



Lovemarks claire hassid

The power of love. You must think I am going to be preaching to you like an evangelist - I'm not going to do that of course. I do have a Powerpoint presentation ready. But the power of love is a quite a topic to talk about at a business conference. Before I begin, let me say that I'm very happy to be here in Toronto, in a room full of highly creative people: designers, *graphic* designers. When my colleagues at Saatchi and Saatchi learned what I'm going to talk about here, they said, "Claire you can't present your usual presentation with all of your bright red slides. They're way too loud, they're way too crass for this group." I said, "OK, then design it if you must," but they had no control over my wardrobe.

So here I am in bright red, to talk about how the power of love and how an idea called lovemarks can impact brands in a positive new way. Actually I would like to start by asking you to think about this: have any of you ever had a client kill a great idea with logic and reason? Yeah? A few of you, alright. Have you ever become intimate with your brand and feel you know it better than your client, or at least know signs of it that your client does not know, does not see? Does your brand become like a person to you while you're working on it? Almost like you have a creative person in the room, whispering its dream to become a bigger brand, a smarter brand, a sexier brand. You wouldn't dare share these big secrets with your client. They may not understand. But if they could see brands the way you do, the way most creative, artistic people do, they might see the potential usage. They might let go of the constraints, the conventions that mean the death of fresh thinking and great ideas. At Saatchi and Saatchi, we found a way to have a different kind of conversation with clients, that helps us help them appreciate what they did not appreciate before. To want highly creative work they did not want before. Lovemarks is the idea that has helped us do that.

From product to brand to lovemark is a natural evolution. Products live in a world of function produced by a company enormously rational. Brands have moved in the right direction, but we feel it is not far enough. Lovemarks live at the other end of the spectrum, with spirit, with icons and with emotion. When you work with clients to put their brand on a journey to become a lovemark, opportunities open up.

Let me tell you about Tide, one of our classic examples. We feel that Tide is a pretty serious brand. And while it might be warm and friendly, it should not be too light-hearted, witty and

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funny. The current campaign is an award winner. It's very much a historical, unshakeable tradition of warm, soft, nurturing Tide spots. And I'd like to share just one representative example. (Video: It was moving home for me, but for my husband it was 7000 miles away from diverse friends, football. I tried to keep things around in order to feel a little more like home. Introducing new Tide with wear care. Unlike regular powders, it helps prevent damage from cotton clothes, so they last longer. He's starting to fit in very well, at least in most cases).

It's a highly successful campaign, but PNG challenged us to develop a local effort for the east and west coast where Tide sales were not as strong as in middle America. We believed we needed to reveal the fun side of Tide's personality. Lovemark thinking, which I'll share with you today, helped us lay the groundwork for selling a campaign that was a vast departure from the traditional tonality and media vibe for Tide. We called this campaign the point of dirt. And we took Tide out of the home, and brought it where dirt actually happens. You'll see it's very different from the tonality and spirit of the TV ad I just showed you.

Here is a different example. We placed outdoor ads on bus shelters near ice cream stores. This one says "When your popsicle suddenly becomes just a sip." And we also put ads on buses, inside and out. This one says "Stop, go, stop, go, spill." This one was on a highway somewhere, it says, "Takes out 'take-out.'" And somewhere in New York City, "It wasn't a raindrop." And because the creatives were assigned to do an ad on one of the screens in Times Square. We took two spots, and put music on and eventually the client liked it so much that they ran it on air. So these are two spots that ran during the holidays on television.

Well, within nine months this campaign increased sales by nine per cent in every market it ran, which was three per cent higher than PNG's goal. The amazing part was Tide wasn't telling anyone anything they didn't already know. But it was making them feel things they hadn't felt before. The ads work because of emotion and the relationship they create with the person, but more importantly, the client actually bought them. And proved to us that lovemark thinking

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could change minds about how creative work works. Clients are smart, left-brain, rational, logical thinkers. Brand managers, CEO's, MBA's, they are paid to think with reason, but when they are deciding on creative issues, when they want powerful communications that touch people, they need to exercise the right side of their brain and engage it fully. Lovemark thinking helps clients make leaps into the creative, emotional world.

Now, when we start with a new team, one of the first thing we do is present our thinking on brands, strategy and ad development and we show them this slide. We let them look at it for a moment, ask them to write down the first thing they see, then the second thing they see. If you are 'right brain', emotionally driven, like most creative people, you tend to see the L first, the

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holistic picture. With clients however, we have noticed that more often than not, they see the little Ds. That is the left side of their brain at work: it is detail oriented, methodical, but if they don't engage the right side, they might kill a great idea.

