

Finally, how can we manage experiences strategically, and what type of organization is needed for doing the job well?

The remainder of the book addresses these questions. Chapter 3 defines the term “experience” and provides a conceptual framework for managing customer experiences, distinguishing five types of experiences and different ways of providing these customer experiences. In chapters 4 through 8, I will describe each type of experience and show how marketers can create and manage it. In the remaining chapters, I will discuss broader issues of experiential marketing. Chapter 9 addresses structural issues. I will show how marketers can build experiential hybrids and accomplish the ultimate goal of experiential marketing: holistically integrated experiences. Chapter 10 discusses a variety of strategic issues. Chapter 11 concludes with a discussion of organizational issues of experiential marketing.

*And at the end of each chapter, you will make contact with the critical voice of LAURA BROWN.*

# 3

## A FRAMEWORK FOR MANAGING CUSTOMER EXPERIENCES

In chapter 1, I argued that it is increasingly necessary to appeal to customer experiences because of three converging trends occurring at the turn of the new century. In chapter 2, I have provided numerous applications of successful experiential marketing in a variety of industries. There is, however, a more fundamental reason why any marketer should consider experiences and not only functional features and benefits.

For centuries, philosophers from Aristotle to Kant, psychologists from William James to Carl Rogers, and other more popular thinkers from Steve Covey to Woody Allen, have repeatedly asked the question: What motivates people? What makes life worth living? What is a good life?

And the (admittedly vague but important) consensus is: something beyond mere need satisfaction; something beyond the constraints of “stimulus-response” reactions; something that somehow transcends our lives. Mihaly Csikszentmihalyi, a professor and former chairman of the Psychology Department at the University of Chicago, calls this something “Flow.” For Csikszentmihalyi, flow is about optimal experiences and enjoyment in life: “flow through the senses,” “the flow of thought,” “the body in flow,” “other people as flow,” and (yes!) “enjoying work as flow.” Flow is in the mind, it is about “the making of meaning”: the ultimate goal is “turning all life into a unified

flow experience.”<sup>1</sup> Interestingly enough, the German word for experience, *Erlebnis*, is etymologically related to the verb “to live” (*leben*).

Don’t let the “flower power”/“new age” terminology disturb you. You can change the terms. The bottom line for you as a manager remains: you have to somehow enrich people’s lives and provide enjoyment for your customers. To define the purpose of marketing in terms of need satisfaction, problem solution, or benefit delivery is too narrow. The ultimate—if you will, humanistic—goal of marketing is providing customers with valuable (i.e., optimal) experiences.

Peter Drucker wrote: “There is only one valid definition of business purpose: to create a customer.”<sup>2</sup> Similarly, there is only one valid definition of the purpose of marketing: to create a valuable customer experience. And it is good business: your customers will thank you for it, stay loyal to your business, and pay a premium for it.

In this chapter, I provide a conceptual framework for managing customer experiences.<sup>3</sup> The framework focuses on two key concepts: strategic experiential modules (SEMs), which constitute different types of experiences with their own distinct structures and principles, and experience providers (ExPros) through which the SEMs are created. However, before I discuss the framework, let us first briefly focus on philosophical and definitional issues.

## WHAT EXACTLY IS AN EXPERIENCE?

Experiences are private events that occur in response to some stimulation (e.g., as provided by marketing efforts before and after purchase). Experiences involve the entire living being. They often result from direct observation and/or participation in events—whether they are real, dreamlike, or virtual. As philosopher Merleau-Ponty put it in his well-known book *Phenomenology of Perception*, “The world is not an object such that I have in my possession the law of its making; it is the natural setting of, and field for, all my thoughts and all my explicit perceptions.”<sup>4</sup> In other words, as a marketer you need to provide the right environment and setting for the desired customer experiences to emerge.

Experiences are usually not self-generated but induced. Or, as philosophers and psychologists in the phenomenological tradition have called it, experiences are “of” or “about” something; they have reference and intentionality.<sup>5</sup> This basic fact of experiences is clearly reflected in language. As psycholinguists Roger Brown and Deborah Fish have demonstrated, verbs that describe experiences (such as “like,” “admire,” “hate,” “attract”) typically describe the stimulus that produces the experience as opposed to the person who has the experience.<sup>6</sup> To demonstrate this, they showed people simple sentences of the type “X likes Y” and asked: “Is this because X is the kind of person who generally likes other people, or is this because Y is the type of person whom other people typically like?” Brown and Fish found that people tend to assume the latter, and not only for “like” but for most other experience verbs (such as “admire,” “hate,” “attract,” etc.). Indeed, language reflects this assumption: derivatives of these experience words such as “likeable,” “admirable,” “hateful,” and “attractive” all refer to the stimulus—not to the person who has the experience. This is true not only for English but also many other languages psycholinguists have researched.

As a marketer, you provide stimuli that result in customer experiences: you select the “experience providers.” You are in charge. Depending on what you do and how you do it, your company and brand are seen as more or less likeable, admirable, or attractive. This does not mean that the consumer is passive. It means that you have to take the first action. This is how the world works, and it has been incorporated as a general experience schema into our languages.

One last point about experiences. Experiences may be viewed as complex, emerging structures.<sup>7</sup> Emerging structures in the physical world display what is called “perpetual novelty.” That is, no two experiences are exactly alike. But, as we will see, they may nonetheless be categorized in terms of their generic emerging properties into different types of experiences. Therefore, as a manager, rather than being concerned with any particular individual experience, you need to ask yourself the more important strategic question of what types of experiences you want to provide and how you can provide them with perpetually fresh appeal.

## EXPERIENCES AS TYPOLOGIES OF THE MIND

To use experiences as part of marketing strategy and practice, it is essential to discuss some key neurobiological and psychological facts regarding experiences. The idea that there are distinct functional areas in the brain that correspond with distinct experiences has been called the “modular view of the mind.”

“The word ‘module’ brings to mind detachable, snap-in components, and that is misleading. Mental modules are not likely to be visible to the naked eye as circumscribed territories on the surface of the brain, like the flank steak and the rump roast on the supermarket cow display. [ . . . ] Modules are defined by the special things they do with information available to them, not necessarily by the kinds of information they have available.”<sup>8</sup>

In other words, the physical substrate is always identical, no matter what and how you experience it: it is always a matter of nerve cells forming connections among information by relaying chemical and electric impulses. However, in terms of the phenomenology of experience, there are several distinct functional areas.<sup>9</sup>

First, there is a perceptual or sensory system located in the thalamus. This system processes the sensory input in the form of light waves, sound waves, haptic and textile information that reaches the retina, the ear, and other sensors. Then there is an affective system, which is housed in two separate locations: first, in the limbic system and a nearby region called the amygdala, as well as in the neocortex. The “lower systems” of the limbic system and the amygdala produce a fast “gut” affective response without much thought and analysis, whereas the neocortex can produce more complex emotions. Finally, there are other parts of the neocortex which are the seats of elaborate cognition, thinking, and creativity.<sup>10</sup>

Think of it this way. Pick up a knife and have a look at it. It is impossible for you to look at the knife and see it suddenly bending or turning blue or red (even if you are color-blind). You can try as hard as you like; it won’t work. So your perception is constrained by your perceptual system and is not really under your voluntary control: Light waves hit your retina and produce a cer-

tain impression that you cannot control. Of course, you can imagine the knife flying up and out the window and describe to others how it may land on people who walk by it. But that is cognition, i.e., a thought process of your creative imagination. It is not sensory perception. And, if a mugger ever broke into your house and tried to stab you with this knife, you may still have a weird response in your stomach each time you see it—you can’t help it. That is affect, and you can see how affect, like sensation, is partly independent from cognition. In other words, these three systems—sensation, cognition, and affect—have their own structures and principles although they interact to produce one coherent sensory perception, feeling, and thought. Consequently, as we will see later, if our goal as marketers is to appeal to the senses, we need to employ different strategies than if we target feelings or creative thinking.

In addition to sensation, cognition, and affect, psychologists and sociologists often add two more experiential components: first, the individual’s actions extended over time (ranging from physical experiences to broader patterns of behavior and lifestyles), and, second, a relational experience, i.e., the individual’s experience of belonging to a group, society, or culture.

These philosophical insights as well as neurobiological, psychological, and sociological models provide a solid foundation for developing a conceptual framework for managing customer experiences. Unlike F&B marketing, which lacks a fundamental basis and insightful understanding of customers, experiential marketing is grounded on psychological, yet practical, theory of the individual customer and his/her social behavior. The framework has two aspects: strategic experiential models (SEMs), which form the strategic underpinning of experiential marketing, and experience providers (ExPros), which are the tactical tools of experiential marketing.

