



# Multi-sensory marketing and experiential approach

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**Team**

*Cinzia di Niccolo*

*Giorgia Rossini*

*Mariangela Di Corato*

*Martina Galeazzi*

*Matteo Borraccini*

*Matteo Castigliani*

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# The multi-sensory marketing and the new role of the consumer

*Mariangela Di Corato*

The last change in the market structure, characterized by a wide range of goods and services, produced a change in the consumer consideration and in the marketing tools used by companies to meet their needs.

Considering also the easier access to international markets, the main consumer needs are largely satisfied and businesses need to act with new variables and to evoke the hidden needs. It is in this new scenario that we can identify a new role of the consumer, that from subject who undergoes becomes protagonist.

In the traditional vision the "passive" consumer was seen as the object of the company's marketing strategies: it had as its objective positioning and product penetration in the market, but did not consider the capacity of consumers to adopt a "self-referential system"<sup>1</sup>. This means that now consumers decide for themselves their own preferences and are not mere objects in the hands of the classical vision of marketing. This changes its connotations going from a top-down model in which prevailed the idea that the market was changed by the company, to a bottom-up model in which the consumer becomes the planner of the business marketing. The consumer therefore becomes "active" and with whom the company has to deal, from the moment they create products or services until the time when they set prices.

This change in the consumers role must necessarily trigger a change of mentality in companies that will also result in an organizational change. The previous system of client approach, CRM (customer relationship management), focused exclusively on processes and systems that store the history of relations with customers is now supported by a new approach: the CEM (customer experience management) that on the other hand emphasizes the component human and organizational, improving the relationship with the customer. In this sense, the company operates through three instruments:

1. training on individual skills for customer relations (courtesy, effectiveness, engagement);
2. technological tools that facilitate the creation of a trusting relationship;
3. business organization that acts as assist in the creation of relation<sup>2</sup>.

After identifying the new role of consumers is necessary to distinguish between two visions of buying behavior: the traditional one, "Instrumentally orientation", which identifies a process of rational purchase based on unmet needs that drive the consumer toward the act of buying. The second one called "hedonic orientation", is instead a process based on the search for pleasure in the time of purchase, the consumer in this case is looking for new consumer experiences, he pretends exclusivity, uniqueness and emotional involvement in their purchases<sup>3</sup>.

It is just from this new need that comes a new direction for marketing, the multi-sensory marketing.

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<sup>1</sup> Gerd Gerken, "Addio al Marketing", ISEDI 1998.

<sup>2</sup> Stefano Salvini, CTC Articolo n. 7, 2006.

<sup>3</sup> Hirshman E.C., Holbrook M.B., "Hedonic Consumption: Emerging Concepts, Methods, and Propositions", 1982.

*In a bustling day in the center of Rome, a man with a friendly appearance offers a bowl to passers asking to taste the contents. While people savor the delights, maybe sharing them with others, and wondering for such kind action, one of them is nearing the end of the tasty and good-looking gift. It is at this point that he realizes that something appears on the bottom of the bowl: the name of a candidate for political elections. It will be hard to forget that name.*

With this image we represent on our mind the first examples of multi-sensory marketing applied to political marketing in the Caesars Rome. In the Baths of Domitian Museum in Rome, there are two cups on which famous names appear: that of Catiline (the left one in the picture) and that of Cato of Utica (on the right). At that time candidates for public offices used to distribute to citizens small clay cups full of some delicacy, with a clear intention to create an association between a pleasant sensation of taste and smell, and the name itself.

Illustrazione 1: Coppe in terracotta nel museo delle terme di Domiziano, Roma.



With the use of sensory stimulation company will use sales and communication techniques based on strategic solicitation of all the consumer five senses. Not only the visual and auditory, which commonly are used primarily in designing a selling point, but also the taste and smell. These are two ways to evoke emotions much

stronger than the others. In fact odors are stimulations very powerful, due to their ability to imprint a lasting memory.

Intense and prolonged exposure to these experiences creates a deep and personal relationship between customer and the company, which in this way remains in the short list of companies that the consumer prefers for its purchases<sup>4</sup>.

With this approach companies try to create in the consumer a shopping experience that involves the sensory dimension. We talk in this case about the “experience economy”: unforgettable events staged by a company such as a theatrical performance, which involve individuals on a personal level evoking positive impressions. The points upon which companies can act in this case are no longer those traditional like product, price, promotion and place, but become fun, feeling and fantasy. Customers are seen as emotional and rational animals: the purchase takes place as a result of a choice that is not only rational but also emotional.

The experience itself can be divided into stages: the experience of anticipation, characterized by research and planning, when customer define the level of expectation that he would like to see fulfilled by the consumption experience. The second is the stage of real purchasing experience, the result of choices and of considerations made in the first phase. The third is the stage in which actual consumption of the product takes place.