Now I'm sure most of you know this story. Nike visionary Phil Knight offered \$35 to Carolyn Davison to create the Nike logo. She was a design student, right brain. He was a CPA, teaching accounting at the time, left brain. She asked him what he wanted the logo to stand for and he said “movement.” Now that is a brilliant word. All the other brands thought they were in the running business at the time. He had the vision to be in a bigger business, the movement business. Weeks later, Carolyn presents her designs. His reaction? Well this is what he said, “I don't love them.” He said it very gently, like so many clients trying not to hurt the creatives' feelings. Time had run out, so he picked the one he hated the least. Now this logo has so much movement in it you could hear it. It's highly emotional, it's sensuous. But Phil didn't appreciate this design and under normal business circumstances he might have spent considerable time, considerable money sending the designers back to the drawing board and perhaps time and time again. Now remember, he was a CPA teaching accounting, but intensely left brain people can learn to appreciate highly emotional lovemark work like this.

To get clients to open their minds to lovemarks, something more powerful in brands, the first thing we do is simply show them the truth about brands today. And the truth is: brands are not what they used to be. They are losing steam. There are three reasons. The first is sameness. Brands used to have real functional differences but those differences are getting harder to achieve. Advances in technology enable competition to copy effects overnight. The supermarket aisles are like pop art. Sure, Secret, Debreeze, Speed Stick. They all look the same. And they are.

Number two. Brand proliferation. So many brands, too many brands. In the attention economy, how much attention can anyone person pay to any one brand? It's becoming harder and harder to cut through. If you could go back in time to the 1950s, and ask this man in the picture what he thinks of Times Square at the time, he would say it is loaded with advertising. But compared to today, that Times Square looks like a ghost town. Reason number three - backlash. People resent the big business of brands. They push back. It's happening to Starbucks, out to caffeinate your local water. *No Logo* by Naomi Klein is the ultimate pushback. Brands are becoming over cooked, over done and over used. The word brand, the idea of brands has become meaningless. Everything is a brand now. Countries are brands, movies are brands, entertainers are brands and things you never expect are brands. Michael Eisner of Disney has said the word *brand* is overused, sterile, unimaginative. Brands used to be a novel idea, but not anymore. Try this. Go to amazon.com and just put in the word 'brands.' Hundreds of books will pop up: *Warp-Speed Branding*, *Living the Brand*, *The Brand Mind-Set*. And there are two books with the same title *Emotional Branding*. And then there is my favorite *The Idiot's Guide to Brands and Brand Management*. All of them say pretty much the same thing, at least the good ones: brands create emotional relationships with consumers. Well, I think everyone in this room already knows that. The question is, what kind of emotional relationship should we be striving

to achieve between people and brands. And to answer this question, Saatchi and Saatchi worked through an astounding piece of research. And this informed our view on brands.

Harvard professor and researcher Susan Fournier identified 14 distinct relationships consumers have with brands. Now let's just look through a few of them, you'll see one called 'arranged marriage' up there. And anybody who has worked at a company that forces you to use those little skinny Papermate blue pens knows what this means. They look bad, they feel bad. It's an arranged marriage. I have to use them or go out and buy my own.

Here are a few more relationships to think about. The 'casual friend'. This brand is similar to the college dorm mate you used to be very close with but now are friends only in a casual way. Casual friendships usually start small, it gets stronger with frequent interaction and then diminishes as ties develop with other friends. It's not the worst place for brands to be, but it's certainly not the best. Where is the loyalty? Where is the commitment? An example might be: "Special K was my favourite cereal and now I just have it once in a while." Next. "The fling." One look at the graph says it all. Many fashion brands live here and it is a dangerous place for a brand to be. For example: "I bought a pair of Jordache Jeans. I lived in them. Now I wouldn't be caught dead wearing them."

Here is the relationship every brand should be working toward. The 'romantic passionate marriage.' This relationship grows strong and stays strong over time. There is commitment, there is trust, there is respect. The brand never takes the consumer for granted. Like a perfect spouse, the brand continues to excite, with new ideas, new experiences, sensuality and mystery. Consumers who have a romantic marriage with their brand remain loyal and welcoming. 'Romantic passionate marriage' brands become lovemarks. This is the foundational thinking behind lovemarks. This is the one red slide they let me have. A lovemark is a service-oriented product that inspires loyalty beyond reason. Loyalty is the ultimate goal for any brand. The way we get there certainly includes reason and the left side of the brain. We absolutely engage the left brain, the logical, detailed-oriented part of the brain. So, yes it matters, if the detergent gets out stains, if a pill relieves pain, if the cereal tastes good and is good for us. But what matters more is how we feel about doing all those things. Reason does not rule all decisions.

