research techniques is the use of musical cues to elicit responses from consumers. Music can play a major part in advertising effectiveness. Songs and jingles can cut-through to achieve reach, and increase the longevity of a campaign by residing in the consumers’ minds. Renowned author and strategist Max Sutherland comments that ‘the inclusion in an ad of a tune that is already well known can help to get attention as well as set the appropriate mood and act as a memory jogger.

Most people, when they think of a memory, also hear some sounds of some sort. This could be the actual sounds that happened on the day - or it could be your own internal voice, talking you through the memory. Either way, there are a couple of good ways to play with the sounds of a memory to change its impact on you.

Volume also often plays an important part when we talk about sound and other auditory elements. For instance the louder a sound is the more likely it is to have an impact on our feelings.\(^ {20}\)

In addition to volume the location of sound also play a pivotal role. For instance if we have a nagging voice, find out where is it hiding. If it’s on the left side of your head, switch it to the right side and we tell him he has to stay there. If it’s at the front, send it to the back. For some unexplainable reason, if we kick out a nagging voice and make it start again somewhere else, it tends to be nicer to us.

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1.13 FUNCTIONS OF AUDITORY CUES

Auditory elements can fulfill several tasks when it is used in advertisements. The use of auditory cues in advertisements is majorly done through usage of music is ads. David Huron therefore chooses six categories in which “music can serve the overall promotional goals in one or more of several capacities.” Mostly the use of music is not only intended by one of the following attributes but they are interdependent and interrelated to each other. The categories he claims are described as follows:

Entertainment: The entertainment aspect of music helps making an advertisement more appealing to the viewer by simply making it more attractive respectively more aesthetic. By this increase in attractiveness an advertisement is able to engage more attention. From this point of view “music need not necessarily manifest any special affinity with a particular product or service in order to play an effective and useful function.” The music functions more as bridge between viewer and advertisement in this case.

Structure and Continuity: Another basic attribute of music is to support an advertisements structure and continuity. Therefore “music is used to mediate between disjoint images” Also it can emphasize dramatic moments within the advertisement. Accompanying i.e. a TV commercial music structures the told narrative, can tell a narrative itself or function as anchor which completes the overall meaning.

Memorability: It is far more likely to memorize a piece of music than spoken language or images because “music tends to linger in the listeners mind.” Early advertising music also had different aims. Music then was primarily used as a mnemonic device. Rhyme and reception were enlisted to keep a brand name in mind. ‘Singing commercials’ or jingles made up a self-contained genre. Companies use these for example to make the customers remember their phone number, webpage, their company name or at least a catchy slogan linked to the brand. But also non-jingle music can perform this task and stick in the customers mind.
Lyrical Language: In contemporary adverts the advertisers must overcome the viewer’s skepticism which developed over years through desensitization. This can become a pretty hard task. But since advertisers favor mostly poetic, emotional appeals over logical, informational appeals due to the shift from modern to postmodern advertisement music turned out to be a perfect tool to reach this goal. Music can provide a message without the customer consciously noticing it. For providing rational facts in the same time “mixtures of speech and song provide advertisers with opportunities for both logical, factual appeals [through spoken and written language] and emotive, poetic appeals [through music].

Targeting and Authority Establishment: Different types of music can be attributed to certain kind of groups or life styles which makes it possible to appeal to these groups over using certain kinds of musical genres. Music can therefore function as a “nonverbal identifier” for certain groups with different musical taste because it is “arguably the greatest tool advertisers have for portraying and distinguishing various styles.”

Looking at these contributions of music towards advertisement it becomes obvious that these attributes work together in inseparable ways.