## THE STRATEGIC UNDERPINNINGS OF EXPERIENTIAL MARKETING: SEMS

Modularity of the mind, i.e., the view that the mind is composed of specialized functional parts, provides a wonderful metaphor and practical lesson for experiential marketing: Experiences may be dissected into different types,

each with their own inherent structures and processes. As a manager you may view these different types of experiences as strategic experiential modules (SEMs) that constitute the objectives and strategies of your marketing efforts.

Let me provide a brief description of the five types of customer experiences that form the basis of the Experiential Marketing Framework (see Figure 3.1).

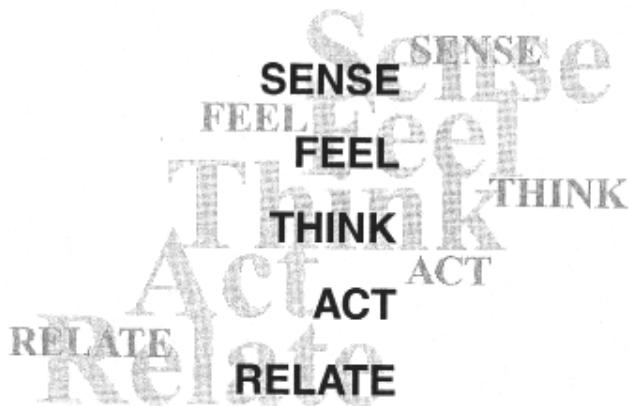
## SENSE

SENSE marketing appeals to the senses with the objective of creating sensory experiences through sight, sound, touch, taste, and smell. SENSE marketing may be used to differentiate companies and products, to motivate customers, and to add value to products. As we will see, SENSE marketing requires an understanding of how to achieve sensory impact.

Richart, a maker of luxury chocolates, employs an integrated SENSE marketing approach that fully exploits the experiential nature of chocolate purchase and consumption.<sup>11</sup> This approach starts with the name of the company itself: Richart Design et Chocolat. Richart bills itself as a design company first, a chocolate company second. Attention to design is carried through all the marketing and packaging materials and into the products themselves. The

**FIGURE 3.1**

*Strategic Experiential Modules (SEMs)*



Richart logo is done in an art deco typeface with a distinctive leaning "A" that graphically demarcates the words "rich" and "art." Richart chocolates are sold in a showroom that resembles that of a fine jeweler, with items displayed in glass cases on a spacious, brightly lit sales floor. They are also available through a catalog reminiscent of that of an up-market clothing or jewelry designer, labeled "Collection 97/98." Products are lit and photographed in the catalog as if they were fine pieces of art or jewelry. Headlines in the catalog are in French and English. Promotional materials are printed on smooth, heavy papers.

The packaging is no less elegant. Chocolate boxes are pure glossy white, with gold or silver embossed lettering. Red cloth ribbons seal the packages. Box liners are segmented so that each work of chocolate art is displayed in its own compartment.

The chocolates themselves are a feast for the visual sense. They are beautifully shaped and decorated with different patterns and colors of ornamenta-

*Chocolate design for Richart Classics*



Gourmande Ballotin  
5-drawer ballotin  
Petits Richart, Bonbons,  
Ultra Fines,  
"Children's Design"  
and Mendiants  
\$155 (item GM5)

tions (a special line displays a charming set of children's drawings). Special chocolate plaques can be made to customers' specifications. So precious are these chocolates that Richart even sells a burlwood chocolate vault with temperature and humidity gauges, like a humidor, for \$650. And British *Vogue* magazine called Richart Chocolates "the most beautiful chocolates in the world."<sup>12</sup>

Sensory experiences were the subject of the book *Marketing Aesthetics*, which I coauthored in 1997.<sup>12</sup> In it, my coauthor and I coined the term "marketing aesthetics" to refer to "the marketing of sensory experiences in corporate or brand output that contributes to the organization's or brand's identity."<sup>13</sup> In chapter 4, on SENSE, I will review and update some of the material presented in the earlier book. At the same time, I will broaden the focus from identity to marketing efforts that affect pre-purchase, purchase, and consumption processes. Moreover, I will present the S(stimuli)-P(process)-C(consequences) model for achieving SENSE impact.

More examples of SENSE marketing, including Nokia, Tiffany, and British Airways, will appear in chapter 4.

## FEEL

FEEL marketing appeals to customers' inner feelings and emotions, with the objective of creating affective experiences that range from mildly positive moods linked to a brand (e.g., for a noninvolving, nondurable grocery brand or service or industrial product) to strong emotions of joy and pride (e.g., for a consumer durable, technology, or social marketing campaign). As we will see, most affect occurs during consumption. Therefore standard emotional advertising is often inappropriate because it does not target feelings during consumption. What is needed for FEEL marketing to work is a close understanding of what stimuli can trigger certain emotions as well as the willingness of the consumer to engage in perspective taking and empathy.

An example of FEEL marketing is Clinique's first new fragrance in seven years, called "Happy." Videos at the point of purchase reinforce the name's message, reflecting the product's sunny orange packaging, showing the jumping, joyfully smiling figure of model Kylie Bax. Television ads incorporate

movement and music with lively camera work. In mounting the "Happy" campaign, Clinique is riding a growing antigrunge wave that is sparking a trend toward more cheerful fashions. As a tie-in, Clinique has produced a limited-edition CD of "happy" songs, including Judy Garland's "Get Happy" and the Turtles' "Happy Together."<sup>14</sup> "Happy" makes you feel happy.

More examples of FEEL marketing, such as Häagen-Dazs Cafés in Europe and Asia, Campbell's Soup, and the approach used by Victoria Gallegos, one of the highest-selling salespeople in New York City, will appear in chapter 5.

## THINK

THINK marketing appeals to the intellect with the objective of creating cognitive, problem-solving experiences that engage customers creatively. THINK appeals to engage customers' convergent and divergent thinking through surprise, intrigue, and provocation. THINK campaigns are common for new technology products. But THINK marketing is not restricted only to high-tech products. THINK marketing has also been used in product design, retailing, and in communications in many other industries.

A good example is Microsoft's new multimillion-dollar campaign, "Where Do You Want to Go Today," created by Widen & Kennedy, the ad agency best known for its "Just do it" campaign for Nike. As a symbol for the campaign, the slogan does a brilliant job of encompassing all of Microsoft's many ventures and activities. Microsoft is closely associated in consumers' minds with the explosion in computers and the feeling today that with technology anything is possible. With this slogan, Microsoft positions itself as the company responsible for these infinite possibilities—it's just a matter of naming your destination, and Microsoft will get you there. Indeed, the objective of the approach was "to creatively understand what it means for people to use computers . . . in the 90s." The spatial metaphor links well with the geographical metaphors of the Internet—web pages are spoken of as "sites" that can be "visited"—and Microsoft's products for the net. The question "Where do you want to go today?" can be taken literally for Microsoft's Expedia, the travel services web site, or its Sidewalk, the city site guide.<sup>15</sup>

More THINK marketing cases, such as Genesis ElderCare, Apple Computers, Siemens, RCN, and Finlandia vodka, will appear in chapter 6.

## ACT

ACT marketing aims to affect bodily experiences, lifestyles, and interactions. ACT marketing enriches customers' lives by enhancing their physical experiences, showing them alternative ways of doing things (e.g., in business-to-business and industrial markets), alternative lifestyles, and interactions. As I will show, analytical, rational approaches to behavior change are only one of many behavioral change options. Changes in lifestyles are often more motivational, inspirational, and spontaneous in nature and brought about by role models (e.g., movie stars or famous athletes).

Nike sells more than 160 million pairs of shoes a year—almost one of every two pairs sold in the United States. One major part of the success of the company has been the brilliant “Just do it” campaign. Frequently depicting famous athletes in action, it is a classic of ACT marketing, transforming the experience of physical exercise.<sup>16</sup>

More ACT marketing examples, such as the Gillette Mach3, the Milk Mustache campaign, and Martha Stewart Living will appear in chapter 7.

## RELATE

RELATE marketing contains aspects of SENSE, FEEL, THINK, and ACT marketing. However, RELATE marketing expands beyond the individual's personal, private feelings, thus adding to “individual experiences” and relating the individual to his or her ideal self, other people, or cultures.

RELATE campaigns appeal to the individual's desire for self-improvement (e.g., a future “ideal self” that he or she wants to relate to). They appeal to the need to be perceived positively by individual others (e.g., one's peers, girlfriend, boyfriend, or spouse; family and colleagues). They relate the person to broader social system (a subculture, a country, etc.), thus establishing strong brand relations and brand communities.