<sup>4</sup> Rieunier S., “Le marketing sensoriel du point de vente”, Dunod 2002.

The fourth phase is that of the lived experience as a past memory. It's the time when the customer can relive the past and tells the experience, drawing a positive or negative imagine.<sup>5</sup> Experiences can be classified into different types, each one has their own structures and processes intrinsic:

I. Sense. The marketing Sense refers to senses and aims to create sensory experiences through sight, hearing, touch, taste and smell. It can be used to distinguish companies and products, to motivate customers and to add value to products.

II. Feel. The marketing Feel recalls deep feelings of the customers and aims to create emotional experiences that go from mildly positive moods linked to a brand to strong emotions of joy and pride. It is crucial the understanding of stimuli that may evoke certain emotions.

III. Think. The Marketing Think recalls the intellect and aims to create experiences cognitive and problem solving skills that engage customers from the creative point of view. Think campaigns are common for technology products.

IV. Act. The Act Marketing aims to influence bodily experiences, lifestyles and interactions.

V. Relate. The Relate marketing contains aspects of marketing Sense, Feel, Think and Act. It goes beyond the private and personal feelings of the individual, by linking the individual with other individuals or with other cultures.<sup>6</sup>

An example of a multi-sensory marketing is verifiable in the case of Tauleto company, a wine factory from Romagna that starting from the "creation" of wines of excellent quality, then they have been able to reinterpret their business in an original way, by structuring an offer market-focused on the wider area of personal care and wellness, giving rise to parallel products.



Illustrazione 2: Candela Tauleto

The first step of the company was to develop an eau de toilette, transferring the indistinguishable aroma of the wine: natural essences the result was the birth of the first "wine fragrance".

Subsequently, the company has taken advantage of the wine beneficial qualities: they developed a complete line of products for the person: the wellness body oils, bath products (cream scrub), oil cosmetic grape seeds, products for the feet. Another idea was the creation of a "cuddle pillow" which contains seeds flavored with Tauleto which, when heated, are able to relieve headaches and rheumatism.

Finally, Tauleto is setting up partnerships with wellness centers, structuring "Wine Therapy" programs, with the aim of generating a multi-sensory gratification in guests, integrating taste, smell and touch. The company, in this way, has been able to reinterpret its offer so as to intercept the increasing interest of certain segments of demand for offers with high emotional impact, ensuring a multisensorial involvement<sup>7</sup>

<sup>5</sup> Pine Joseph B., Gilmore James H., "L' economia delle esperienze. Oltre il servizio", ETAS 2000.

<sup>6</sup> Schmitt Bernd H., "Experiential marketing, how to get customers to sense, feel, think, act, relate to your company and brands", The Free Press 1999.

<sup>7</sup> www.tauleto.it

## Sensory Marketing – Product Communication

**Matteo Borraccini**

*“A sense is what has the power of receiving into itself the sensible forms of things without the matter, in the way in which a piece of wax takes on the impress of a signet-ring without the iron or gold.”*

**Aristotle**

How do our senses can affect which products we like and which ones we don't like

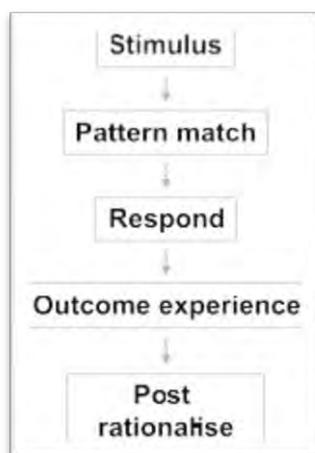
It may sound quite weird and for many even perverse, however, that link product-consumer through the description of the first and our sensitivity to receive and process information from the environment in which we live makes it is a natural process as always has been and, moreover it influence our daily choices.

Actually, the post-modern consumer needs to interact with the world through his own. Hence, the human senses interact continuously between them provoking a complete perception of a brand, of a product.

The word sensory means relating to sensation or the senses, and the word sensual is similar in meaning, relating to a gratification of the senses as is the word sensuous; feel and other sensory perceptions affect what we like and what we buy. In the past most brands didn't realize the sensory aspects of products; they didn't consider the power of senses and how they affect our choice in real life.

Anyway, only recently, marketing experts have pointed out their attention actively looking at it sensory aspects of products. Sensory marketing is a powerful item that, once stimulated, can orientate the consumer choice, the word sensory means relating to sensation or the senses, and the word sensual is similar in meaning, relating to a gratification of the senses as is the word sensuous; feel and other sensory perceptions affect what we like and what we buy.

Between the stimulus and the response, the brain matches patterns to the stimulus to determine the required response. This process happens subconsciously and leads to a range of emotional feelings that direct the final response.



