



THE BRAND EXPERIENCE MANUAL.

How to create unforgettable, effective print advertising



+ **SENSORY EXPERIENCE MATTERS**

‘It’s a simple but powerful truth: messages stand out by being in print. That’s because paper has three incredible advantages: the first is the stimulation of the senses; the second is the reassuring permanence of the medium; and the third is that, in a digital world, print feels unique and different’.

**Martin Lindstrom,
Chairman and founder, Lindstrom Company**

+ INSPIRATION IS IN YOUR HANDS

The impact of the printed message is as strong as ever, enabling creative possibilities that other media just can't match. Over the next few pages, you'll discover some recent campaigns that highlight the incredible power of print in all sorts of different ways – from revealing IKEA discounts for prospective parents, to turning pizza boxes into sound systems.

Our aim is to fire your imagination, but each example will also give you a practical insight into how print can boost your own campaigns and achieve fantastic results.

BEFORE WE BEGIN

Research has shown that print is a multi-sensory powerhouse – and is up to 100% more effective at landing a message than single-sense media. In fact: Studies show that, because printed materials are physical, it triggers heightened activity in areas of the brain that integrate visual and spatial information – making it more memorable. Indeed, print ads generate 157% higher recall than digital ads¹. Printed matter prompts high levels of emotional processing and physical responses related to 'feeling'. We are more emotionally attached to print than digital channels, and we make that emotional connection in as little as 0.3 seconds².

Evidence suggests that changing the quality of paper used in print advertising leads to better perceptions of a brand³.

READY TO BE INSPIRED?



TRY NOT TO
HEAR THIS

EXPLORE THE EMOTIONAL POWER OF THE IMAGE

Campaign: 'Try not to hear this,' Coca-Cola, **Agency:** DAVID Miami

It's one of the world's most recognised products – which means billions of people know what Coca-Cola looks, smells and tastes like.

When DAVID Miami was tasked to come up with a new campaign by the Central & Eastern Europe Business Unit of the Coca-Cola Company, it aimed to leverage this knowledge and these sensory impressions to create a visual ad that forced viewers to stop... and listen.

The thought behind the campaign was beautifully observed: triggering the memory of the sound of the can opening, the drink pouring, or the bubbles effervescing, makes you instinctively want to taste what's inside. The print and billboard campaign comprised a series of vibrant close-ups of of Coke being opened or poured. The images were then juxtaposed with the words, 'try not to hear

this'. These ads exploit a phenomenon called synaesthesia, and combine it with reverse psychology. Synaesthesia causes the brain to combine sensory experiences that wouldn't otherwise be linked: true synaesthetes 'taste' or 'see' music and colours. Those of us without the condition experience a similar effect in the way smells and sounds evoke memories.

The campaign generated a massive 86 million impressions and thousands of digital conversations across four European markets in its first two months alone.

And it made swathes of people really, really want a Coke.

EXPLOIT PRINT'S PHYSICALITY TO CREATE 3D EXPERIENCES

Campaign: 'How to break up with your Ford Ranger,' Ford **Agency:** Wunderman Thompson New Zealand

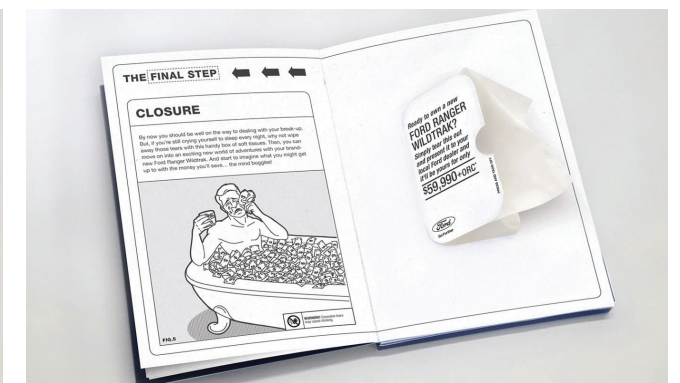
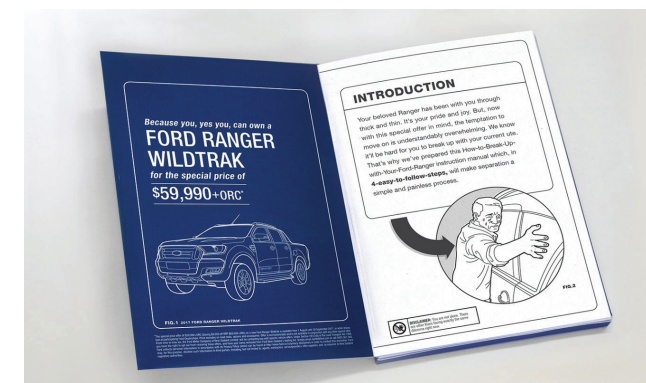
How do you convince a nation of ute obsessives to let go of their beloved current models and trade-up to a shiny new, top-spec Ranger Wildtrak?