RELATE campaigns have been used in a variety of industries, ranging

from cosmetics, personal care, and lingerie (to create fantasies about the other sex) to national image improvement programs. The American motorcycle Harley-Davidson is a RELATE brand par excellence. Harley is a way of life. From the bikes themselves to Harley-related merchandise to Harley-Davidson tattoos on the bodies of enthusiasts (who cut across all social groups), consumers see Harley as a part of their identity. The Harley web page gets to the heart of the matter: “Suppose time takes a picture—one picture that represents your entire life here on earth. You have to ask yourself how you'd rather be remembered. As a pasty, web-wired computer wiz, strapped to an office chair? Or as a leather-clad adventurer who lived life to the fullest astride a Harley-Davidson? You can decide which it is, but think quickly. Time is framing up that picture, and it's got a pretty itchy shutter finger.”

More on Harley-Davidson, plus many more examples of RELATE marketing campaigns, such as Tommy Hilfiger, the Wonderbra, and Michael Jordan fragrance, will appear in chapter 8.

## EXPERIENTIAL HYBRIDS AND HOLISTIC EXPERIENCES

Chapters 4 through 8 will provide in-depth descriptions of the SEMs and how they need to be managed. Each chapter will review the latest concepts and models as well as methodological tools and strategies regarding each type of SEM.

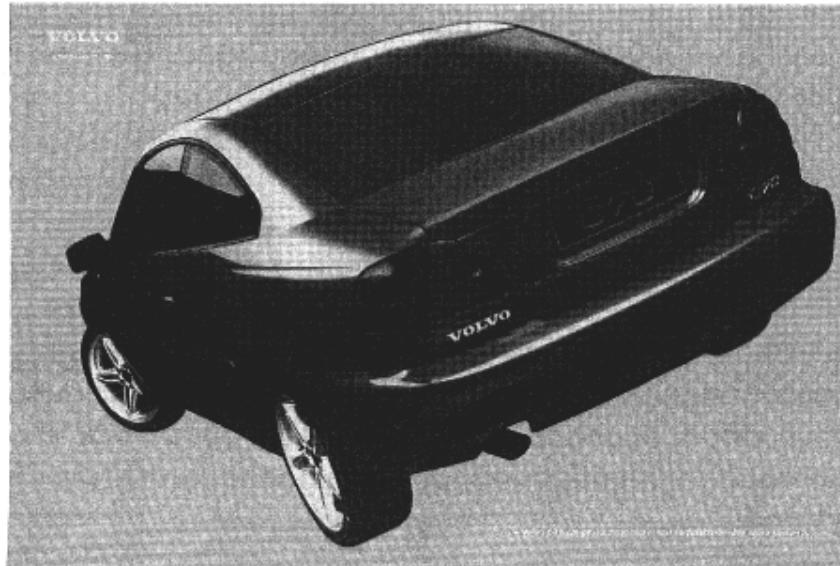
However, experiential appeals rarely result in only one type of experience. Many successful corporations employ experiential hybrids that combine two or more SEMs in order to broaden the experiential appeal.

An automotive hybrid is the new Volvo C70 coupe. Traditionally, Volvo cars have been built—and marketed—based on their solid reputation for safety. In 1997, when I spoke to a group of Volvo executives on their branding approach, they told me that safety alone was no longer enough: consumers rated key competitors' cars (Mercedes, BMW, Lexus) just as safe. As a result, Volvo has been restyling itself to incorporate a sexier, more sensual image, while not giving up the claim as one of the safest cars on the planet. The new C70 coupe shows off its sleek and beautiful lines on a series of outdoor installa-

tions, with the advertising neatly and wittily encompassing various experiential appeals: "for those who combine a passion for living, with a passion for living"; "a surge of adrenaline, then a surge of peace-of-mind"; "ah, the sun, the moon, the side impact protection system . . ."; "the new Volvo C70 convertible: Ingenious new hair dryer from Sweden"; "protect the body, ignite the soul." The hybrid appeal is explicitly spelled out in corporate promotions: "Call it a race car for the rational. Or the blissful marriage of safety and sensually sculpted beauty. Either way, the new Volvo C70 will move you ways Volvo never has."

Ideally, marketers should strive strategically for creating holistically integrated experiences that possess, at the same time, SENSE, FEEL, THINK, ACT, and RELATE qualities (see Figure 3.2). Do you remember Singapore Airlines, which we discussed in chapter 2? The goals of the company are entirely holistic: to be a visually appealing and elegant airline (SENSE), a kind and hospitable airline (FEEL), innovative and creative (THINK), service- and action-oriented (ACT), and international and Singaporean at the same time (RELATE).

*Volvo ad for C70*



**FIGURE 3.2**

*The Ultimate Goal of Experiential Marketing*



Experiential hybrids and holistic experiences as well as strategic issues surrounding them, will be addressed in chapters 9 and 10.

## THE INTERNAL STRUCTURE OF SEMS

I consider the five types of SEMs as modules. Like mental modules, they have their inherent structures and principles. Let me illustrate my point with advertising.

SENSE TV ad campaigns typically dazzle viewers' senses with fast-paced, fast-cut images and music. They are dynamic and attention-getting and may leave a strong impression after just fifteen seconds.

FEEL TV ads, in contrast, are often slice-of-life ads that take time to draw the viewer in, building emotion gradually. Successful Hallmark ads, the prototypical FEEL spots, all last for more than a minute.

THINK campaigns are often sedate. They begin with a voiceover, then move to text on the screen, in order to be thought-provoking.

ACT campaigns show behavioral outcomes or lifestyles.

RELATE campaigns typically show the referent person or group that the customer is supposed to relate to.

In sum, each strategic marketing module has its own structure and executional principles.

But how are the SEMs “instantiated?” How do marketers create these experiences? In other words, what are the implementation tools that marketers can use to achieve their strategic objectives of creating these experiences?

### THE INSTANTIATION TOOLS OF EXPERIENTIAL MARKETING: EXPROS

The instantiation of the strategic SENSE, FEEL, THINK, ACT, and RELATE modules occurs by means of what I call “experience providers,” or ExPros. ExPros are tactical implementation components at the disposal of the marketer for creating a SENSE, FEEL, THINK, ACT, or RELATE campaign. They include communications, visual and verbal identity, product presence, co-branding, spatial environments, electronic media, and people (see Figure 3.3).

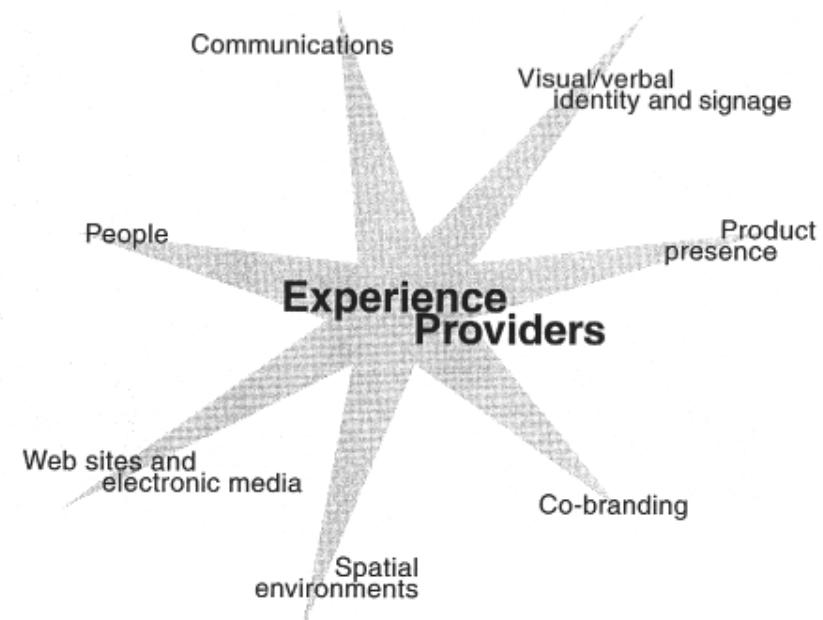
With the SEMs and ExPros we can construct the Experiential Grid, which is the key strategic planning tool of experiential marketing, as shown in Figure 3.4. That is, as a manager, you need to decide which ExPros should be used to create which SEM in order to define the experiential image of your organization and/or brand appropriately. We will return to this point in chapter 10. For now, let’s examine the ExPros further.

#### Communications

Communications ExPros include advertising, external and internal company communications (such as magalogs, brochures and newsletters, annual reports, etc.) as well branded public relations campaigns. I will first discuss advertising—one of the most important communications ExPros for many companies—and then turn to two more unusual communication ExPros: magalogs and annual reports.