The cognitive part of the brain then post-rationalises the response and helps tuning the pattern matching:

*Sensory marketing* will persist since senses can affect the marketing of products in many ways; for instance sense can be used as a symbol (Ferrari's red color car). In fact, sensory aspects of products affect us in ways we had never imagined.

Another sensorial way to increase product appeal is by merely emphasizing the existing sensorial aspect of a product.

Thus Axe dark temptation deodorant's new and features a man made of chocolate that the girls cannot get enough of ("Become as irresistible as chocolate"). Even technical products want to evoke our senses

adopting names like BlackBerry, Chocolate and Touch.

So, how do we react by using our 5 senses in the marketing process?

### **Sight**

Until today, the most important variable used by brands to generate recognition and develop an identity in the market is the sense of sight. We can appreciate logos, corporate colors, characters and other graphical tools with which one can identify a specific product. The use of the logo is not so important (at least for some brands), but the associations provoked by stimulating the sight sense through colors can promote the company brand leaving an impressed sign on consumer's memory. An interesting example might be the blue and yellow colors of ryanair that remind the company name with an automatic rejection of the stimulus.

### **Sound**

Perhaps the second most used variable by marketing and advertising is the sense of hearing. Actually, many of the sounds derived from the use of certain particular product begin to be taken advantage of over-used to contribute to a consumption experience and therefore an enhanced recall and consumer association. such as the pringles crunchy sound or even the sensual one of Magnum adv. Nevertheless, lots of brands have associated to their logo a kind of peculiar sound that, actually, affect the consumer whenever it is been listened (BMW sound in adv campaign).

### **Touch**

The sense of touch is often called the near sense or the proximal sense. The other senses act through some medium; vision, smell and hearing all operate through the air, while for taste the wetness of saliva must be present. Only with the sense of touch do people usually only feel things that actually come into contact with them. Touch can be extended beyond its normal body bounds. No doubt brands recognize our singular sensitivity and natural tendency to feel our environment as a means of interaction and involvement with it. An excellent example of this is provided by *iPod's* touch or *iTouch* as it is more commonly known. Here the product name itself brought attention to a sensory aspect of the product and gave ownership to *iTouch* of that sense, the sense of touch."touch your movies, photos and more"

### **Taste**

Taste is the sensation produced when a substance in the mouth reacts chemically with receptors of taste buds. Taste, determines flavors, the sensory impressions of food. Actually it has such a wide importance for food companies because stimulating the sense of taste it is possible to memorize that kind of flavor associated to a specific brand. Companies such as Mcdonald's or even CocaCola, have been making huge investment to identify their respective products in one specific taste. However, the involvement of the sense of taste in business strategies has come out of their habitat, so that it may geographically differ for some specific products.

### **Smell**

The human nose can distinguish over 10,000 different odors, besides being the most sensitive of the senses; it has a tremendous evocative power of memories and experiences over the years Not everything applies to all products, but certainly it's worth experimenting a little and making sure what we are doing for our brand. Let's consider lemon dishwashing detergent; the lemon makes people feel clean. The early connection

may have been established based on lemon's acidity and its use in earlier times. When people started associating the lemon scent with a feeling of cleanliness, even a different stimulation more oriented on tasting, could not preclude the perceived link from persisting, so that a lemon scent still indicates "cleaner".

Another sensorial way to increase product appeal is by merely emphasizing the existing sensorial aspect of a product. Thus Axe dark temptation deodorant's new and features a man made of chocolate that the girls cannot get enough of ("Become as irresistible as chocolate"). Even technical products want to evoke our senses adopting names like BlackBerry, Chocolate and Touch.

As conclusion, stimulus leads to feelings/emotional which leads to cognitive thought and we need to understand how and what emotional responses stem from different stimulus in addition to the rational features and benefits that people will argue drive their decisions. Senses are lined up with feelings and without this emotional assessment people would find almost impossible to take decisions.

## Sensorial Experiences in the store

*Giorgia Rossini*

One of the main sensorial provider is certainly the store that, thanks to its interface function between demand and supply of goods, is usually considered the most efficient tool in terms of sensorial experience. Through the sensorial leverages of the store, consumers have the opportunity to perceive the product in a completely different way: sensations, past experiences and memories are evoked in the mind of the client with the goal to raise the possibilities of selling the items.

This trend is born abroad but, after foreign firms conquered large market shares, it has spread in Italy too and it led to the diffusion of store characterized by high exciting and captivating experiences settings. The neologism "retailtainment" refers precisely to this phenomenon, that allows the consumer to perceive himself as the protagonist in the theater of the retail shops. Although in the past years the supply of goods was merely aimed to satisfy the functional needs of customers, now consumers look for an experience that is able to catch their attention from a psychological and sensational point of view that is not necessarily linked with the attainment of a specific good or service.