In general one could say that music can be altered in meaning depending on its context. This is of course an opportunity for advertisers to create meaning for their brand by employing musical pieces for their own interest. But music has “a potential for the construction or negotiation of meaning in specific contexts.” That means that some music can match better with one type of products than with another type. Different musical types can i.e. target high culture or popular culture oriented customers. The reason is that “musical styles and genres offer unsurpassed opportunities for communicating complex social or attitudinal messages practically instantaneously.” They have the chance to transfer specific characteristics connoted to certain musical types to their products. “Music now is more often employed as ‘borrowed interest’ capturing a feeling, setting a mood, recalling past experiences and playing them back on behalf of the sponsors.” All these attributes help an advertisement appealing to the life world or lifestyle of the targeted group.
1.14 KINESTHETIC IN ADVERTISEMENT RECALL

Kinesthetic means any of the faculties by which stimuli from outside or inside the body are received and felt, as the faculties of hearing, sight, smell, touch, taste, and equilibrium. A perception or feeling produced by a stimulus. 21

The kinesthetic cues are also used in recalling about a particular brand. When an individual responds to a particular set of stimuli related to a product or service they have the information and opinion about that stored in their mind. Later when the same individual comes in contact with same kind of stimuli the kinesthetic elements that are already stored in the mind will help them to recall the information about the same. These kinesthetic elements can be used by an individual to recall and recognize various brands of product and services. 22

21Micheal. L Ray, Rajeev Batra, Research paper-661, Graduate School of business, Stanford University,

GLIMPSES OF SENSORY MARKETING

1.15 GLIMPSES OF SENSORY MARKETING

The human senses have long been ignored in marketing, despite our awareness of their great significance. The five human senses are of crucial importance for an individual’s experience of different purchase and consumption processes. It is through the senses that every individual becomes conscious of and perceives firms, products, and brands. Because of this, further knowledge about the human senses might make a firm’s marketing more successful and an individual’s sensory experience more personalized.

Of the five human senses, the sight sense has so far dominated marketing practice. There is no doubt that the other human senses – smell, sound, taste, and touch – have been neglected for a long time, despite their importance when an individual considers and decides about a product or a brand.

Growing interest in sensory marketing among practitioners, consultants, and researchers means that all five human senses are today receiving increased attention. More often than not; the interest is in making customers aware of a product or a brand in order to reach tactical, short-term sales targets. In contrast to this, sensory marketing in our opinion is to be viewed strategically as a way to clarify a firm’s identity and values with the long-term goal of creating brand awareness and establishing a sustainable brand image.

The present development of sensory marketing illustrates the emergence of a new epoch in marketing, one in which the five senses will be at the center of a firm’s marketing strategy and tactics. For that reason it becomes more important for firms whether they are selling traditional consumer goods or a service – to affect and influence customers in new, provocative, imaginative ways in order to seize grab hold of the human senses.

An excellent example of the importance of the human senses was a summer 2006 TV commercial for the Swedish automobile brand Volvo, part of the Ford Motor Company. The commercial was broadcast on the Swedish channel TV4 under the theme “The Sixth Sense.” When one drives a car, it is obvious that at least three of the human senses are activated: sight, sound, and touch (VAK). Volvo understood the importance of the human senses and spread the message that a Volvo car should be seen as “The Sixth Sense.” A car should be a pleasure to drive and offer safety and an extraordinary driving experience; for example, the Volvo senses when it is close to colliding with another vehicle and automatically slows down.

The service landscape is also on its way to becoming an environment for building brand identity and recognition rather than only selling goods and services. More and more shops, supermarkets, hotels, destinations, restaurants, malls, and shopping centers are building emotional linkages in addition to rational ones to attract the human senses through sensory experiences. Starbucks coffee shops illustrate this development.

1.16 CHANGING DYNAMICS OF MARKETING

Marketing is entering an era when tested ideas and concepts are being reconsidered. The traditional mass markets are slowly disappearing and are being replaced by fragmented markets with numerous segments, where individualization and tailor-made products are the key. One consequence is that traditional mass marketing, which once dominated the marketing arena, is being questioned more than ever before as a profitable and successful way to reach customers.

The main argument is that the cost advantages related to mass marketing, especially through advertising and the well-known “cost per thousand” criterion are no longer enough to send a message to everybody. Instead, they persuade only a few. In Europe the utility of advertising and TV commercials has been strongly questioned during the past decade. New communication channels have been established, illustrating the fragmentation of the market.