**FIGURE 3.3**

*Key Experiential Providers (ExPros)*

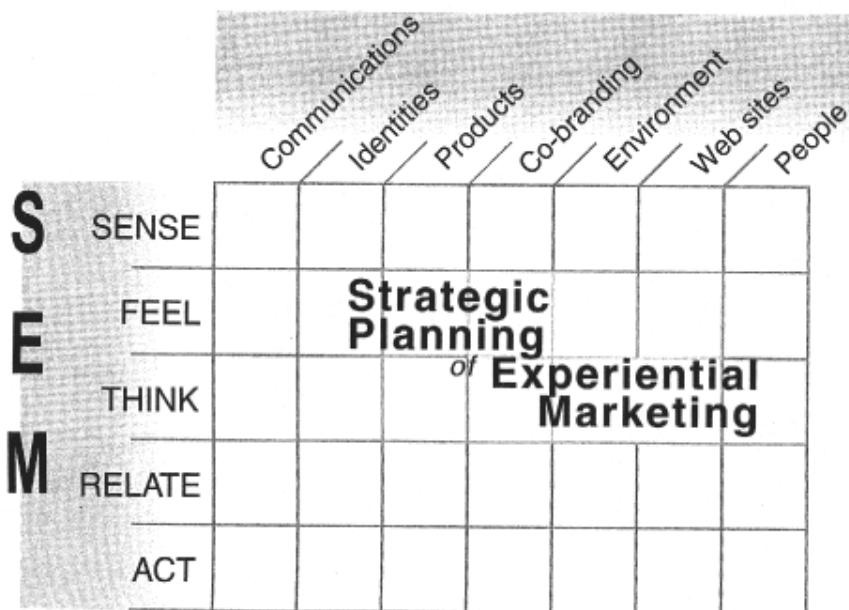


#### Advertising

Like other ExPros, advertising can create any of the five different strategic modules of SENSE, FEEL, THINK, ACT, and RELATE. Let us look at an example of an advertising campaign for each one of the SEMs.

SENSE. A powerful SENSE advertising campaign is paving the way for the renaissance of a once-popular brand: Clairol Herbal Essences shampoo.<sup>17</sup> Clairol Herbal Essences was the first natural botanical shampoo in the U.S. market. After a strong showing in the 1970s, when it attained an 8 percent market share, by 1994 it had slipped to about 2 percent of the market. Surveys found, though, that 80 percent of American women retained fond memories of the product, and Clairol decided to re-launch the line of naturally based shampoos.

Wells Rich Greene BDDP launched a tremendously successful SENSE campaign for Herbal Essences. Rather than making the conventional claim

**FIGURE 3.4***The Experiential Grid*

that the product would promote beautiful, shiny hair, they marketed the experience of using the product with the tag line “a totally organic experience.” The campaign featured a TV spot that imitated a scene from the film *When Harry Met Sally*, in which Meg Ryan simulates an orgasm. In the commercial, a woman steps into the shower and begins to shampoo her hair. The shampoo smells great, and she responds with gasps of enthusiastic pleasure. The ad then cuts to a bored couple watching this scene on television, and the wife comments, “I wanna get the shampoo she’s using.”

Print ads echo the experiential message. Colorful layouts show a bottle of Herbal Essences, with wildflowers and herbs bursting out of it, with the headline, “When was the last time you had a totally organic experience?”

**FEEL.** A compelling print advertising example for FEEL is the advertising for the luxury watchmaker Patek Philippe. Patek Philippe is one of the world’s oldest and most expensive watches—a luxury and status brand known the world over, and a significant investment. In recent ads created by London ad

agency Leagas Delaney, an attractive and well-groomed young woman, dressed in a casual leather jacket, is sitting on a bench. Climbing up behind her is a little girl, perhaps five years old, dressed in a plaid jumper, covering the woman’s eyes in a happy game of “guess who?” Mother and daughter are both smiling and laughing. The picture is one of relaxed affluence. The young mother is wearing a simple gold wedding band—and no visible watch. The ad headline reads, “You never actually own a Patek Philippe. You merely look after it for the next generation. Begin your own tradition.” The message is twofold: a sense of present happiness combined with the notion that a Patek Philippe is an heirloom to be passed from mother to daughter, an enduring emblem of family happiness and security. The ad combines a strong traditional feeling with a contemporary one, ringing changes on the notion that fine watches are passed down from father to son.<sup>18</sup>

*Patek Philippe ad*



You never  
actually own a Patek Philippe.

PATEK PHILIPPE  
GENEVE

You merely take care of it for the next  
generation. The new ladies' Neptune. Hand-crafted,  
with 14 diamonds set in 18 karat solid gold. Begin your own tradition.



Ladies' Neptune ref. 4001/100 For information, Patek Philippe, Dept. AII, One Rockefeller Plaza, New York, New York 10020. Tel. (212) 631-0200 or [www.patek.com](http://www.patek.com).

THINK. A three-year THINK advertising campaign was launched by the Newspaper Association of America, with the help of Jerry Della Femina and his team at Jerry & Ketchum.<sup>19</sup>

The purpose of the campaign is to promote literacy and encourage readership by showcasing newspapers as a vibrant and relevant medium. The campaign's main theme is the important role that newspapers can play in learning by young people. The ads show celebrities reading a newspaper with the lines "Encourage your children to read every day," and "It all starts with newspapers."

The campaign has broad appeal through its use of a wide variety of spokespersons, who encourage us to think of newspapers and daily reading as an integral part of life. These include former presidents George Bush and Jimmy Carter, retired general Norman Schwarzkopf, MTV journalist Tabitha Soren, Super Bowl quarterback John Elway, and rapper LL Cool J. Publishers are also encouraged to give the campaign local flavor through use of local celebrities.

ACT. "Gentlemen, start your follicles." This one-line tag appears in a recent print advertisement for Rogaine, the medication designed to stimulate the growth of thinning hair. The key word in this ACT marketing campaign is "start." Consumers get a "starter kit," which includes a video called "Getting Started." The slogan is a powerful allusion to the masculine world of auto racing, and the thrilling words that traditionally begin the Indianapolis 500: "Gentlemen, start your engines." The campaign appeals to male consumers who may be feeling inadequate because of hair loss, and empower them to ACT by evoking the manly sport of auto racing.

RELATE. Rather than arguing for the health benefits of orange juice, Tropicana Pure Premium Orange Juice is running a series of RELATE print ads relating the brand to lifestyle roles. One ad that appeared in *Golf Digest* shows an athletic-looking man in workout clothes sitting on an apartment terrace with a city skyline in the background. He is surrounded by exercise equipment, taking a break from his morning workout to have some oj. The photo is in black and white, except for the bright orange juice. Superimposed over this shot are floating slices of juicy orange, and across the bottom of the spread a

rich ocean of orange juice. The tag line reads, "Morning without Tropicana Pure Premium? Not an option."

### *Magalogs*

Another form of communications ExPro is the magalog. As its name suggests, the magalog is a cross between a magazine and a catalog. Magalogs typically offer a mix of features ranging from cataloglike spreads of products and prices to evocative art photography to articles about lifestyle and image issues. The premier issue of Abercrombie & Fitch's magalog, *A&F Quarterly*, included features on choosing the right dog ("Must-have mongrels," which offered the advice "Similar to the golden rules of human courtship, never pick a dog that's too desperate or too eager"), cool cars and trucks (including the New Beetle and Mercedes' new SUV), the coolest beers and wines, and a travel note called "Sun, Surf, Sex, and Sydney." In sum, the magalog is part of the company's ACT and lifestyle branding.<sup>20</sup>

A distinctly different lifestyle is targeted by the Hermès magalog, *Le Monde D'Hermès*. The Spring-Summer 1998 issue honors trees, and the magalog is prefaced by an experiential message from Hermès president Jean Louis Dumas-Hermès: "Where would we be without trees? Hermès is celebrating the tree all through 1998. This issue of *Le Monde D'Hermès* is dedicated to it. A haiku tells us to 'look at a tree and become that tree,' so let us encourage our young shoots, draw up the sap from our living roots, raise our eyes toward the distant horizons that beckon from the high boughs. And may our actions bear rich fruit! Hermès: fine tree of rare yet simple descent seeks connoisseurs for fruitful and pleasant relationship." The rest of the magalog does indeed resemble a magazine for the connoisseur, sort of an upscale *Smithsonian*. Printed on glossy stock with copious color photography, it includes features on bronze and pottery horses from the Han and Tang dynasties, mythologies of the tree, and the Gregoire Technical Training Center, where young people learn the art of saddlery and leatherworking. Hermès products are featured in lavish and beautiful fashion-photography spreads that carry through the "tree" theme, and beautiful photos of ancient trees appear throughout the publication. Even the advertising from other retailers included in the magalog echos the theme: an ad from the Discount Bank and Trust

Company shows two little boys walking along a forest path; another, from Louis Roederer champagne, features decorative trees around a piazza at the Villa Medicis in Rome.