Nevertheless, it is necessary to use carefully the sensorial leverages as far as the sensorial appreciation depends on the culture and on the client's own personality. In order to assure the most engaging effect from this sensorial experience it is firstly requested to carry some surveys on the sensorial needs of the target. The willing to constantly astonish the consumer in the retail stores results in very high costs needed firstly to restructure the shop (in France may reach 2500 euro each m<sup>2</sup> in the high-range stores) and secondly to recover the loss of sales during the period in which the store is closed. However, it is well known by many firms that the needed investment to renew their shops would results in a remarkable increase in sales, that usually equals the 20%-45% of the turnover. For that reason shop's interior design has become one of the main common communication tool aimed to differentiate the brand and to strengthen the link with the client.

Firms are consequently aware of the impact that store setting has on the volume of sales, on the evaluation of the product and on the satisfaction of the consumer. It may be even more important than the product itself.

Some variables regarding the shops have an impact on the choice that consumers have to make among different stores: the accessibility, the array and the interior design (in particular for those consumers that consider shopping time as a recreational moment) may make the difference. Firms aware of the importance of those fundamental variables enrich their stores both in quantitative terms (numbers of the brands and items) and in terms of services to the clients and also relatively to the use of multisensorial incentives. Moreover, this kind of incentives not only prompt sales, but also encourage customers to spend more time inside the store, and above all, to be back again. To foster store loyalty, shops should have a design that seduce the client through perfumes, music and touch.

Some researches have been done in order to see which is the effect of each single element on the behavior of the consumers. For instance, many studies have analyzed the **musical effect** on the behavior of customers and more specifically, the musical effects on consumers' perception of products, on perception of time spent in line at the cash register and on total expense. The inferences drawn from analysis show that slow and low volume music relax consumers and keep them staying in sale areas especially if the music is congruent with the proposed merchandise.

On the contrary, a more lively music can increase the speed of movement inside the store and the buying impulse of clients. As a matter of fact music is considered a powerful tool that can influence consumers' state of mind because it may awake strong emotions and memories. It may entertain and amuse people but it can also contribute to create a background that, in a subtle way, add value to the merchandise and to the services offered.

The easiest way to stimulate sense is certainly the **sight**, that represents the main communication vehicle for the external environment. Sight may modify in a resolute way the behavior of individuals: for this reason sight is often considered the factor that determine the intention to enter or not in the store. This is why shop's windows have a fundamental role. In the field of sight, colors are very important because they have a complex impact on the observer, from the physical, psychical and emotional point of view. Their effect may be highlighted by the intensity and the position of lights that contribute to exalt a product or a particular area of the shop. Color's fundamental significance lead many firms to use chromotherapy as a tool.

Natural or artificial **perfumes and fragrances** are good allies to marketing strategies applied to the retail sector. Perfume may characterize a selling area so strongly that it can become the distinctive peculiarity of that brand or it may be used to create different settings according to the kind of product to sell. Some experiments demonstrated that flavoring the selling area through the air conditioning circuit slow down the consumers' walk, diminish the time perception and increase the average level of buying volumes. With respect to the sight and the hearing, the sense of smell is more complicate to use due to the fact that the process that lead people to decode and classify a smell is slower and more complex. Moreover, the emotions that a smell can provoke depends strictly on the experience and on the past of each person, so the levels of appreciation may be very contrasting. The importance to choose the right aroma lead many firms, especially in the States and in France, to get in touch of smell experts needed to create specific perfumes to use in the store. It is possible to say, however in generic terms, that people located in a perfumed environment are convinced to spend less time there than people that are in a non-perfumed environment, as demonstrated by specific laboratory researches.

As far as **touch** is concerned, touchscreen technology plays an important role. Interactive screens and windows allow the consumer to explore the brand world through touch interaction. Some innovative shops, indeed, allow interaction from the exterior: by touching windows from the exterior customers are able to interact with an application that provides many services, among those the possibility to ask for a consultancy or to ask for a new pair of shoes that would be exposed shortly.

Lastly, **taste** is being more often stimulated in retail shops in relation not only to food industry, but also to other kind of goods that have apparently nothing in common with taste. Taste stimulation is a very direct tool to push purchases of foods, but the fact that foods and beverages are used also in other contexts can be explained by noticing that taste is not only useful to foster purchases, but also to add value to the brand experience. This practice is becoming more and more spread, especially in clothes shops and in cultural places as museums and libraries.

Next table put together all the sensorial factors that characterize stores.

