



Sensory Branding

RESEARCH

83% of all brand communication appeals to the eyes alone. Utilising the power of multiple senses to strengthen your brand's perception is key.

Paper matters for brands that matter. It is the only media channel that can exploit all of the senses to provide a truly memorable brand experience for consumers. As part of a strategy of differentiation and positioning, brands are increasingly thinking laterally when it comes to their marketing in order to expand and strengthen the mental territory they occupy in the minds of their consumers. By stimulating multiple senses, brands can design print advertisements that engage consumer's emotions and thereby influence purchasing behaviour.

“Consumers are wired to interact with paper like no other medium”

(Jennifer Miller, Sappi)

According to research, commissioned by renowned author and brand consultant Martin Lindstrom, when brands appeal to more than three senses, and therefore different parts of the brain, they can increase brand impact and engagement by more than 70%. Therefore, by engaging multiple senses in a sensory print strategy means advertisements become more effective.

TOUCH

The feeling of the smooth silky surface of an advertisement in a magazine, catalogue or brochure no doubt adds an emotional bond with the advertised brand. The haptic sense of the brand is conveyed through a multitude of paper stocks, finishes and sizes. Touching the rough cover of Wired magazine gives the reader a sensation of

industrialness and masculinity, whereas the glossy and shiny paper of the Myer Emporium catalogue reflects feminine chique, elegance and luxury.

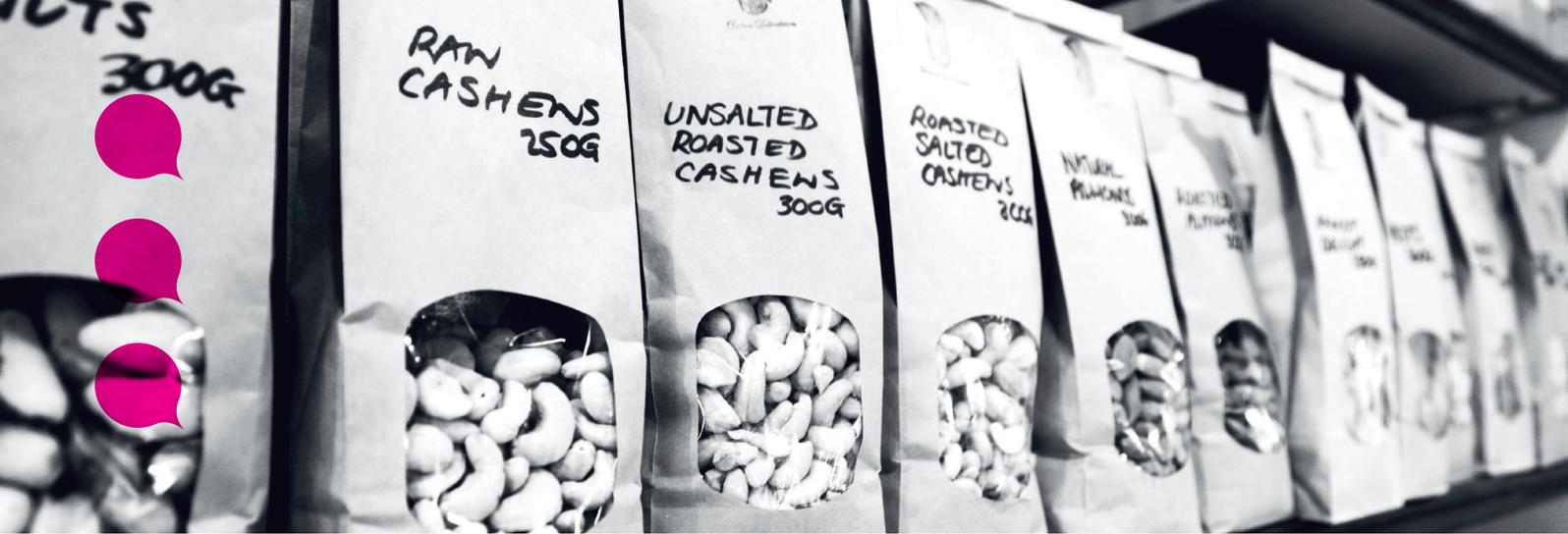
Touch can also be used in more creative ways to engage with the reader such as Dove's mailing advertisement that demonstrated exfoliating cream. The image of a woman's back was used with the single word 'Scratch' printed over it. As the reader scratched away the image, text detailing the benefits of the exfoliating cream on dry skin was revealed along with an image of the product.