Magalogs are an increasingly popular way for retailers to establish experiential connections between themselves and targeted consumers, and even traditional mail-order marketers like Williams-Sonoma and Land's End are beginning to incorporate more editorial materials—like recipes and fiction—into their catalogs.

#### *Annual Reports*

Even the stodgiest of corporate communications, the annual report, is becoming an experiential tool. Victor Rivera, creative director of Addison, highlighted a few of his favorites in the 1997 issue of *Addison Magazine*. In an early example, in 1984 H. J. Heinz Company marked twenty consecutive years of financial growth by issuing an annual report celebrating the tomato. The firm commissioned eleven famous artists, including Red Grooms, to contribute their own visions of the tomato. According to Rivera, the result is an annual report that is a work of art and a tribute to the mainstay of over five hundred Heinz products. Another is Duracell's 1994 report that positions the firm as a true global player by styling the entire report as a passport, complete with stamps, pictures from different countries, and employee photos taken at picture booths around the world.

#### *Visual/Verbal Identity*

Like communications and other ExPros, visual/verbal identity can be used to create SENSE, FEEL, THINK, ACT, and RELATE brands. The set of identity ExPros consists of names, logos, and signage. Visual/verbal identity is the prime domain of so-called corporate identity consultants.

#### *Names*

There are numerous experiential brand names for products, such as Sunkist (citrus fruits), Skin-So-Soft (an Avon product), Silverstone (a Du Pont non-stick cooking surface), Tide and Cheer (detergents), and Jolt (a high-caffeine

cola). Experiential names are less common for industrial companies, which often prefer the names of the initial owner, acronyms, or descriptive, functional names. However, there are a few examples, especially in the high-tech industry. In a special report on information technology, *Fortune* magazine listed the following “cool companies 1998”: Teligent, Reality Fusion, Autonomy, Check Point Software, Efusion, Dragon Systems, and E Ink.<sup>21</sup>

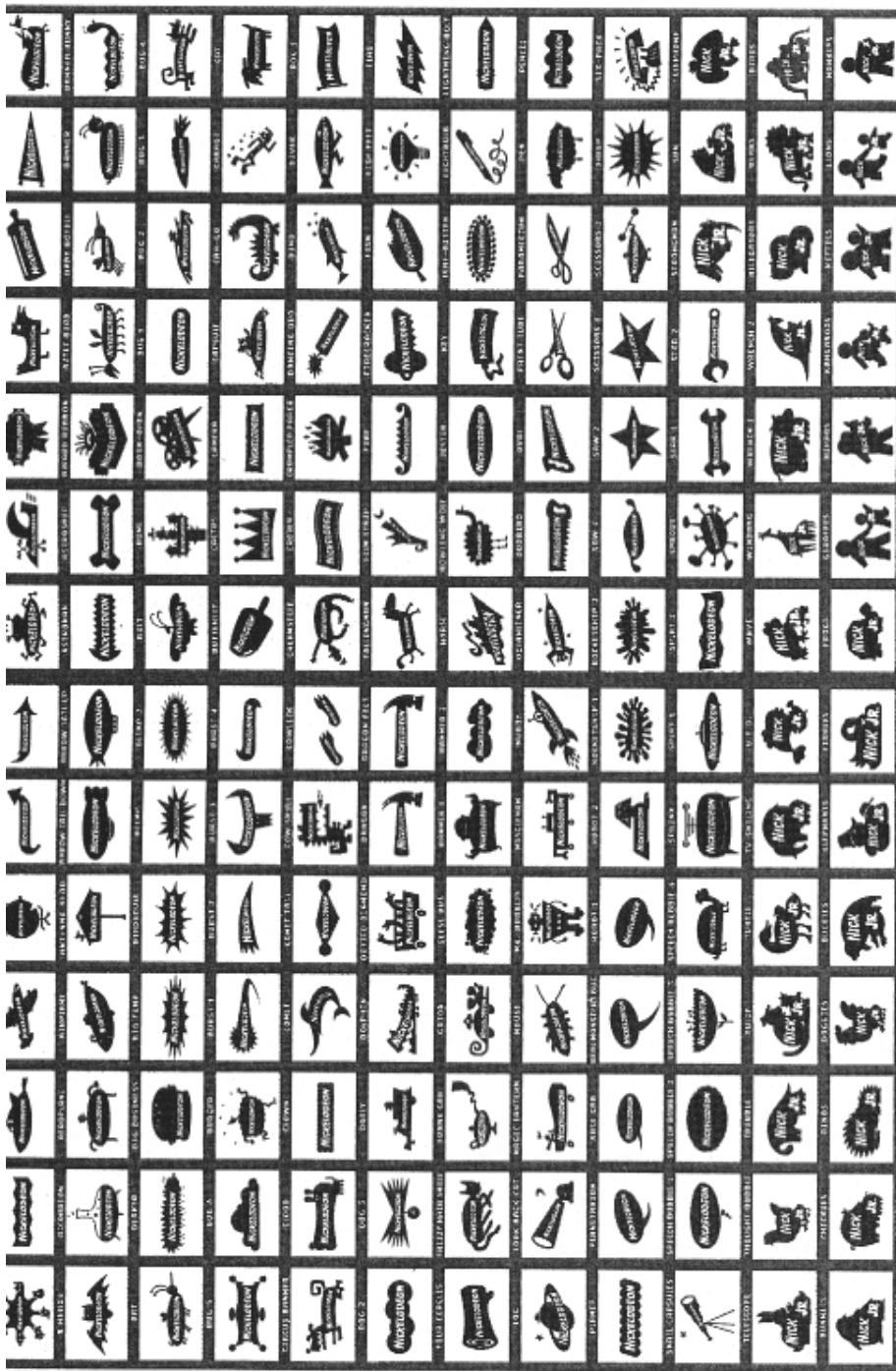
#### *Logos and Signage*

Ciba Chemicals, a spinoff from the giant Ciba Geigy, took an experiential approach to its logo and visual identity from its inception. The logo is shaped like a butterfly, used as a symbol for Ciba's transformation and appropriate to represent the company's continued development into the future. The butterfly itself is made up of a collection of colored pixels of various sizes, each color representing a different division of Ciba's business: blue representing Additives, aqua representing Consumer Care Chemicals, green representing Textile Dyes, etc. The overall corporate color, violet, was chosen to represent nobility and strength.<sup>22</sup>

Another unusual and creative use of experiential logos and signage comes from Nickelodeon, the children's cable network. “Nick” has set a few guidelines for logo design: all logos are to be in Pantone 021 orange with white lettering, the font is always Balloon Bold in all caps, and the lettering of the word “Nickelodeon” is always the same. Beyond that, designers have free rein to create different shapes and designs for the Nick logo, ranging from animal shapes to footprints to spaceships to exploding firecrackers and on and on. The creativity in the logo design policy mirrors the company's connection with kids and their imaginative energy—kids can even design their own Nick logos!

#### *Product Presence*

Like communications and visual/verbal identity, product presence can also be used to instantiate an experience. Product-presence ExPros include product design, packaging and product display, and brand characters that are used as part of packaging and point-of-sale materials.



Nickelodeon logos

Today, there is no predominant style in product design. "There's just more and more stuff that has been styled, molded, carved, folded, patterned, cut-and-pasted, prototyped, mocked up, punched up, laid out, recycled and shrink-wrapped . . . Today, the most powerful laws governing design are dictated by the marketplace. Catch the eye. Stimulate desire. Move the merchandise," writes Herbert Muschamp, the architecture critic of the *New York Times*. Leading architect Rem Koolhaas has argued similarly for architecture, "our style of building is less and less permanent and more and more frivolous and flimsy."<sup>23</sup> In addition to the core product design there are the product designs of the after-sales market. For example, the after-sales market for the Corvette includes T-shirts, mailboxes, car covers, and Corvette-shaped cookies—a \$30 million business in 1998 for Midamerica Design, the company that provides these items.<sup>24</sup> In this market-driven environment, the right planning of the experience to attract eyes and feelings is key.