Tactile factors	<ul style="list-style-type: none"> <li>• Materials (wood, parquet, glass etc)</li> <li>• Temperature, humidity tax of the air</li> </ul>
Sound factors	<ul style="list-style-type: none"> <li>• Music</li> <li>• Noise generated in the shop</li> </ul>
Flavor factors	<ul style="list-style-type: none"> <li>• Products testing in the coffee shops and in the restaurants integrated in the store</li> </ul>
Olfactory factors	<ul style="list-style-type: none"> <li>• Artificial smells</li> <li>• Natural smells</li> </ul>
Visual factors	<ul style="list-style-type: none"> <li>• Interior design colors</li> <li>• Used light (in sectors and in fitting rooms)</li> <li>• Materials</li> <li>• Internal architecture</li> <li>• Merchandise arrangement</li> </ul>
Social factors	<ul style="list-style-type: none"> <li>• Relationship between clients and store clerks</li> <li>• Density of clients</li> </ul>

In France, one of the countries that mostly innovates, different distributional chains use strategically the sensorial variables in order to make more and more pleasant the shopping experience. For instance Apache, a French toys chain for children, it's a perfect exemple of sensorial experience: the hearing is stimulated through the spread of circus music, the smell is aroused by the diffusion of candies' perfume in the secret way used by children to enter the shop, some miniature candies factories have been installed in the retail shops to satisfy the taste and finally to catch the attention of its customers, the company used bright colors and circus lighting.

An example of sensorial stimulus based mainly on the smell are the stores of the Fila brand: the aim is to make the client willing to discover all the areas of the store through the use of lights, colors, sounds and perfumes above all. On each floor and sector there is a different aroma, such as the lemon flavor for the tennis area or the fresh grass scent in the running area.

A big international success regarding multisensorial marketing is, without doubts, the Singapore Airlines company. The perfume's name that is spread in the airplanes and by the hot towels served before the meals is Stefan Floridan Waters. It has been created specifically for the Singapore Airlines. The use of this perfume had such a success that pushed the company up to the top travellers' choice.

# Communication of Sensorial Marketing

**Martina Galeazzi**

The role of a sensorial communication is to give at the product a strong identity and to involve the consumer in a passionate and cognitive reality.

An involving marketing and communication strategy, provide the activation of five sense (touch, taste, smell, view and hearing), while the traditional media use only the last two.

This approach is also highly strategic for the strengthening of the brand. As said Martin Lindstrom, one of leading worldwide experts of branding:<sup>8</sup> “the company can emotions the consumer and increase the identification of the brand, involving the customer in the use of the values that it incarnates”.

One of the senses more stimulated through the communication is the view. The view can be stimulated through images, shapes, colours and settings that perceived through the eyes and can attract the attention of consumers and remain imprinted in their memory for a long time. For this reason could be created advertising campaigns of considerable impact, with the use of strong images to remember and associate with the brand. Benetton is ready to impress with its advertising campaigns, celebrating the world of colours for Spring/Summer 2013. The brand decided to emphasize its universal theme at the base of his DNA, colours, and through the power that is able to arouse in humans. But the legendary Benetton products are not the only ones involved in this campaign, the brand has chosen it for the first time to tell the stories of nine persons, who have established themselves on the international scene thanks to their artistic talent. Each of them - Hanaa Ben Abdesslem models, Charlotte Free, Mario Galla, Lea T, Alek Wek and Elettra Wiedemann, models-actors Kiera Chaplin and Dudley O'Shaughnessy chef Matias Perdomo - has a story to tell, through their own interpretation of colour that is the mirror colour existing in each of us.

Even the sound dimension may be important in an advertising campaign. The individuals may be attracted to pleasant sounds and at the same time, bothered by annoying sounds. The musical experience, moreover, may also involve after the interactive situation has ended: the harmonic elements of a song we were listening to tend, in fact, to echo in our minds for a period more or less long. Hence the effectiveness of music and jingle may facilitate the memory of information and increase the familiarity of the product and the brand. And, again, the use of songs in advertising campaigns already celebrities, who increase the "exploitation" of existing emotions (related to situations in which the song was heard before) and a surplus of popularity for the advertised product. Nokia designed to present the new collection fashion through a completely new path between art and communication. During the months of March and April 2006, for the launch of new models of mobile phones dedicated to the public closer to the style and language of fashion, Nokia organized the Amour Tour, a series of multimedia installations and performances of the collective London nonpermanent, which are held at five of the leading fashion store in Italy to represent consumer trends, creating an atmosphere that can invoke the visual features and the style elements that distinguish the products to tell the new collection.