A Professor of Neurology at the University of British Columbia has said: "The essential difference between emotion and reason, is that emotion leads to action while reason leads to conclusions. More emotion, more action. And it's a scientific fact that the human brain is hard-wired to make decisions based on emotions aroused by what one watches." This from a Professor of Neuroscience at NYU: "The wiring of the brain starts with emotion, the connections from the emotional systems to the rational cognitives systems are stronger than the connections that run the other way." And that is a neuroscientist way of saying the emotional right side of the brain overpowers the left side. But we did find a way to take emotion, and put it into a chart. We call this a love-respect axis and this is where we begin the conversation with clients about their brand becoming a lovemark. We ask them to think about where their brand might fit on the love respect axis. And you would be amazed at how this simple chart begins to change the

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conversation in the room. First of all, it ups the energy immediately. Not only are they thinking in high gear but, more tellingly, their hearts are pumping. And clients don't want their brands to be loved. They gain insights from the lovemark. The insights gained will enable you and your client to decide whether the brand is high or low on love, and high or low on respect. Put a group of people together and ask them to place brands, people, places, packaging, logos, whatever, on the axis.

Start with low respect and low love. Staples like eggs, flour and sugar fit here. A couple of utilities like gas and water. Essential but zero brand heat. Move on to low respect but high love. This is where flings live and die, Tommy Hilfiger for example. Love them and leave them. Not in it for the long haul. This high respect, low love area is where most major brands fit. This is where a lot of the client brands are stuck. Colgate toothpaste, Burger King, Subaru. Great products, but consumer research all fixed on being the newer, brighter, better, bolder, faster, on and on.

But this is really where you want a brand to be: highly loved, highly respected. This is where they are re-defined. This is where loyalty exists beyond reason. And you know it instantly. For instance, Harley Davidson. No question, that's a lovemark. But Suzuki, I don't know, I don't think so. And then there is iMac, definitely a lovemark. IBM, no way. And Roots, the United States Olympic team chose them last year as their outfitter. Meanwhile Gap lost their love. And we tell clients to keep in mind that what might be a lovemark for one person may not be a lovemark for another person. Its importance here in Canada versus that coffee brand from Seattle.

How a brand begins to evolve on the lovemark axis begins with an audit of its lovemark elements. And the elements are the dimensions of love and respect. The previous love axis chart plus the elements I am about to show you, create a collaborative process that paves the way for the right mind to create connections.

The best possible outcome is when clients and creative companies begin to share the vision of what's possible. Lovemarks allows clients a new window into how to think about their brands. Remember what I asked in the beginning. Have you ever had a client kill a great idea with logic and reason? Putting the brand on a journey toward becoming a lovemark makes clients more likely to keep great ideas in play, consider them a while. They are more likely to see the brand as a person and know its true potential to connect with people. The lovemark tool does not turn clients into buyers. It does not turn you into a seller; instead it turns you into collaborators, both wanting the same thing. This relationship increases the likelihood of better work being bought.

A couple of years ago, we introduced lovemarks thinking to one of our toughest clients, ingrained in traditional car selling. He went from 'stop selling me' to 'show me how to do that.' Lovemark changed the mindset of Toyota. You know car guys, they always ask each other "How much metal did you move?" We changed the question to "How much does the metal move you?" Senior Vice President at Toyota USA, Don Esmond was the first to realize the new challenge. He said: "It's time to move from the most respected car company to the most loved."

Now Toyota has moved away from the expected into the world of the emotional. You won't see the usual year-end clearance car spots with a talking head, or more accurately a shouting head, walking through a showroom. That's a breakthrough for Toyota. We never thought we would sell spots about fast cars without showing fast-moving cars. Now Toyota values ideas based on emotion instead of defaulting to the standard, safe, car industry treatment.

Lovemarks are brands infused with three things: mystery, sensuality and intimacy. Mystery, because the relationship that reveals everything has nothing more to offer. Sensuality because emotional relationships demand that senses be engaged. They are portals to our emotions. And intimacy, being close enough and knowing someone well enough to satisfy their desires not just their needs. All the things that are hardest for the left brain to calculate and gather, yet all the things that matter to the heart. When MBA types start to talk about the stuff of mystery, such as stories, metaphors, dreams, senses or what creates intimacy, it's a beautiful thing to watch. Their eyes slowly start to open to a whole new world, a whole new way of thinking about what makes a brand truly meaningful in someone's life.