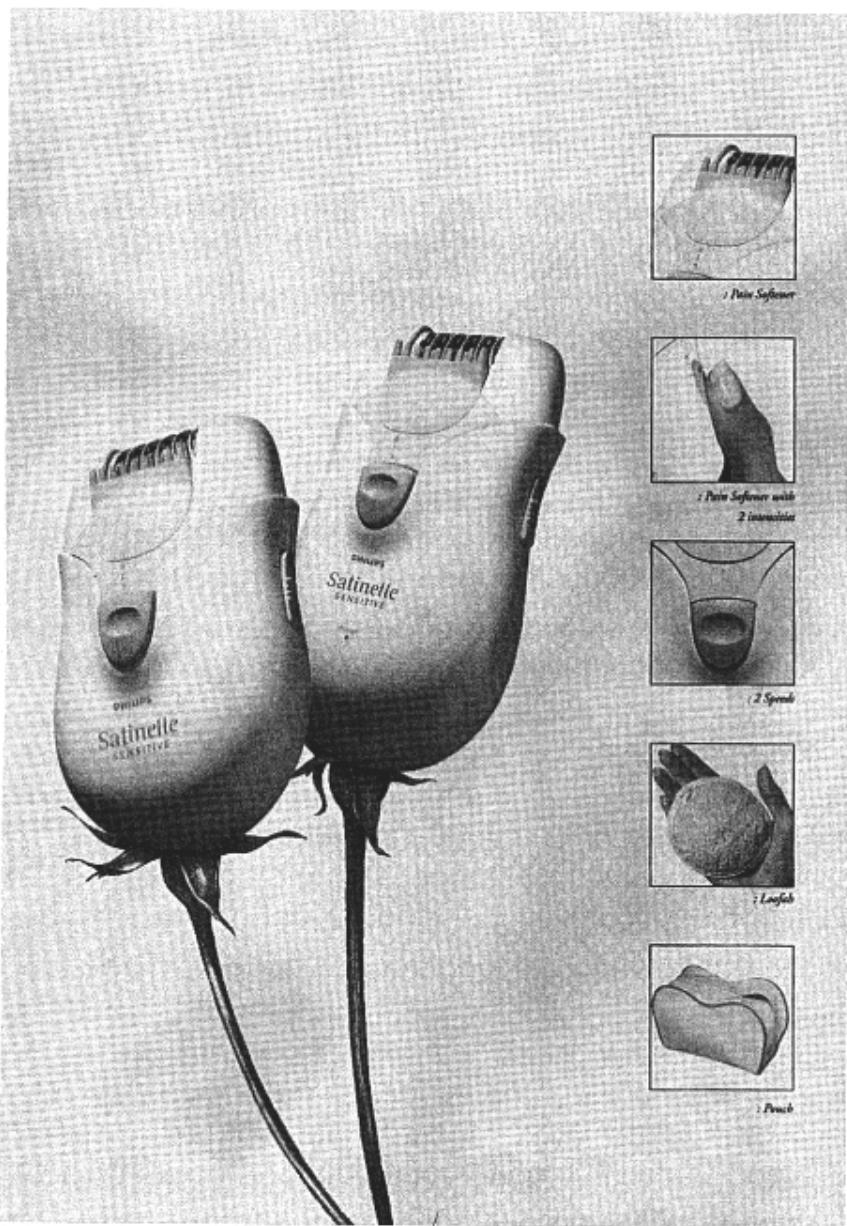
Product Design

An excellent example of experiential product design comes from a new Philips product, the Satinelle epilator. Created for women, the product design conveys femininity on a number of levels: the overall shape is suggestive of female anatomy, and the subtle shading of colors suggests the petals of a tulip. The feminine RELATE appeal is carried through in the product name, Satinelle, and the descriptor, "sensitive," printed beneath the name.

## Packaging

Another obvious place to look for experiential executions is in packaging. Indeed, consumers have become increasingly attentive to packaging and have higher and higher expectations of it. According to Paul Lukas, writing in *Fortune* magazine, “on merchandise ranging from chocolate-covered raisins to toilet paper, more and more packages are now explicitly calling attention to themselves, as if to suggest that consumers are more interested in the packaging than in the product itself.”<sup>25</sup>

Consider packaging for beverages. The beverage formulation certainly matters, and beverage manufacturers are constantly inventing new formulas and trends (the "fruit smoothie" rage being one of the latest). But, asks Ken

*Brochure for Philips Satinelle brand*

Miller, vice president of IDI, a packaging innovation consultancy that designed the new Whipper Snapple bottle (Snapple's entry into the smoothie category; see chapter 7), "what is it that makes these and the tried-and-true beverages really sing? Packaging . . . It [the packaging] has become worthy of serious investment because major players have found it pays off big."<sup>26</sup>

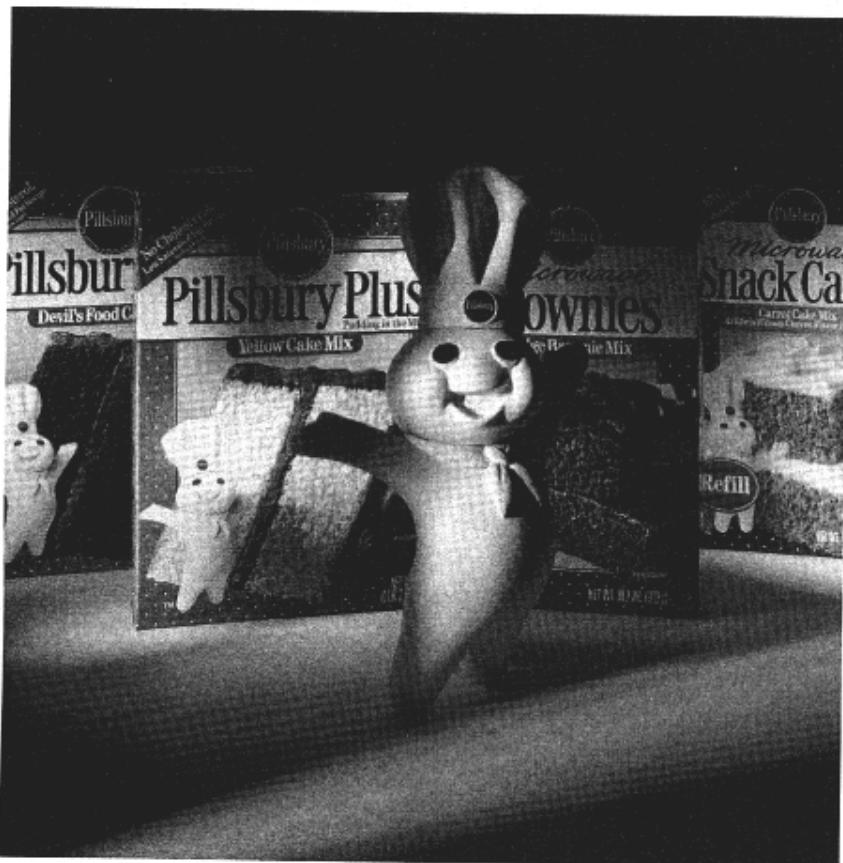
Wallace Church, a New York City-based design consultancy and a leader in experiential packaging, claims that 70 percent of all grocery purchase decisions are made at the shelf. The company redesigned the product identity of Jack & Jill ice cream to evoke the "ice cream man" that many of us remember from childhood. The new brand logo resembles an embroidered emblem that might have been on the ice cream man's uniform. The background illustration on the packaging depicts a nostalgic neighborhood scene of children eagerly waiting for a treat next to an old-time ice cream truck. The shape of the packaging was also redesigned, creating a distinctive oval half-gallon that suggests a traditional hand-packed tub. In this integrated revamping of the brand, Wallace Church recaptured the emotion rooted in the brand's history, from an era when the product was originally sold by the ice cream man. If handled correctly, nostalgia is a powerful emotion-building tool, and we will see it used in a variety of FEEL campaigns in chapter 5.<sup>27</sup>

*Brand Characters*

Wallace Church was also quick to see the FEEL value in the Pillsbury doughboy when it inherited this venerable spokescharacter. The doughboy has been slimmed down and given a more dynamic expression; his engaging persona "celebrates anew the essence of family fun that is central to the brand's congenial personality."<sup>28</sup>

Wallace Church has revamped several other old-fashioned brand characters with a new experiential feel. To celebrate Cracker Jack's 100th anniversary, for example, Sailor Jack was transformed from a sailor to a Little Leaguer wearing a sailor hat; the redesign echoes the product's baseball connections and has a strong RELATE appeal for kids of all ages. Even the Kool-Aid pitcherman has been streamlined and turned into an ACT marketing tool—he can now be seen playing tennis, spilling a bit of Kool-Aid as he returns a serve.

### The Pillsbury doughboy



Point-of-sale product displays often tie into movie characters. For example, videos of the recently re-released *Star Wars* trilogy were displayed in a life-size cardboard Darth Vader display. (So realistic was the display that the thrill of experiencing the Dark Lord up close was a bit too much for one small child, who was seen crying and hiding behind his mom in a video store!)

### Co-branding

Like other ExPros, co-branding can be used to develop any of the five strategic experiential modules. Co-branding ExPros include event marketing and

sponsorship, alliances and partnerships, licensing, product placements in movies, and co-op campaigns and other types of cooperative arrangements. Let me discuss two of the co-branding techniques, event marketing and sponsorships and product placement, in more detail.