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<sup>8</sup> E. Scarcella “Attrarre e fidelizzare il consumatore di una marca attraverso i 5 sensi”(2006), Eccellere, Business community. [www.eccellere.com](http://www.eccellere.com)

Growing importance of communication strategies is buying even the olfactory stimulation. Aromas and fragrances can play an important role on the body and on the mind of the individual, having the power to evoke memories buried in the memory. There are several companies that have tried to move in this direction. Some, for example, used to make the perfume to promote their products with flyers, postcards and inserts perfume scratch. There are those who combining signage and marketing olfactory. Thanks to the new frontiers of the web also seems possible to convey herbs by Internet through a mechanism connected to the computer which, on command, is in able to release the fragrance prescribed by the code of the site visited. «Fruity fragrances create an image that smells of spring and summer, woody and musky suggest winter, at Christmas if there is a hint of cinnamon and cloves. Scented products of chocolate have worse performance».<sup>9</sup>

Illy opened in November 2006 the Gallery "Illy hosted by Moroso", a temporary set up inside the Moroso showroom, where visitors can not only enjoy the famous coffee but also attend performances, meetings with writers and designers, and take part in courses on coffee culture. Experience fun and not necessarily to buy, highly addictive and can stimulate all the senses, starting smelling, with the aroma of coffee constantly released into the environment.

The competitor Nescafé has created a space similar to Milan, the Nescafé Open Lounge, where the consumer / visitor can spend time with books, magazines and newspapers, iPod, wi-fi network to connect computers and cellular and purchase accessories and coffee machines collectibles (the Nescafé collection is called "the most sought design in everyday life"). Environment and accessories lines are innovative, unique design and highly original ways.

For the touch some companies use the touch screen technology, through screens and interactive displays that allow consumers to explore the world of the brand through tactile interaction. The touch screen technology, for example, can turn into a real showcase interactive tool by extending the communication in locations not normally delegated to interactivity. Touching the glass from the outside of the store you interact with an application (created specifically to see the products and services offered) can potentially provide a variety of services, including the ability to request an appointment for personalized visit or to ask for a new model of shoes that will be sell soon.

Pinko has created an interactive windows for the Milan store on Corso Venezia, in its showcases installed a holographic interactive display solution made that allows you to view the preview and a variety of content, including the video of the latest fashion shows, look books from the latest collections and the most beautiful images and incisive advertising campaigns.

-For the taste and hearing Bacardi has created the world tour with Bacardi B-Live (Summer 2006), an event that gave Milan a sensory experience 360° – with performances by international musicians, video projections, all washed down with rum brand - aimed at expressing the FreeSpirit business, engage consumers and increase their sense of belonging to a community that shares the same brand and the same values. The event was supported by :a new website ([www.bacardiblive.it](http://www.bacardiblive.it)), the activation of B-Live Radio, a section B-

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<sup>9</sup> C. Magnanini, "Sell with Smell" Marketing Sensoriale, Il Blog. <http://aimse.blogspot.it/>

bloggers, a contest to attend the evening, the brand also very useful to gather information about users, to be used for future marketing efforts.

While we not forget that some media facilitate the solicitation of our senses (this is the case, for example, television and film), developing some advertising campaigns with a strong sensory content and strengthening the identity of the product.

## Marketing experience of Starbucks

**Matteo Castignani**

The Starbucks' meaning for some people is relax and serenity. For other ones is coffee, and even other ones is "feels like home". But what is Starbucks? So Starbucks is not a sweet, not a hotel chain, not tourist resort chain, but it is the biggest coffee store chain in the world.

It set up in 1971, Seattle, by Howard Schultz. The owner was inspired to Italian coffee shop during his trip in Milan. He immediately understood authenticity of the Italian coffee. Indeed, the Italian soul is present in the names of the products, such as *cappuccino*, *frappuccino*, *espresso e macchiato*.

Actually Starbucks has little of Italian style coffee shop. First of all the customer doesn't drink and eat standing in front of the counter, but you find round tables, coffee tables and couch, or you can choose the modality of take-away with practical travel package. In the Starbucks you can note the atmosphere more relax, there is not confusion to demand a coffee or to take a set. Finally you can drink your coffee without throng.

All environment is completely quiet and it has been building *ad hoc* to appear like friend's living room where you can chat.

How did Schultz set up all this one? The answer is very easy, he joined marketing and emotion, in this way he became one of the master of emotional marketing.

The following picture shows a Starbucks' classical menu.



When you enter in a Starbucks coffee store, you look the menu and immediately the world opens in front of your eyes. You want only a coffee but you must choose a widely selection of drinks, it planned to satisfy all tastes. There is the classical coffee, American, Peppermint, White Chocolate, Mocha and so on. The universe of colour, flavour and smell that weak up the five senses of client.

The Starbucks' will is fully satisfaction of customer. In this way, you have a big selection of cakes and snacks: Muffin, Doughnut, cookies, croissant, scone, brownie but even sandwich, Panini (with classic Italian meaningful of the word), oatmeal, wrap and salad. All show you with multiplicity of colours and ingredients that they transform the bar in a bazaar. In all this, the main actor is always coffee Starbucks stressed on a niche and immediately it understood the needs of American taste that they didn't know all variances of the coffee.

The principal slogan is "Feels like home". Beyond each cup of coffee there is a barman and good story.

This is a poster of Boston Starbucks that explain the a lot of story born by the relationship between client and barman.