In New Zealand, the Ford Ranger isn't simply a means of getting from A to B. It's the single most popular vehicle in the country, and a bona fide cultural phenomenon.

This was the task set by Ford for the team at Wunderman Thompson, who determined that the most effective way to deliver against the brief was a tongue-in-cheek direct mail piece. The resulting 'How to break up with your Ford Ranger' kit was a multi-layered, multi-sensory, three-dimensional experience, including a satirical instruction book, a built-in box of tissues to dry those tears, and a money-off voucher to soften the sting of betrayal.

The book served up advice and emotional support for owners in the form of fill-in-the-blanks break-up letter templates, mood-lifting music recommendations (including The Beach Boys' Don't Worry Baby), and motivational mantras.

Ultimately, the campaign recognised that marketing is always about people talking to people, and that the experience provided by marketing materials should always be human, authentic, and emotional. If it raises a smile too, so much the better.



There's something tactile and human in printed media that doesn't really exist in the digital space. **Justin Barnes, Executive Creative Director**



Gillette *#BabyFace*
THE BEST A MAN CAN GET™

DELIVER MEMORABLE MESSAGES VIA TEXTURE

Campaign: 'Babyface,' Gillette **Agency:** Grey Tel Aviv/MediaCom Tel Aviv

What dad would want their whiskery face to stand in the way of bonding with their newborn?

That was the insight behind a brilliant campaign for Gillette by Grey Tel Aviv. Armed with the knowledge that babies' skin releases hormones to encourage a closer emotional bond when in contact with a parent, Grey set out to get new dads to ditch the beards.

"The Dad Test," a double page print ad in Israel's leading men's magazine, helped fathers to discover how coarse their beard would feel to their new baby's skin.

Different grades of sandpaper demonstrated the sensation of longer stubble, with the harshest grade designed to leave real scratches on the opposing page. The copy here read, "The paper can absorb anything... and your baby's skin?"

Print was used as part of a larger integrated campaign including TV ads, a unique haptics smartphone app and on-the-ground promotion with parent communities.

'Post-campaign research showed that men who encountered the campaign were 15% more likely to go clean-shaven, resulting in a sales uplift of 9%. MediaCom Tel Aviv Cannes Lions award entry.

MAKE PRINT MAKE SOME NOISE

Campaign: 'DJ Box,' Pizza Hut, **Agency:** Novalia

Pizza Hut knew its customers love listening to their favourite tunes over a pizza. They wanted to find a unique way to bring these things even closer together.



They approached Dr. Kate Stone, whose print innovation agency Novalia specialises in creating 'connected print' executions. Using modern print technology, Stone came up with the idea of transforming Pizza Hut's takeaway boxes into working DJ decks.

On receiving their pizza, customers followed simple instructions to unfold the box, revealing a printed design modelled on a DJ set-up – including two turntables, a cross-fader, pitch shifters, cue buttons and 'rewind' controls.