#### *Event Marketing and Sponsorships*

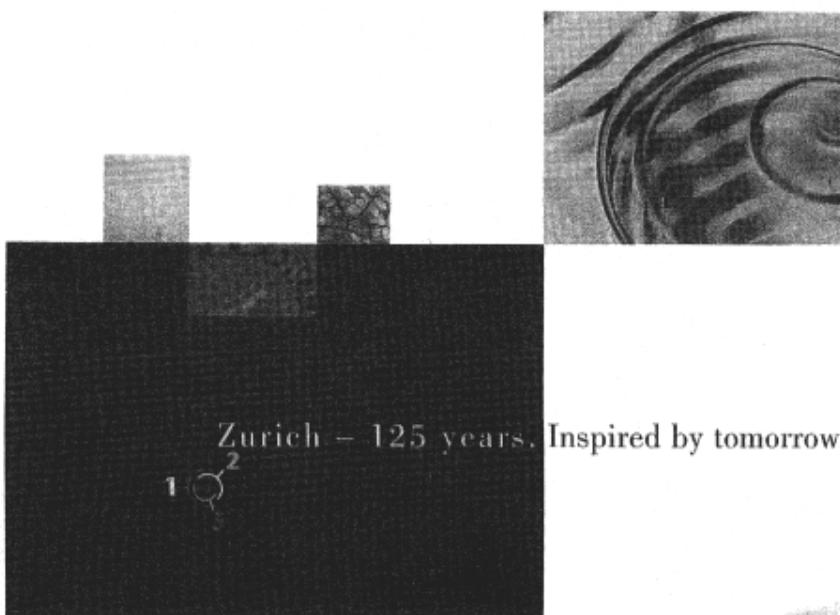
As Mava Heffler, MasterCard's senior vice president of global promotions and sponsorships, put it, "It is not enough for a brand to be seen or heard, it has to be experienced. Sponsorships are an important catalyst and component of that experiential marketing."<sup>29</sup>

To celebrate its 125th anniversary in 1998, Zurich Insurance Company created a special brochure (designed by Wirz AG, a Zurich-based identity firm) and sponsored a series of events, including a fireworks display over Zurich's famous lake, a series of cultural workshops in conjunction with UNICEF, a series of internal events for employees and management, and the opening of new outdoor fitness trails.

The purpose of event marketing, according to Mark Dowley, CEO of Momentum Experiential Marketing Group, is "forging an emotional and memorable connection with consumers where they live, work, and play."<sup>30</sup> Event marketing requires a qualitative understanding of the appropriateness of a particular event as well as quantitative research to demonstrate its effectiveness in reach (e.g., in terms of cost per thousand) and frequency. In general, special events tend to be more effective and less costly than media advertising. Media advertising is often characterized by huge clutter. Also, it may get awareness up—but rarely results in purchase intention or purchase. Therefore, to supplement media advertising, more and more marketers are turning to event marketing to create impact. Guinness uses the Guinness Fleadh (pronounced "flah") events in New York, San Francisco, and Chicago to create an "Irish Village" theme with pre-event point-of-purchase efforts to retailers and promotions and lots of beer sampling during the events.<sup>31</sup> BMW uses event marketing to get customers to buy its cars by traveling to six cities with its Ultimate Driving Experience.

Or consider the Olympic Games, according to Mark Dowley, "the greatest marketing orgy of all times." During the Atlanta Olympics about 3,800

Brochure for Zurich's 125-year anniversary



spots were shown by some of the best marketers in the world. Out of these 3,800 spots, a major sponsor like GE may get 100 to 125 only for a hefty price tag of \$20 million. Instead of media advertising, sponsoring the torch relay may be more effective. During the Atlanta Olympics, Coca-Cola provided a strong FEEL appeal by sponsoring the Coca-Cola 1996 Olympic Torch Relay. The objective here was to "share the Olympic Games with America," and the sponsorship included a 15,000-mile rolling street party along the path of the Olympic Torch runners. As a result, over 3 million Cokes were sold along the Torch Relay, and an estimated 500 million media impressions were made. It was the largest event ever sponsored by Coca-Cola.

#### *Product Placement*

Product placement in movies is becoming an increasingly rich source of co-branding. According to *The Hollywood Reporter*, "Even before paid advertising began appearing . . . for the holiday release of *Tomorrow Never Dies*, the

image of actor Pierce Brosnan as James Bond was being seen in commercials. There was 007 dashing around in this BMW, wearing his Omega watch and using his Ericsson cell phone. The Bond movie was also featured in ads for Visa International, Smirnoff Vodka, and many others. Those commercials signaled a breakthrough; never before had a studio been so accommodating in sharing movie images and properties."<sup>32</sup>

Tie-ins have been a staple of studios like Disney and partners like McDonald's for many years. But the growth of "event" movies has lured more and more new promotional partners to Hollywood, including Reebok, Sony, Casio, and Shell. And promotional tie-ins are no longer limited to children's movies; new partnerships have included Tanqueray gin and *Volcano*, Holland America and *Out to Sea*, Gulden's mustard and *Picture Perfect*, and Apple Computer and *Mission Impossible*. Ray-Ban tripled sales of its Predator 2 line of dark glasses through its tie-in with *Men in Black*. Even R-rated movies, traditionally harder to sell, are getting in on the act, although six airlines and Bekins Moving passed on the noir hit *L.A. Confidential*. Microsoft, Packard-Bell, and the Sci-Fi Network were apparently made of stronger stuff and forged partnerships with the dark and gory *Starship Troopers*.

#### Spatial Environments

Spatial environments include buildings, offices, and factory spaces, retail and public spaces, and trade booths.

Experiential environments are often the most comprehensive expression of what John Bowen, the chairman of Bowen Consulting, calls "brand culture," the values and behaviors of the managers behind a brand.<sup>33</sup> IBM's new corporate headquarters in Armonk, New York, expresses through architecture and landscaping the way the company perceives itself and the experience it wants to create for its customers and employees.<sup>34</sup> Situated on the site of its old, shoeboxlike headquarters, the new building lies close to the ground, following the configurations of the landscape. An example of corporate downsizing, the building is 120,000 square feet smaller than the old headquarters,

housing a third fewer employees. The new site represents 1990s' ideas about corporate hierarchy, with fewer office doors that close, and more cubicles with windows that overlook the surrounding woodlands. Among the cubicles are loose arrangements of chairs used for brainstorming. Parking lots are hidden from view, and a jogging trail rings the grounds. Both exterior and interior convey IBM's new vision of itself. The design, by the Manhattan firm Kohn Pedersen Fox Associates PC, is close to the ground, close to nature, compatible with its natural surroundings; the interiors, by Swanke Hayden Connell Architects, are simple, adaptable, and unstructured.

Experiential marketing is also becoming common in retail spaces. Just think about Pottery Barn, Starbucks, Niketown, and theme stores and restaurants (such as Coca-Cola Disney, Warner Brothers, NFL, Planet Hollywood, Harley-Davidson Café), as well as numerous designer boutiques and department stores. The challenge for experiential marketers using retail branding is to make sure that each store follows the experiential marketing approach. This task can easily be overwhelming when you are dealing with several thousand store owners as part of a franchise system.

"Traditionally, retail management has said 'Quality, Service, Style, Selection—if we do those things right and get the pricing right, we will be fine,'" states Gerald Lewis, chairman of New York-based CDI Group Inc. "But the customer says, 'I want an experience.'"<sup>35</sup> "In a store or restaurant, the customer's experience is vital: One bad encounter, and you've lost a customer for life," write Howard Schultz, CEO of Starbucks Coffee, and Dori Jones Yang.<sup>36</sup>

The experience is also a critical component of the Sephora cosmetics stores in New York City, Orange County in California, and Coconut Grove in Florida. Owned by French luxury goods company LVMH, Sephora features high-end cosmetics displayed alphabetically in free-standing racks. Sephora provides an environment that customers can enjoy and where they are not disturbed by intrusive or snobbish salespeople.

As retail spaces become more experiential, product displays become more important ExPros. Home furnishings stores like Pottery Barn have created comfortable, homelike atmospheres where products are displayed as they

might appear in your home. More relaxed than traditional furniture showrooms, these sales spaces allow customers to plop down on sofas and take their time making decisions. Smaller products, like clocks and glassware, are integrated into these environments, making the whole retail space a kind of mega product display. And Pottery Barn's experiential space doubles as a Design Studio, where the look and products you like can immediately be tailored to your own home environment.