The internal design, lights and smells want to create a comfortable atmosphere where the customers can be more friend in a public location. Indeed, the furniture is made through wood, the colours are green and brown and the lights are soft.

Why did Starbucks want to set up this particular environment?

To mix together domestic atmosphere and coffee service in the centre of the city or close business offices. They are place much chaotic and only inside the people can drink coffee, read paper, feel calm in the same moment. As well as other people

can utilize this place to study, to get Wi-Fi and son on. This is Home.

Sometime it is normal to be cordial and friendly in a bar in Italy. But this is not habit in USA, Great Britain or Scandinavian countries. The life in this place is frenzied and the people live alone.

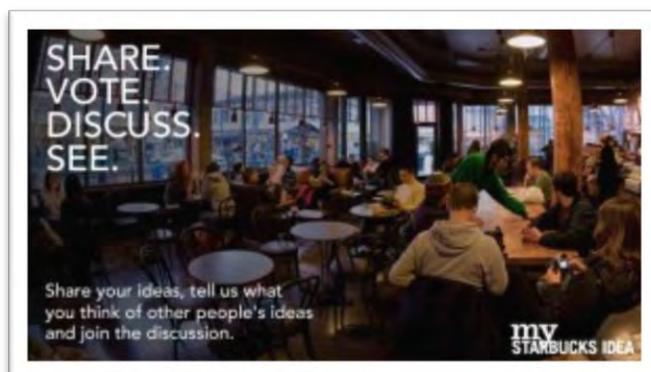
Starbucks attempts to give an island in the middle of metropolis, where the customers can have a relationship with other ones or maybe with the barman. This is typical in Italy so Schultz took it and it brought in his coffee stores. Indeed, Schultz wrote a paper for him Howard students where he examined the care of Italian barman to prepare a coffee, the particular way to work the milk to create a fantastic milk cream, all this to satisfy the customer and to have a strong relationship based on competence.



Finally, Starbucks Idea is an innovation marketing canal. It can be synthetized in Prosuming, where the client has not a passive role but active, he involves to think new products and services.

The will of Starbucks is to understand the merchant trend and it wants to listen its best advance, namely clients.

This is the reason to have a strong online gate to collect the ideas in order to make a new product or to vote the best one. Starbucks is bright company and it understood



the right way to study the winning product and more appreciated by clients in order to increase the sells. Also this strategy is to make a client a faithful customer.

## Approaching experience Senses, emotions, events in Perugia

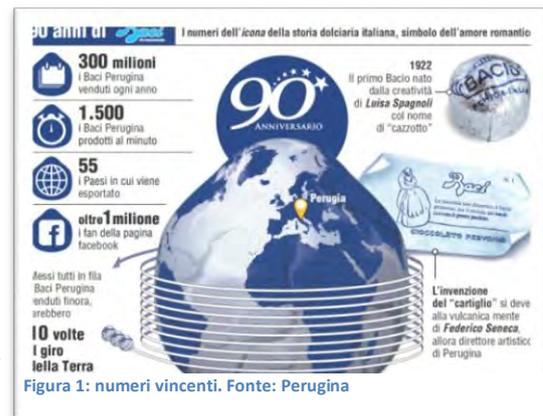
Cinzia di Niccolo

The brand we choose as a second case-study for our analysis is Nestlé-Perugina – in our opinion probably the best Italian example of multi-sensorial business approach. The Italian firm started its chocolate and candy production in 1907, though it didn't begin producing *Baci* until 1922. The idea of adding to any *Bacio* a tiny slip of paper printed with pithy romantic aphorism makes the chocolate praline so distinct that it became very soon the Perugina's signature. Consumers loved it. They really felt the product. No way to escape from that unique and very pleasant moments it provided (and still provides): the *Bacio experience* starts unwrapping the chocolate praline, then you taste this sphere of gianduia topped by a whole hazelnut and dark chocolate covered while reading the poetic love message (translated in different languages) you discover printed on the paper; if there's someone with you, immediately you share with him the text and, finally, we are sure you find yourself fiddling with the paper before throwing it away. Here we have the perfect example of a *sense experience*, showing the *kiss* peculiarity in letting consumers do some similar and repetitive actions without planning them, in a very spontaneous and instinctive way. This innate power turned the act of eating a *Bacio* into a *ritual approach* and very soon it became part of the *Bacio* identity, maybe the most relevant and timeless one.

Nevertheless, the company didn't build the identity of the *Bacio* around the charming *five sense experience* it

constantly provides. Perugina aimed for a total involving experience: according to the product mission, its praline would be able to give exactly what the target needed or desired: recollect from their past some pleasing events and re-experience the emotions they have already felt once again.