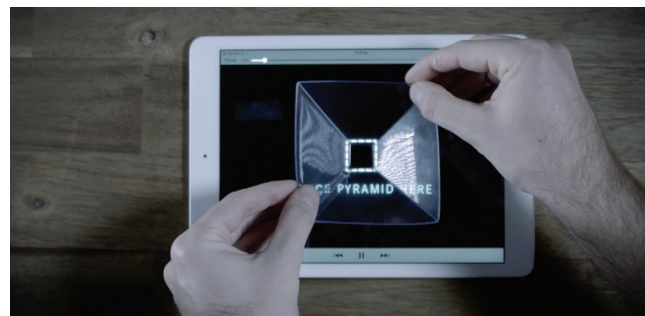
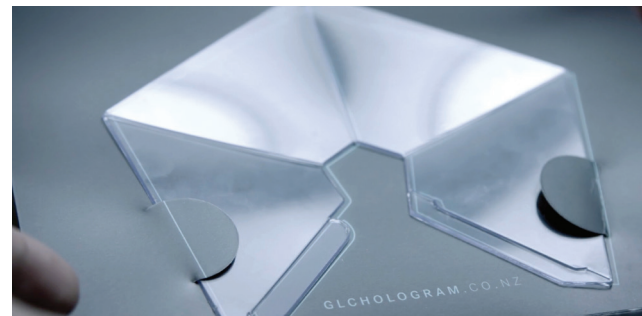
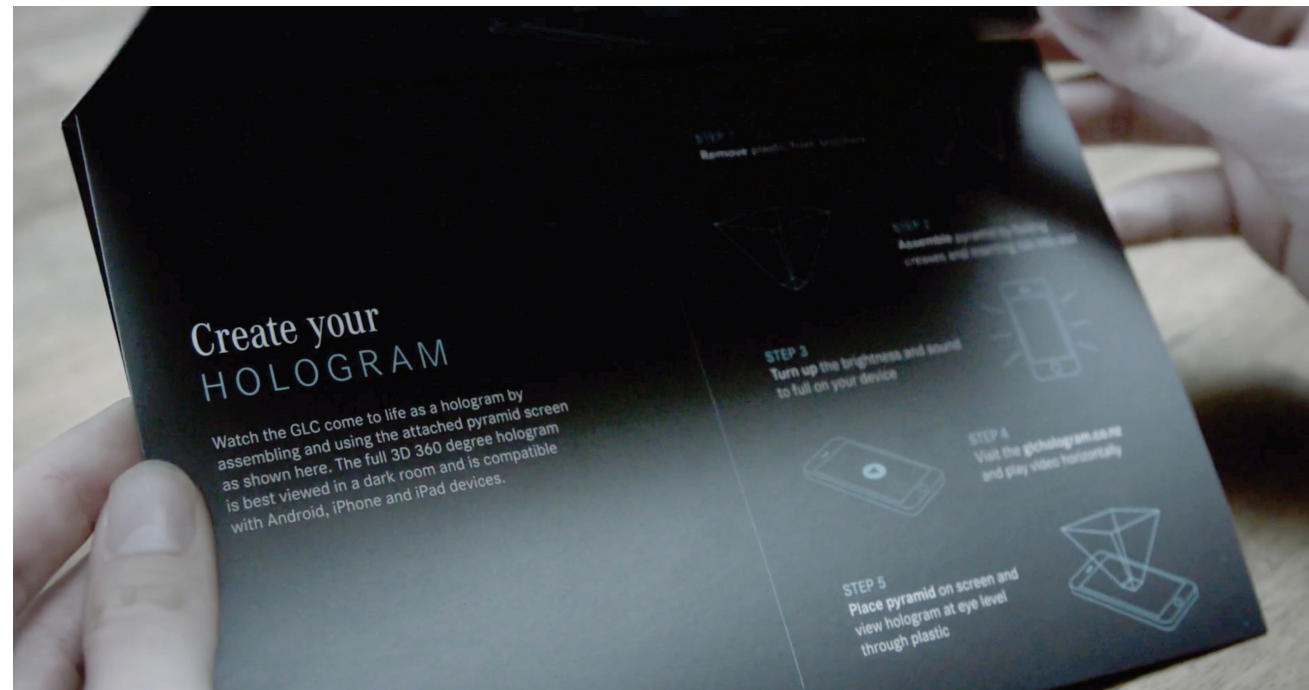
The technology that made this uses carbon-conductive ink: on one side is a printed graphic; on the other, a small circuit board. Touch the graphic and you connect the circuit, which activates an embedded chip that syncs via Bluetooth to the user's device, communicating with software such as Algoriddim's DJAY Pro.