Trade booths at conventions and trade shows are also becoming increasingly experiential. Examples include trade designs that appeal to our senses and feelings, those that bombard us with "Think" messages and slogans, and trade booths that invite us to experience the products in virtual-reality settings.

As described in chapter 2, mass transportation vehicles, from passenger trains to airplanes, are becoming vehicles for total immersion and experience creation. For example, in the mid-nineties, the advertising space in New York subway cars was allocated in a new way and priced higher. For most subway cars, advertisers were required to buy ad space for the entire car. This change in policy attracted national advertisers, who were now able to install experiential spaces for their brands in a setting where it is easy to catch consumers' attention. The new policy increased revenues tremendously, because these national advertisers are able to pay higher rates than the old subway advertisers—mainly small businesses advertising their mousetrap and tattoo-removal services.

In the spring of 1998, on a flight from New York to Rome, I saw the same approach being used in a co-op promotion by Alitalia and Baci chocolates. The "Baci dall'Italia" (With Baci to Italy) plane had been painted in the blue-and-white color scheme of Perugina's famous Baci chocolate wrappers. Baci chocolates were handed out to passengers onboard. And romantic, touchy-feely Baci slogans were posted in English and Italian all over the interior of the plane.

Baci dall'Italia plane



## Web Sites and Electronic Media

The Internet's interactive capabilities provide an ideal forum for many companies to create experiences for customers. The Internet can also entirely change a hitherto familiar communication, interaction, or transaction experience; think about banner ads, chat rooms, and buying books on one of the book sites or auctioning artworks. Unfortunately, many companies still use their web site mainly as an information-posting device rather than an opportunity to entertain or otherwise relate to customers through experiential marketing.

When I myself first began developing web sites, they started off as largely functional devices for conveying information. Over the last two years, however, I have gradually added more and more experiential elements. My latest site includes music, animations, audio and video clips, links to other web sites and chat rooms—it is rich in information and experience.

In some industries, electronic media are in the process of replacing live experiences and creating new ones. Electronic media have been used for sales transactions (instead of real salespeople); also for chat rooms (instead of face-

*Experiential Marketing's web site: [www.exmarketing.com](http://www.exmarketing.com)*

# EXPERIENTIAL MARKETING



The  
**CONCEPT**



The  
**BOOK**



The  
**EVENT**

to-face or spoken phone conversations); and for running a pre-recorded fashion show (instead of a real one).<sup>37</sup>

Club Med's experiential web site, whose slogan is "Do it your way," focuses on providing a customized holistic experience for each person. Visitors to the web site are asked to select the location they're interested in, and to click on jaunty cartoon figures indicating whether they plan to travel as a family, a single, or a couple. The site takes it from there. The page "Village Vibes" links to virtual villages that readers can experience before they actually book their vacations. "Visions of a Club Med Vacation" leads you on a guided fantasy about your ideal vacation: "Close your eyes and picture your dream vacation! Where do you see yourself? On a sunny island in a clear blue tropical sea? Exploring pristine countryside, mountains, and valleys? Let's take a short trip together to some of our interactive villages. We've grouped them according to setting and climate. You'll have fun and you can get an idea of what a vacation at a real Club Med village is like!" Clicking on the "Mediterranean Village" leads you to a screen where you can choose from tennis, snorkeling, boating, dancing, children's activities, fitness, horseback riding, or waterski-

ing. Links take you to a map of the site or show you schedules for daytime and nighttime activities. Each page is lavishly illustrated by color photos and bright cartoons. The site offers a huge amount of information, easily accessible by village or by activity, including special packages and weather information, and readers can make reservations and book flights on line. Visiting the Club Med web site is like a little vacation all its own, the essence of experiential marketing.<sup>38</sup>

Another brilliant experiential travel web site—though purely virtual—is Discovery Channel's Planet Explorer, designed by frogdesign, located in Silicon Valley. The site promotes virtual travel to exotic places using visual design, sound, scriptwriting, voice-over acting, and Java, Shockwave, Quick Time VR, and GIF animations to provide unprecedented interactivity and an enthralling experience.

Delivering the right experience is key for e-commerce. As Bill Gates observed, "The merchants who treat e-commerce as more than a digital cash register will do the best. Sales are the ultimate goal, of course, but the sale itself is only part of the online customer experience."<sup>39</sup>

## People

The final ExPro, people, can be a powerful provider of experience for all five SEMs. People include salespeople, company representatives, service providers, customer service providers, and anybody else who can be associated with a company or a brand.

As we shall see in more detail in chapter 5, high-end retailers best understand the power of salespeople in creating customer experiences. Not long ago, I had a firsthand taste of how a salesperson can turn a simple transaction into a holistically satisfying experience. During a trip to Los Angeles, I wandered into a Rodeo Drive boutique called Sulka. I was approached by a very friendly, well-dressed, and attentive sales associate, Sheila. After greeting me, Sheila brought me a cup of delicious coffee, just the pickup I needed after window-shopping for a few hours. While enjoying the coffee, I mentioned I might be interested in a tie and a couple of shirts. Sheila lavished me with attention and took great care in helping me find just the right things. She even

got me to think a bit beyond my usual sense of style, showing me how a striped tie could be made to work with a striped shirt—a combination I had previously thought forbidden. Even this relatively modest contact with the world of designer boutiques made me feel like I was part of a different world. Suddenly I could relate to the crowd who haunts Rodeo Drive, Madison Avenue, Via Napoleone, Faubourg Saint Honoré, Königsallee, Saville Row, Ometesando (direction Aoyama *not* Meiji Shrine)!

Shortly after I returned to New York, this handwritten note, on Sulka letterhead, arrived in the mail:

Dear Mr. Schmitt:

I hope this note finds you in the best of health and spirits. I would like to take this opportunity to thank you for your patronage at Sulka and also for giving me the privilege of being of service to you. I hope you are enjoying your new shirts and tie. It was a real pleasure to meet you, and please feel free to call if I can be of any assistance in the future.

I hope the star of happiness always shines upon your days.

Most sincerely,

Sheila

P.S. I found the tie that you saw in our catalog; if you are interested, please call me and I will send it to you!

## SUMMARY

In this chapter, I have presented a framework for managing experiences. With this framework in mind, let me now give you a more detailed overview of the remainder of the book.

As described in this chapter, the framework is based on the idea of different types of experiences, or experiential modules SEM. Each module has its own structures and processes. To target a particular module, each experiential marketing campaign must have an objective as well as a strategy that is consistent with each module's principal structure and process. As a manager, you need to become familiar with the unique structures and principles of each

module in order to create successful experiential marketing. How does each module work? How does it differ from the others? In Part Two entitled "Types of Experiences," I will discuss SEMs in more detail.

As I will show, the purpose of SENSE marketing is to incorporate sensory components (e.g., primary attributes, styles, and themes) as part of SENSE strategies (e.g., cognitive consistency/sensory variety) to appeal to customers' sense of beauty or excitement. More on SENSE marketing in chapter 4.

The purpose of FEEL marketing is to employ emotional stimuli (events, agents, and objects) as part of FEEL strategies (at the point of consumption or in communications) to affect moods and emotions. How FEEL marketing works in detail, you can read in chapter 5.

The purpose of THINK marketing is to utilize directional and associative THINK approaches that mix surprise, intrigue, and provocation to appeal to customers' creative thinking. More on THINK in chapter 6.

The purpose of ACT marketing is to enhance physical experiences, suggest alternative patterns of behaviors and lifestyles, and to enrich social interactions through experiential marketing strategies. ACT marketing is the topic of chapter 7.

The purpose of RELATE marketing is to connect the individual self of customers to broader social and cultural contexts reflected in a brand, thus creating a social identity for the customer. RELATE marketing will be discussed in detail in chapter 8.

The implementation of experiential marketing occurs via the experience providers, or ExPros. As I showed earlier, ExPro executions differ from each other depending on which module they are designed for. Advertising for the SENSE module is different from advertising targeting the FEEL module; or web sites for the FEEL modules are different from web sites for the THINK module, etc. The same principle applies to all the other ExPros (visual/verbal identity, product presence, co-branding, spatial environments, and people).

Experiential marketers must plan and implement not only strategies for individual SEMs but they also face the higher-order tasks of building experiential hybrids and holistic experiences. A tool for achieving hybrids and holistic experiences is presented in chapter 9.

Moreover, the Experiential Grid presented earlier in this chapter raises

a range of broader strategic issues. These issues in conjunction with experiential brand, extensions and global experiences will be discussed further in chapter 10.

Finally, I will discuss organizational issues related to experiential marketing in terms of building the experience-oriented organization in chapter 11.

*An afterthought from LAURA BROWN: Is Sheila sincere? Or a perfect fake? Isn't she just after the commission she makes on her sales? Does it matter?*