Riccardo Resciniti, professor of Economics at the University del Sannio and leading experts in experiential marketing<sup>10</sup>, explains in our studies the requirements a brand needs to add *experiential* value to our products: first of all, the brand may be able to engage consumers' wide-ranging dimensions of their personality (behavioral, emotional, rational, sensorial) in order to improve the emotional connection between them, the products they buy, the environment in which they move and the services they use, focusing on removing everything thwarts their sense experience. Second: symbolic values are more important than functional ones; so the product may affect the psychological and sociological area or refer to consumer's mental and social processes instead of its operational use to increase the customer's sense experience level. Third: poly-functionality, which translate the idea of mixing products and services (e.g. *eatertainment* and



<sup>10</sup> RESCINITI (2005) *il marketing orientato all'esperienza*.

*retailment*) in order to satisfy compound customer's needs and desires and customize the client at the same time. Last but not least (probably it is the most important one), the offer may be defined by consumers. Is the customer who has to set the conditions for expressing yourself in the right way, being exactly what he really is. This is the assumption which generates a real synergy between the company and the consumer because it let the consumer acting as a key player in the experience of buying the product.

Perugina consacrated the customer delightful *experience and emotional approach* to chocolate in 2004, when the **Chocolate School** was founded. It offers to visitors the opportunity to become chocolatiers for a



day. Perugia Master Chocolatiers take participants through a hands-on journey in which they learn the pleasure of working with chocolate while creating their very own masterpiece. Among the most popular courses is "Baci Perugia: Say it with a Kiss" where participants make Italy's legendary *Baci* chocolate with their own hands.

Three years later, Perugia opened for the first time the doors of its factory; for customers who loved chocolate it was just a dream came true: from that moment they were allowed to visit the heart of **Perugina Chocolate Factory**. Visitors view how the iconic *Bacio* takes



shape. As they wrote on the web site, «a collection of sensations and discoveries accompanied by intense aromas make this an unforgettable experience»<sup>11</sup>. But it's not in the Chocolate Factory that this memorable experience starts. Customer begin their visit with a tour of the **Museum** where they learn how the cocoa bean is transformed into chocolate and the roots of Perugia from its start as an artisanal chocolate shop in 1907 to its rise to fame as Italy's most beloved chocolate maker. In the museum there are also sections showing a collection of their advertising poster, packaging and marketing materials over the past century.<sup>12</sup>

According to an empirical investigation, brand museums (like Perugia Historical Museum) provide better services for an heterogeneous audience and achieve good levels of customer satisfaction compared to public museums.<sup>13</sup>

<sup>11</sup>

<sup>12</sup> The progression of Perugia's advertising images parallels the evolution of modern popular art in Italy, and, under the art direction of the great Federico Seneca, some of the Futurism-school images used to promote the company at the beginning of the century are both iconic and timeless.

<sup>13</sup> For further informations, Maria Montella (2012).

Brand museums are designed to create value for the company; for that reason their main aim is pay close attention to the expectations and capabilities of the demand, to service culture and to the implementation of an effective relationship marketing more than to the careful management of the objects they exhibit. In the case of Perugia Museum, the latest customer satisfaction survey showed a very high level of gratification

Tab.3: Variazione Brand equity Perugia 2004-2009

	2004	2009
	totale users praline	totale users praline
Chiarezza	74	84
Visibilità	33	41
Vocalità	30	44
Unicità	55	53
Appelli	77	80
Simpaticità	62	66
Fiducia	64	73
Rilevanza	56	53

Fonte: Icon Added Value per 2004; Brandvoyant per 2009

(97%) especially for the Chocolate factory tour, for the marketing communication and for the front office staff.

With the launching of a new line of products “**Nero Perugia**” in 2005 and the creation of the marketing event “Tour Perugia: 100 years in 100 cities” for the first century commemoration in 2007, the brand consecrated itself as the best Italian example of company improving experience in its marketing management. Perugia undertook perfectly that it has the possibility to gain the greatest effect from its product through peak experiences and live marketing events. Those are one of the most effective methods for influencing behaviours because they have the potential to create an extraordinary experience for the consumer, use this experience to develop relationships with customers, link the brand to good causes, and build, change, reinforce brand image through association with the qualities of the event.



## 100 years, 100 cities

- 2 trucks
- 9 screens (some in 3D)
- 1 million chocolate tasting for free
- > 400.000 people enjoyed truck event
- 100 pieces on newspapers
- 30 times showed on tv
- Original soundtrack

> 60.000 product sold

Perugia improved its experiential approach once again in 2007/2010 with **Piacere d'Autore** initiative: for the first time the brand gave to everyone who wanted the opportunity to write a short love message for *Baci*. It was very big success: the web site pages collected 40.000 messages and more than 600.000 persons voted<sup>14</sup>

<sup>14</sup> <http://www.nestle.it/media/pressreleases/sonoitalianinuoviautoribaciperugia>

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