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During the past decade, the development toward more and more relationship and micro marketing has been expressed through the use of customer relationship management (CRM) and customer specific marketing (CSM). These techniques have been used by many firms to strengthen customer relationships. Often these techniques have been used in ways that are technically advanced rather than personal, which has been criticized by many observers. As a result, marketing has become even more depersonalized, even though the firm’s intention has often been the opposite.

Some researchers claim that the transition from mass marketing to relationship and micro marketing can be seen as paradigm shift. Some think that a customer-centric view based on relationship hand-ling and relationship orientation should be the focus of a firm’s marketing strategy and tactics.

Our research shows that there is also a need for another view, a sensory marketing framework, to solve future marketing challenges. For that reason we suggest that sensory marketing is not equivalent to either mass or relationship marketing, because it has its point of departure in the brain of the individual. The transition to sensory marketing managerial practice from mass marketing and relationship marketing managerial practice is illustrated in the following table:

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Sensory marketing is distinguished from mass and relationship marketing by having its origin in the five human senses. It is in the human brain, in both the left and right hemispheres, that the mental flows, processes, and psychological reactions take place that result in an individual’s sensory experience.

A sensory marketing framework is based on the assumption that a firm should reach the five human senses at a deeper level than is reached by mass and relationship marketing. Because of this, sensory marketing is concerned with a firm’s treatment of the customer, that is, with how it meets the individual in a personal, mutual way through dialogue, interactivity, multidimensional communication, and digital technology.
technology. This is different from customer acquisition in mass marketing or customer retention in relationship marketing.

The treatment of the customer should be based on logic and rationality as well as emotions and values to create brand awareness and establish a sustainable image of a brand. This image is the result of the sensory experiences an individual has of a brand. Thus, the human senses, which neither mass marketing nor relationship marketing takes into consideration, are at the center of what we call “sensory marketing.” We now discuss some of the theoretical starting points.

1.17 SENSORY MARKETING – A MODEL

Sensory marketing recognizes how a firm, through different sensorial strategies and sense expressions, can create brand awareness and establish a brand image that relates to the customer’s identity, life-style, and personality. A firm’s sensory marketing approach should, for that reason, be deliberately and strategically based on the five human senses.

But sensory marketing also recognizes how a firm should treat its customers in a more intimate and personal way than was achieved with mass and relationship marketing before. And the road to success goes to a great extent via emotion, when many customers turn away from appreciating only functional product attributes and features and instead want to see the product as an experience. In this regard different sense expressions for each human sense are of importance in facilitating the individual’s sensory experience.

Sensory marketing puts the human brain, with its five senses, at the center of marketing. It is in the brain of an individual that a brand registers and an image is created in terms of mental conceptions and imaginations. This image is a result of the experiences an individual has of a firm or a brand. Each individual has a subjective experience that we call “experience logic.” This logic is individual and personal. It is a result of how the individual’s five human senses perceive and interpret an experience, either singly or together.
The most important concepts underlying how firms and individuals together create and perceive sensory experiences are illustrated in Figure 1.11.

1.18 SENSORIAL STRATEGIES (VISUAL AUDITORY KINESTHETIC) AND CUSTOMER TREATMENT

Visualization as a strategy for the sight sense means creating brand awareness and establishing an image of a product or a brand that in turn sharpens the customer’s sensory experiences. The picture a firm wants to convey of itself then contributes to its identity and is the basis for the image customers have of it.

CEO Jorgen, founder and owner of the Swedish fashion retailer Gina Tricot, points out the significance of a strategy for the sight sense: “What the eyes see is extremely important. I say that the eyes buy 70 or 80 percent of what people buy. This is enormously, enormously important to bear in mind.”