SMELL AND TASTE

Smells cannot be blocked from entering the brain and so can be used to great effect in sensory branding. Smells can trigger emotions that aren't exactly defined, but have a distinctive attachment to an object, place or memory. Magazines have long included samples of perfume, and scented ads have been around in various forms for decades. However, brands as diverse as insurance or travel agents are beginning to realise the significance of using smell in their advertising.

When Coles wanted to drive awareness and purchase consideration of their Heston Blumenthal Lemon Myrtle Hot Cross Buns, they decided to use a scented advertisement that, upon rubbing, would release an aroma of lemon myrtle and orange. The full-page advertisement was printed in the Saturday edition of the Sydney Morning Herald and The Age newspapers.





The advertisement was hugely successful with 60% of respondents recalling seeing it and 42% of those interacting with it by rubbing the designated area to release the aroma. 90% of respondents who recalled seeing the advertisements said it was different to what they had previously seen with 79% of these saying that it made them stop and look. As a direct result of the advertisement, over 33% of respondents visited or intended to visit a Cole's supermarket to purchase the hot cross buns (Source: GfK Advertising Effectiveness Research, March 2014).

Johnson & Johnson India provides another example of a brand using the power of smell to evoke strong emotional recall and brand association. Designed to spur nostalgia for the mother-baby bond, their advertisement was infused with the scent of baby powder. The scent was sprayed directly onto the printed advertisement and did not require the reader to interact with the medium. This meant the smell was inescapable to all readers and ensured the advertisement carried high impact. Their "Power of Gentle" campaign ran the scented advertisements in newspapers such as The Times of India and The Hindu.

Taste is a sense that has been rarely used in print media however, the few examples out there are ingenious and engage the customer in a truly original way. Fanta claimed a world first when they printed an A4 sized magazine insert that was edible. It tasted of Fanta Citrus and invited readers to rip a piece off and try it for themselves.

VISION AND AUDIO

Invisible inks, electronic inks, photochromic ink and lenticular print to name but a few, add a new dimension to print media. There are also bridging technologies such as QR Codes and Augmented Reality (AR) that can add moving visuals and audio to a static print advertisement.

Often referred to as 'interactive print', AR's greatest consumer-market ally is the print magazine industry. Many AR campaigns activate content on smartphones that can only be viewed when hovered over the print advertisement, making print an essential element of the consumer's experience. Dan Murphy developed an integrated campaign using AR technology for their Christmas Companion magazine, which enabled readers to interact with the content and

discover more information and expert videos on particular products. This multi-channel marketing approach provides a content-rich user experience and engages the audience beyond the reach of traditional print alone.

The Spanish child abuse charity ANAR Foundation launched a campaign, using lenticular print, which was capable of secretly sending a message to children who might be victims of abuse without alerting their abusers. Adults looking at the poster would see a normal, healthy looking child and a message that simply raised awareness of the charity.

However, using lenticular print, the poster was able to create a separate message on the same poster that could only be seen by people of a certain height and under. The height was set at that of the average ten year-old and showed the same child's face however, this time it bore cuts and bruises. The message gave a helpline to call if they too were victims of abuse. The poster's use of print technology created a highly impactful and engaging advertisement that enabled the charity to target its message directly to potential victims only.

CONCLUSION

The ability to incorporate all five senses into an advertising campaign means that the role of print in the marketing mix is personal and tangible. Brands using the multiple sensory approach ensure their advertisements are more memorable than those that simply focus on text and images. Three-dimensional marketing is about a more holistic view of what your brand stands for and what it is about. Instead of describing brands through text and images alone, sensory branding allows the marketer to communicate the values and message of the brand in a highly engaging and emotional manner.

"As humans, we're not logic-based beings; we make decisions primarily off emotions. Really, it's about marketers understanding more about what makes us human and what motivates us"

(Jeremy Lindley, Global Design Director at Diageo)