The decks can differentiate between taps, long presses and swipes, allowing pizza fans to mix and scratch as they eat.

These special boxes show what can be achieved when you combine a piece of cardboard, modern connectivity and a great idea.

COMBINE PRINT WITH DIGITAL INGENUITY

Campaign: 'Hologram Direct Mail,' Mercedes **Agency:** Clemenger BBDO Melbourne



This cutting-edge, interactive print execution delivered an ROI of \$215 for every \$1 spent.

We've always championed print as an effective part of the media mix. But print media can be mixed with digital media in a much more literal way too – as this campaign shows.

When Australian agency Clemenger BBDO were tasked with creating something to support the launch of the innovative Mercedes GLC, they had a useful insight to work with: many GLC buyers are early adopters of new technology.

The brief was to create something that felt as innovative as the car itself. Something that would merge the gap between offline and online. Something that would ultimately lead to the purchase of a car.

For an audience as status-driven and low on brand loyalty as this, direct mail is an excellent choice – it's genuinely exclusive and, if done well, can feel highly premium too. But how to deliver innovation?

Clemenger BBDO came up with the idea of mailing out a hologram of the all new GLC – a perfect match for the car's innovative ethos. Exactly 14,913 people received the piece, which contained die-cut Perspex shapes to be quickly folded into a pyramid. Once assembled, a custom-built microsite directed users to place the pyramid on their phone or iPad, which then projected a 3D holographic image of the vehicle, as well as a film about the car.

This cutting-edge, interactive print execution led to a conversion rate to purchase the GLC of 3.21%, generating AUS\$35 million in revenue – an ROI of \$215 for every \$1 spent.

Showcasing the power of print when marrying traditional marketing channels with innovative technology, the GLC online experience contributed to a 20.67% increase in total Mercedes-Benz test drives across the period of the campaign.

TAKE 'INTERACTIVE' FAR BEYOND TOUCH

Campaign: 'Pregnancy test,' IKEA **Agency:** Åkestam Holst

An 'interactive format' generally means a digital carousel ad or a page skin. More creative executions might include simple games, or quizzes

Move beyond the screen, however, and 'interactive' can take on a wholly different, and wholly more memorable meaning.

Like this brilliant ad for IKEA in Sweden.

Using technology found in pregnancy tests the world over, peeing on the ad can tell you if you're pregnant – revealed via previously invisible text offering a discounted price on a crib.

The aim of the ad was to encourage pregnant readers to join the IKEA Family, and reap the benefits of membership. But through its creativity and playfulness, the ad also had a wider reach, scoring likes, retweets and coverage in international press.

It also fits seamlessly into the ongoing 'Where Life Happens' theme of the brand's domestic advertising, which has been celebrated for shining a light on ordinary, relatable people and plots.

"'Where Life Happens' is all about life's everyday situations, and being pregnant is definitely one of those," says Jakobsson. "We try to make every single [ad] under the concept of 'Where Life Happens' as relevant and creative as possible in every type of media."

The ad had an unprecedented impact, with 33% of the Swedish population aware of it. Brand preference increased by 14% in the target audience, and it was the subject of 1650 pieces of earned coverage, with a value of \$12 million. All from a total spend of €30,000.

Plus, it's just a bit more memorable than an animated web banner.





DINE OUT ON PRINT

Campaign: 'The world's first tasteable print ad,' Fanta **Agency:** Memac Ogilvy Dubai

In response to shrinking market share in the Middle East, Fanta took the bold step of relaunching with a new improved flavour – and they needed an equally bold marketing idea to excite consumers.

But how do you get people to try a new taste sensation without giving the product away? Cue the world's first tasteable print ad by Memac Ogilvy Dubai.

Using edible rice paper, the eye-catching ads were infused with the super-secret new Fanta formula, with evocative, adjective-laden copy describing the experience of savouring the new taste.

The copy also invited readers to remove the ad from its protective sleeve, tear off a piece and give it a chew. And as the entire ad was edible, readers were also encouraged to share the experience with their friends.