Now the top people at any brand may understand lovemarks, but the people further down, aren't so sure. They want a bulletproof process with tables, diagrams, and lots and lots of numbers but we tell them they have something much more valuable. They have their judgment, their experience with the brand. And all they need to do to do is exercise their intuition. You'll be amazed at how many brand guys are thrilled that someone has recognized which they actually have judgment and intuition. We've developed a total of 12 dimensions I'll share with you. And

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we are going to focus specially on the element of mystery because it's so untapped. I invite you to think about what they might mean for your business, your board, your clients' brands and how they might open up new conversations and minds.

First, great stories. Storytelling is the scaffold to build relationships. And most cultures have a narrative tradition. Give people a great story and they will listen, settle down, no matter how busy they are. Harry Potter, West Wing, Star Wars. Zippo was the official lighter of the US army, navy, and it has been alongside American fighting men and women since World War I. Zippo has seen action and has generated some pretty terrific stories. Zippos tucked into the pockets of uniforms have stopped shrapnel in World War I. In Vietnam, in the darkness of night, the lights of a platoon worth of Zippos guiding choppers to wounded men. Zippo keeps these stories alive to fuel the imagination of consumers today, creating deep emotional connections between the brand and its audience. Companies tell their stories through books, business magazines and on the web. But how much more compelling it is to hear them at the point of purchase, at the point of enjoyment. Not unlike a romantic marriage in which two

people reminisce about a shared past, bonding them in the present. A few examples. Soy Milk tells the story of its magic beans right on the box. Absolute Vodka talks about the fields of Sweden where the grains grow. Ben and Jerry shares its political stance. Philosophy bath gel gives us a recipe for pumpkin and Newman's own dressing tells us the story of its roots as a Christmas gift for Paul's friends.

Lovemarks unite the past, present and future. People today want to feel their place in the pattern of life and history. The past keeps context to the present and the future. Why is Harley Davidson a lovemark? Well, there are many reasons, but not the least is its commitment to the story of Harley Davidson. The past, the present and the future. Harley Davidson is a brand that leverages its output heritage to attract those mild-mannered, suburban weekend cowboys to the company's current major bikes. In the mid-1980s however, Harley Davidson took a wrong turn. It ignored its past and began to attach the Harley Davidson name to virtually anything with an engine, including sit-down Harley Davidson lawn mowers. Results were dismal and the company went to the wall. Only after a last minute bid to buy back publicly held stock and return the company to its roots did their fortune revive.

Another brand that has connected past, present and future is Altoids. The tin is identical to the one created in the 1920s and is as much a part of the brand as the mint itself. The package is not discrete - you cannot open the tin without offering a mint to somebody else, being very gracious. It taps into a well-mannered past. The new sour line that has been launched is touted as a fashion item in the pages of InStyle magazine. Very much in the present and future.

A lovemark also taps into dreams. Dreams emerge from our deepest emotions, and are shaped by the contradictions and uncertainties of our lives. Status, identity, aspiration are the stuff of dreams. Citibank's new campaign understands the significance. The campaign is not about how to make money, how to spend money. You want it, you get it, you grow it, you control it. It is a "how much do you have and whatever it is not enough" game. Citibank's current campaign turns away from this money theme and taps into the original dream. Money is not the end, it is a means, a means to a better life, if you don't forget how to live it. Citibank is on a journey from brand to lovemark. SimplySleep from Tylenol entered the sleep aid category with an undifferentiated product. But they tapped into dreams and uncovered a fresh new insight that is driving the brand to success.

Kodak is already a lovemark. But this lovemark known for creating memories had become irrelevant to teens whose lives, after all, are about the present. Add to that Kodak's film-based technology in a world of digital. How does one connect with this target that consumes, that greets the new and the next big thing? After we conducted our research we could have talked to Kodak about hierarchy and self-actualization for teens. That is so left brain. Instead we talked to the Kodak brand team about the dreams that teen kids have, how Kodak could create relevance by simply demonstrating and understanding the fundamental need and desire to realize one's dreams. This spot is part of a campaign that won an award for effectiveness in advertising. It understands the importance of dreams in bringing the world together. Even if it is their small

world.