A firm’s or a brand’s identity, as a distinguishing characteristic, is often expressed through different aesthetic elements in marketing such as advertising, visual and verbal identity, design, and style, but also through electronic media, Internet homepages, or employees. In many circumstances – for example, in the case of commodities – a visualized identity can help customers recognize a brand.
Sight is generally held to be the most powerful of the human senses, and it is also the most seductive. The sight sense and the visual system let us discover changes and differences when we see a new design, a different package, or a new shop. A picture is formed on the retina of the eye, where contrasts and differences are reinforced with regard to Colour and shape, for example. Every picture formed is compared with previous experiences and memories; every new picture has a relationship to earlier sensory experiences.

For this reason a sight strategy rests upon a number of visual sight expressions, each of which, alone or together, can clarify goods and services as well as the service landscape. Expressions such as design, packaging, and style are often more closely associated with goods than with services. On the other hand, expressions such as Colour, light, and theme can occur in both goods and service encounters, which are also true for expressions such as graphic, exterior, and interior.

1.19 A SENSORIAL SOUND (AUDITORY) STRATEGY

Sound has always been of great importance in society. Most people attach a meaning to sound, and music as a source of inspiration is often used as a way to shape a person’s identity. From birth, babies achieve a better understanding and perception of reality through sound.

More and more firms are realizing that sound can be a strategy to strengthen the identity and image of a brand. Sound expressions such as jingles, voice, and music offer possibilities to create a sound experience. Such expressions can also be used to create advertency around a product or a brand or to reinforce a chosen theme.

Sound often through music is taken into consideration when service landscapes such as shops and supermarkets are trying to create a good atmosphere. When sound is used consciously, a firm has great opportunities to create a signature sound that characterizes its brand.
A sound strategy takes into account the fact that customers react with feelings to music and voices. In creating a sound experience it is important to have a holistic view of a firm whereby all sounds, from the switchboard to the voices of the employees, are considered. Using an artist or music producer can be attractive as a means of expressing the brand identity and recognition of a brand in a new, fascinating way. This requires trying to become more personal or individualized.

Digital technology offers possibilities for a firm to balance and control sound to create acceptable acoustics in the service environment. Creating a sound experience can require the elimination of sound that is disturbing. This elimination can be achieved with “sound walls,” which control sound between different spaces.

1.20 A SENSORIAL TOUCH (KINESTHETIC) STRATEGY

The touch sense is the tactile sense by which we have physical contact with the surrounding world and can investigate three-dimensional objects. The touch sense also contributes to building a form sense that tells us whether an object is sharp, hard, or round, say. In this regard, it is not necessary for us to touch the object itself.31

We can remember and relive how something feels through simply looking at it or thinking about it. Most firms have not yet realized the significance of the human senses for a sustainable marketing, but brands that contribute to unique touch experiences have good opportunities to create an identity and image around a product in terms of tactile marketing.

Brands can be clarified through tactile sense expressions such as material and surface in product and service landscapes, and also through temperature and weight. One example is that heavy objects usually are associated with high quality. Other sense expressions of importance for the touch experience are form and stability, of which the well-known green Coca Cola bottle is an excellent example in terms of its unique shape.

For physical interaction with customers to be possible requires that a firm’s products are available in physical form. Customers must have the option to touch, squeeze, turn, and invert different products. The encouragement of touching can lead to customers being willing to interact with products they usually do not notice. It increases the chances for impulse buying or unplanned purchases.32

The touch experience is also of importance in purchasing and consuming services. This fact is often recognized, for example, through soft chairs for comfort at a travel company and through hard chairs and tables at a fast-food restaurant.

Finally, it is important to note that digital technology offers increased possibilities to create realistic touch experiences during product development. Digital technology can produce a touch experience through simulated pressure and vibrations, for example, for aircraft, cars, or videogames. Technology is also available that stretches the skin when a digital object is touched, which makes it possible to replicate the sense of touching something that is visualized on a screen.

1.21 THE HUMAN SENSES AT THE CENTER STAGE

Our research shows that many service firms are not serious enough about turning their marketing toward the human senses with a clear strategic direction. Instead, they make more short-sighted and haphazard use of the senses without any distinct analysis. When the human senses are at the center of sensory marketing, a firm’s chances of distinguishing a brand are simplified. In this case it is necessary for a firm to try new paths and to be innovative.