"Fanta is all about bringing back play to seemingly boring situations where it has evaporated," explains Tarun Sabhlok, group brand manager, flavours, Coca-Cola Middle East. "With the launch of the new orangey taste, we wanted to create a multi-sensory print experience people would remember and want to share."

The ad was part of a broader campaign showcasing the orangey sights, sounds and taste of Fanta. But to actually 'try' the new Fanta without buying it? That could only be achieved with print.

It allowed for curious people to tear and try the new taste of Fanta straight from the print ad without having to drink it. Memac Ogilvy

CREATE PRINT EXPERIENCES TO REMEMBER

There's a whole world of creativity out there. And print enables it to shine in sensational ways other media just cannot match. In fact, in a digital world, making print part of your marketing mix is a no-brainer. Here are some quick tips to ensure your next print campaign delivers.



Exploit print's physical nature.

Boost the number of tactile interactions your customers are having with your brand using print. Experiment with texture and different grades of paper stock to enhance brand perception. And consider what else a physical channel can do for you. After all, you can't taste a screen.



Go beyond sight and touch. Print is more than holding and reading. Engage multiple senses, including taste and hearing, to increase the chances of landing your message by up to 100%.



Use the best medium to convey your message. Print doesn't just mean magazine ads – what could you do with, say, a direct mail, a catalogue or a door drop?



Integrate print with other marketing channels. Print can add up to 15% to a campaign's effectiveness⁵. And print can work with digital channels in far more overt ways, creating unique interactive experiences.



Explore innovations in printing technology. Print isn't limited to conventional ink and paper. Ink can conduct electricity, glow in the dark, change colour in the sun, provide 3D textures and effects, and more. Set it free; tell new stories; create new experiences.



Above all, be creative. The case studies in this manual highlight just how expansive and varied the print media experience can be, and there are more to explore on our website, YouTube and social media channels. So, how will you make your next campaign one to remember?



Use print to stand out in a digital world. Lead from the front with a channel that enables powerful emotional engagement.

+ PRINT AND THE POWER OF TOUCH



Martin Lindstrom
Chairman & Founder,
Lindstrom Company

Martin Lindstrom established branding consultancy Lindstrom Company almost 20 years ago. He has written seven books on how brands are built and the impact they have on us all, including the new york times best-seller buyology, which was based on the world's most comprehensive neuromarketing study.

Too many businesses have disregarded the effectiveness of sensory encounters in favour of digital KPIs, with an unquestioning focus on 'rational' numbers. Yet neuro studies show that around 85% of everything we do is subconscious.

Perhaps this is because the rational numbers are easier to measure (if not actually reliable). But what is the true impact of a channel? And how does it resonate with us? In my book Brand Sense, I created a 'sensogram' - a way of being aware of and measuring the impact of design.

I also talk about measuring sensory impact with CEOs of the biggest companies in the world, and it stuns me every time I do. These people are producing millions and millions of packages every day and yet they have no idea about the impact of tactile marketing and the senses. When there is proof that the tactile experience is so critical to the performance of marketing, surely we should amend the metrics of engagement to include the triggering of multiple senses.

Our society is digitally obsessed and we are quickly heading towards a world where the only thing that people touch is a screen.

It's time we turned this around.

REFERENCES

1. <https://www.newsworks.org.uk/resources/print-vs-digital-advertising>
2. <https://www.printpower.eu/experts/diana-lucaci/>
3. Sappi and Eagleman, D. (2015) A Communicator's Guide to the Neuroscience of Touch, p28-29
4. IPA, Marketing Effectiveness in the Digital Era



LET'S TALK ABOUT HOW PRINT STIRS THE SENSES

Why does print deserve its place in your marketing mix? A consumer touches it, spends more time with it, reacts to it emotively. And that means it leaves a deeper, lasting impression. Do you have questions about the power of print and its proven long-term ROI? Print Power has a wealth of compelling evidence to share with you.

**Get in touch to find out more about how print can be a winner in your campaign.
Call Ulbe Jelluma on +32 478 600084 to book a meeting. Let's talk print.**

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