Mystery can come from different characters, from invented characters like the Marlboro cowboy and the Trix rabbit, to larger-than-life figures such as Michael Jordan and Anna Kournikova. They have the ability to provide a short-cut point of reference for consumers to identify and connect with in very crowded markets and categories. With Apple we watched their brand. They tapped into it with characters with the Think Different campaign. Martha Graham, Einstein, Gandhi, Martin Luther King Jr. Here's to the crazy ones, the misfits, the rebels, the troublemakers. The round pegs in the square holes, the ones who see ends differently.

Secrets reside within the mysterious part of lovemarks. Red Bull entralls its lovers about rumours with what makes the mix magic. Rumours abound about the ingredients. Some say it is bull semen, others that it contains a substance tested and banned by the US army. It's all nonsense of course but the allure of secrets keeps appetites whetted and sales high. When clients tell us they want to communicate every single rational and emotional benefit, reveal every reason

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for what the product will do, what it says it will do, we discourage them. And we begin with our usual rational reason: how less is more with today's stressed out, overwhelmed consumers. I am sure you know the argument, perhaps you have made it yourself one or two times. Clients know the argument too. They have heard it a million times and have become hardened to this very logical line of thought. But when we ask the question: “Why not keep something secret?” Secret? The very word wakes them up and creates intrigue in the room. Instantly we understand we want to know what we cannot know. That keeping a secret creates a desire.

Another element is sensuality. All five senses are important but the most powerful is scent. Smell is complex. Smell appeals more directly to emotions than seeing and hearing and no one has come close to the limits of this rich sensory ability. If you ask people why they use Tide, for example, they will tell you, because their mother used it. If you dig more deeply into this answer, you discover it is the scent of Tide that connects them to the brand today and that the scent actually reminds them of mother love. They never tell you this but it is true just the same. Then there is the sensuality of sound. We know music leads straight to the heart. Perhaps we forget there is music in everything. Think of a lipstick case when it closes, there is a satisfying, even kind of sexy, sound it makes, the click. We sold beer to South America on the sound of the cap coming off the bottle and generated rapid donations to a cause with the sound of a bird.

Passion, the last element, is in the realm of intimacy. And passion is the springboard that can transform the dullest product line into an object of desire. Emotional heat lets us gauge the health of a brand on the love org chart. Complacency and success can erode even the greatest love. Great lovemarks never forget that passion is the fuel of a long-term love affair. Of course

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people have always been passionate about watches. But while a Rolex or a Tagheuer might get the heart pumping, this was seldom true in the mid-price area of the market. Watches further down the price range were more functional than aspirational. Swatch changed this by creating a range of watches and a brand that people felt passionate about. People owned them, swapped them and collected them, and the mid-range Swatch became an object of fierce desire at a time when many people were switching to modern digital watches, Swatch kept the analog watch alive through graphic design. As a result, the ever-changing Swatch watch face became a must-have fashion encore. And then there is Target. Target brought passion to low-price mass merchandising. The retailer’s bold, unapologetic passion for its own brand was a rallying cry to shoppers everywhere. And overnight the image changed. Suddenly it wasn’t a bad thing to be seen walking around with a Target shopping bag. People who have always shopped at Target, shopped more proudly. People who never dared set foot into anything less than a William-Sonoma or a high-end department store were suddenly closer to their clever, money-saving purchases. It doesn’t matter what you think about these particular designers and their designs. The point is Target boldly acknowledged there was such a thing as design. Passionate thought to create attraction and the physical chemistry created by how something looks.

Now I would like to show you a complete lovemark. Fourteen dimensions for love and fourteen for respect. Respect dimensions, they are the take and stakes. Performance, trust, reputation. You can’t have a brand much less a lovemark without them. Look what has happened to Martha Stewart and the rest. You all know the list. Weighing the brand’s dimensions within a range from hot to cold is a mind game that opens up the hearts of clients. I would like to invite you to visit www.lovemarks.com where you will find lovemark exercises you can do for your brand. You can also read more about lovemarks. Share the idea with clients. It is not trademarked. Take a full inventory on the brand you work on. Do it for your own company. And I’ll tell you a secret: it even works wonders for marriages. As a designer, you may need to alter the lovemark elements to suit your needs. Perhaps there are different emotional components in the work you do. Feel free to do that. Alter the graph, play with it and if you redesign it, please send it to me. But use it as a tool to bring clients into your world and into your thought process. Let’s spread the word that for brands to evolve they must create highly valued, emotional connections with the people they serve. Any logical person will have to agree with that. Thank you very much.