To establish emotional linkages to customers, a permanent presence is required in the brand consciousness of the individual. This can be achieved in sensory marketing if all five human senses are activated in getting closer to and deeper into

the customer’s mind and heart. At the same time, it is necessary to make some kind of imprint on the consciousness of the individual, who is expected to be able to recognize the firm following the sense expressions the firm leaves. This means that sensory marketing with a strategic direction is based on revealing a brand’s core values and identity with the help of all five human senses.

Inga-Lill Holmberg and Miriam Salzer-Morling think that the question of how a firm’s identity and image are portrayed brings into focus the importance of what a firm stands for and the values it has.\(^{33}\) It increases the importance of “looking right” and express the “right values.” It thus becomes of the utmost importance for a firm to impress, to express it, and to leave imprints in being attractive to the customers.

This notion is supported by Marc Gobe, who believes that a firm should aim more clearly to focus on consumers’ brains and minds in trying to understand how the culture of society and zeitgeist affect issues of individualization and lifestyle.\(^{34}\) Gobe also states that to create emotional linkages to customers, a firm needs to develop a more imaginative and human culture.

In this case, emotional and intangible values as well as aesthetic experiences become of greater significance with respect to the human senses. The artistic sphere has for this reason become a model for many firms and has resulted in a “signature economy.”\(^{35}\) Here the question of how a firm should shape itself, communicate, and visualize its brand through the human senses is of strategic importance.

A sensory experience in general acts to stimulate one or more of the human senses, but the role of each sense has not always been well thought out in marketing strategy and tactics. We believe that it is risky for a firm not to reach all five human senses in a strategic way to illustrate its identity. The sensory experience a firm offers a customer might be seen as very successful from the firm’s and the customer’s points of view, but it might have the potential to be even bigger.


\(^{34}\)Gobé, Emotional Branding, p. xvii.

\(^{35}\)B. Hult Niklas Broweus, Marcus van DijkWiman, Sensory Marketing. Palgrave Publication
It is of great importance that an individual’s sensory experience is in accordance with the firm’s core values to deliver a connected and uniform message to customers. The aim is a strategic direction that emphasizes a message (or signal) for each of the customer’s five senses. But sensory marketing goes one step further in its desire to create a supreme sensory experience of a brand that involves all five human senses and ultimately results in successful customer treatment.

Sensory marketing can increase the quality of customer treatment, which can lead to stronger brand recognition and brand image in the long term. Another reason to use sensory marketing is the possibility further to deepen and individualize the experience of a brand. The hope is to offer customers new sensory experiences of different kinds that can increase customer value and personal satisfaction.

In this regard, sensory marketing is not about effecting a transaction with customers through traditional advertising, as mass marketing emphasizes. Nor is it about persuading customers to start or maintain a relationship, as relationship marketing emphasizes, even if it is possible to have a personal relationship with a brand.36

Instead, sensory marketing is about treating customers through sensorial strategies to accomplish a supreme sensory experience.

In advertising research, it has been shown that the individual’s mental conceptions of a brand come from two different directions. The advertising in itself is one important source of information; the image in the individual’s mind is the other. Generally speaking, for marketers advertising is about, on the one hand, connecting central elements and, on the other, showing peripheral elements in different messages. It is evident that central elements compete with peripheral elements in getting the customer’s attention.37


37 M. Dahlén, Marknadsförarens nya regelbok: varumärken, reklam och media i nytt ljus (Malmö: Liber AB, 2003), p. 94.
The central elements include the concrete message and the logo-type or other graphic symbols, and these elements are generally very few. The peripheral elements include everything else that cannot be related to the concrete message, logotype, or graphic symbols, for example, design, color, exterior, scent, sound, music, or environment.\(^{38}\)

Micael Dahle claims that in the world of advertising, peripheral elements, which might attract the human senses, are the “evil parts,” because people are more attracted to and tempted to accept these elements. One explanation for this statement is that the central elements emphasize so-called cognitive information, which requires more brain processing activity on the part of the consumer. One of Dahlen’s conclusions is that “it is dangerous to use too many peripheral elements” in an advertising experience.\(^{39}\)

This statement illustrates, at the same time, the importance of the peripheral elements to an individual’s sensory experience – in contrast to his or her advertising experience. Thus, the peripheral elements – in terms of different sense expressions – have a major role in a sensory experience of a firm compared with an advertising experience through mass marketing.

Where we talk about creating a supreme sensory experience of a brand, Dahlen prefers to talk about a brand as a relationship partner at a deeper level, where the brand is also related to emotions and experiences. In this context it is also pointed out that a brand should have human characteristics and attributes.

We believe that it is only through the sensory experience that customers finally decide which product or brand to choose, whether this is a transaction or a relationship. It is through the senses that customer treatment can grab or emphasize one or more of the human senses in creating the supreme sensory experience for an individual. Such an approach consciously puts the five human senses at the center, unlike mainstream marketing. In this context it is proposed that a firm must impact customers if a transaction or a relationship is going to take place.

\(^{38}\)Ibid.
\(^{39}\)Ibid., p.96.
Sensory marketing has the individual’s brain both left and right hemispheres as its point of departure. It is immaterial what marketing strategy and tactics a firm uses if no consideration is given to individualization in contemporary society. Each individual on his or her own is free to look for ideas, products, or brands that can contribute to shaping brand identity, brand recognition and purchase intention. The human brain, with its mental flows, processes, and reactions, is in this regard superior to any firm in making a decision about which brand gets a place in their brain leading to purchase intentions.

Sensory Marketing illustrates the start of a development toward more and more individualization, resulting in increased customer power that will affect a firm’s strategy and tactics. It is necessary for firms to come closer to the five human senses to allow a sensory marketing approach to become more profitable and successful.

1.22 BRAND AND EXPERIENCE LOGIC: THE SUBJECTIVE NATURE OF EXPERIENCE

Sensory experiences are based on elements of both a rational (i.e., left-brain) and an emotional (i.e., right-brain) character. It might be as great an experience to do a scoop at Wal-Mart in Washington DC as to enjoy a soccer game at Emirates Stadium in London. This emphasizes the importance of looking at customers as emotional and rational individuals having a consumption experience that often is “directed towards an ambition for fantasies, feelings and having fun.” 40

Andreas Buchholz and Wolfram Wördemann claim that successful brands build on the establishment of five portals in the brains of customers. 41 The five portals are represented by factors such as product features and promises, norms and values, perceptions and programs, identity and self-expression, and emotions and love, which are related in different ways to the mental flows and processes of the human brain.

When an individual’s sensory experience is at the center, it is intimately associated with his or her personal characteristics, lifestyle, and social context, which


reinforce the mental conceptions and pictures that exist about a brand. In this regard, the brand should stand for the experience, and all the elements it includes should increase the value of the customer: the name, the logotype, the symbol, the employees, the price, the product, the advertising, the displays, and the store layout.42

1.23 SENSES AND SENSORY EXPERIENCE

Each of the five human senses – smell, sound, sight, taste, and touch – contributes to an experience. Each of the senses and all the senses together, also form the foundation of what we call the “sensory experience” (see Figure 1.12).

A sensory experience is the result of the reactions of the senses to different elements or triggers in marketing. These elements or triggers are often called “stimuli” in a traditional psychological context. In the coming chapters a more thorough discussion about the role of the five human senses in an individual’s sensory experience of a firm or a brand is presented.

Figure 1.12

FIVE HUMAN SENSORY EXPERIENCES

Source: B. Hultén, N. Broweus, and M. van Dijk, Sinnesmarknadsföring (Malmö: Liber AB, 2008).

42 Schmitt, Experiential Marketing, p. 31
Researchers at the Howard Hughes Medical Institute in the United States believe that change attracts the attention of the human senses more than anything else: Our senses are finely attuned to change. Stationary or unchanging objects become part of the scenery and are mostly unseen. Customary sounds become background noise, mostly unheard. If some-thing in the environment changes, we need to take notice because it might mean danger – or opportunity.43

The human senses are of vital importance to our experience of our existence, and without the senses no impressions could be formed. It would not be possible to understand, feel, learn, or think without the senses. The five human senses give invaluable information about different things through smell, sound, sight, taste, and touch. But it is also generally accepted that we have more than five human senses – for example, balance, temperature, and pain.

Humankind has for a long time wondered where our thoughts come from, which has resulted in increased interest in the significance of the human senses. In earlier decades brain researchers tried in different ways to establish how electrical signals from our senses arise and result in reactions in terms of behavior.

The sense organs on our head – the mouth, nose, eyes, and ears – directly mediate impulses to the human brain. Other sense organs send sense impulses to nerves via the spinal cord to the brain. We use the information that the sense organs mediate through cells or receptors.

The information stimulates the cells or receptors, which transform it into electrical signals about, for example, body location and muscle tension in order to allow us to keep our balance; into signals about emotions and feelings so that we react, and so on. In this way the sense organs mediate different kinds of signals, from which we shape our behavior.

A conscious sense impression is assumed to take place when nerve impulses reach the cerebrum. When information comes to the human brain, a person becomes conscious of, for example, a scent, a light, or a taste. But most of the millions of impulses that are sent every day happen unconsciously.

In the human brain, the limbic system controls emotions, which affect our actions and reactions. The cerebrum is responsible for directing memory and the mechanism of thought. As we are dependent on instincts and emotions, a general opinion is that the cerebrum is dependent on the limbic system, which comes before the neo-cortex, where logic has its place. For a firm sensory marketing on an individual level is about making the five senses the focus of the sensory experience of a brand, especially when emotions and feelings seem to have primacy over logic and rationality in the human brain. The challenge for a firm is to trigger the touch points of the individual through the five senses to facilitate the sensory experience and satisfy individual needs and wants.

1.24 INDIVIDUAL’S EXPERIENCE LOGIC

Harsh global competition makes it necessary for every firm to try to penetrate the crowds and choice of brands by coming closer to its customers. This is made more difficult when many customers look at product attributes and features as well as product quality and image as obvious elements in the experience of a brand.

The customer’s sensory experiences can lead to what we call “the experience logic.” This logic posits the individual’s personal and subjective interpretation and understanding of a sensory experience, which is the only true logic in the binary society. The experience logic contributes to forming behavioral, emotional, cognitive, relational, or symbolic values that often can replace the only functional values goods or a service might offer. In this sense, the experience logic combines emotional and rational elements in the human brain to facilitate the sensory experience of a brand.

In an era characterized by information overload and lack of time, emotional, cognitive, or symbolic values become more and more valuable in marketing. For many individuals it is no longer possible or even meaningful carefully to evaluate different products when many products seem almost identical at a first comparison. When competitors copy each others’ product concepts, the comparison becomes even more difficult. This is typical for many retail chains, which face difficulties in differentiating themselves from their competitors if price is the only competitive weapon.
It also means that the possibilities for differentiation among products and brands become smaller and smaller, which affects the individual’s options when making a choice. In the human cognitive system the brain acts as a filter to take away all the information that is irrelevant. It is through the five human senses that data arrive in the human brain from the environment and are compared with earlier experiences for categorization. Our brain continues by providing content and meaning for an individual to discover important differences.

By understanding the experience logic, a firm can use a sensory marketing approach, with the aim of attracting the five human senses and providing sensory experiences. It is through this process that the Gestalt can be shaped and developed in a more private way for the individual. The ultimate goal for the individual’s sensory experience will then be to contribute to brand formation through identity, recall recognition, and self image, this makes the sensory experience in itself a service to customers, and thus lead to customer buying the product or a service.