In 2004 Kevin Roberts wrote *Lovemarks: the future beyond brands*. It was admired by many as a breakthrough in marketing thinking, but was also controversial because of its surprisingly obvious thesis: that emotional connections are at the heart of sustained relationships between producers, retailers, and consumers.

While many companies were using the language of war in their marketing—target, penetrate, ambush—Roberts was using the language of love—mystery, sensuality, intimacy. He explained in simple theory what people are often loath to admit: we make decisions with our emotions over our reason. *Lovemarks* described the journey by which brands could move from consumer respect based on intellect, to consumer love based on emotion—and in return gain “loyalty beyond reason.” In 2010 *Advertising Age* magazine named Lovemarks one of their “ideas of the decade,” while noting that the roadmap for brands to achieve Lovemark status was still not entirely clear.

This book, *Loveworks*, adds to *Lovemarks* in an essential way. It provides real world business examples and outlines the roadmaps followed by several famous brands to achieve Lovemark status. *Loveworks* shows in detail how many of the world’s top marketing companies, including Procter & Gamble, Toyota, Visa, General Mills, and Diageo have won in the marketplace through the application of Lovemarks theory. These companies have maintained a laser focus on making and sustaining emotional connections with consumers. *Loveworks* features 20 case stories from clients and markets worldwide in widely varying categories. It shows that Lovemarks thinking works—anywhere, anytime. All it takes is having the brains to implement it, the guts to see it through, and an abiding faith in emotion as your compass.
About the author

Brian Sheehan is Associate Professor of Advertising at the S.I. Newhouse School of Public Communications, Syracuse University. Previously he was with global creative powerhouse Saatchi & Saatchi for 25 years, with CEO roles at Team One Advertising in Los Angeles and at Saatchi & Saatchi Australia and Japan.

Loveworks follows Brian’s books Basics: Online Marketing (2010) and Basics: Marketing Management (2011). He has been published in Advertising Age, the Journal of Advertising Research, and in several peer-reviewed books and journals. In 2011 Brian was presented with the coveted Teaching Excellence Award by the Newhouse School’s graduating class.
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This book is dedicated to inspirational players I encountered in Saatchi & Saatchi offices, and the offices of their clients, worldwide.

❤️
# Case Stories

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Fear drove me to create Lovemarks.

I had been a brand marketer for 30 years when I became CEO Worldwide of Saatchi & Saatchi and I saw that brands had become commoditized. Parity had invaded all elements of the marketing mix: price, design, quality, distribution, service, you name it. Excellence had become ubiquitous. Communications focused on performance, benefits, attributes. I saw growth curves becoming incremental; premiums eroding; products which were irreplaceable—but not irresistible. Technology had melted the event horizon and “new” had become “now”; consumer choices were becoming instantaneous, instinctive, intuitive. Above all, I saw that brands were serving corporations, the makers and marketers, and not consumers, the choosers and users. The question that formed in my mind was: “what comes after brands?” The theory was: ask a big enough question, and you might get a big enough answer.

In my years working with traders, retailers, in stores and souks, and directly with consumers, I had always felt the emotional qualities of a relationship were paramount. Trust and respect are essential but not enough; factors that we were to discover as mystery, sensuality, and intimacy are at the heart of emotional connections.

And so Lovemarks was born.

Revolution starts with language and for us at Saatchi & Saatchi our world turned on this single word, this singular idea that brands could aspire to a higher order. Momentum turned into a movement: 250,000 books in print in 18 languages; dozens of academic papers; a brace of research studies; hundreds of conference speeches; hundreds of client campaigns; thousands of consumer stories coming into our website; magazine cover stories all over the world; even a ten-part documentary series in China.
There was some resistance, shock, cynicism, and even outrage when the “L-word” was mentioned. My universal experience is that Lovemarks is an idea that people get at the first utterance. It has changed the way our clients view the marketplace. In yesteryear, marketing communications used to be about how impressive you were. Today it is about creating “priceless value” by answering the single question consumers have on their lips: “How are you going to improve my life?” Lovemarks helps us frame the conversations we have and the solutions we offer.

Brian Sheehan is the right person to be carrying this Lovemarks light fandango further down the road. He was a Saatchi & Saatchi ideas-man for 25 years, joining our New York agency right out of college and then taking on CEO roles in Japan, Australia, and at our Team One agency in Los Angeles where, among other achievements, he helped take Lexus to #1 position among luxury cars in America. I knew about Brian’s passion for education and when he came to see me in 2007 and told me he was taking a teaching position at America’s premier communications school at Syracuse University, I gave my full support believing that our journey together was unlikely to end here.

Lovemarks is not only evidence of his scholarship and storytelling, but also of the contributions by Saatchi & Saatchi people and clients and consumers who have helped build, validate, and perpetuate this idea. I especially acknowledge the partnership with powerHouse Books, gutsy independent publishers of Brooklyn, New York, who in our time together have survived eviction, fire, hurricane, and the tumult of the book publishing industry. This is our sixth book with Daniel Power and Craig Cohen and the relationship has been one of the sweetest I can imagine.

Lovemarks is a journey that continues to evolve, especially as social media and the participation economy grows into the fabric of every society. I believe that the role of business is to make the world a better place for everyone. Lovemarks is an idea that takes us further by creating brands that give purpose and sustenance to the life of business, and to the business of life.

Brian’s book shows how.

Kevin Roberts
This book has one purpose.

It is to provide tangible proof that when brands engage consumers’ deepest emotions—instead of just appealing to their intellects, or even their basest instincts—they win in the marketplace. These brands win because their customers don’t just respect them: they love them.

A cynic would say this is marketing sleight-of-hand, that people are paying more or buying more because of manufacturer image that adds no value in itself. On the contrary, the stories in this book will show that the brands that create the strongest emotional engagement provide tremendous value to their consumers. They provide empathy, understanding, inspiration, shared values, and education, among many other emotional benefits. And, they invariably provide great products, usually the best products in the market.

These brands do no less than improve the lives of their consumers via a powerful combination of superior product and emotional engagement. They are rewarded for this with higher sales, higher prices, and the most valuable market currency of all: the benefit of the doubt when they make a mistake. These special brands are called Lovemarks.

This book is built on the foundation of the book Lovemarks: the future beyond brands by Kevin Roberts, CEO Worldwide of Saatchi & Saatchi, in 2004. That book had a big impact on marketing and advertising. But it has not been without controversy. According to Martin Bihl, erstwhile book review editor at Advertising Age, Lovemarks is still ”one of the most polarizing books in modern advertising.” Many people love it for revealing what seems obvious and just as many deride it for apparently stating the obvious.
Regardless of which side of the fence people are on, Bihl reminds us that Lovemarks clearly identifies the central question you will always have to ask yourself when you are working on an ad, a campaign, a strategy, a whatever.

"Will this make someone fall in love with this brand?"

When the Lovemarks book came out, Facebook was still a Harvard-based social network called “Thefacebook.” A lot has changed since then. Kevin Roberts talked about Lovemarks creating “Loyalty Beyond Reason.” In a digital world, where trying to create “advocates” for your brand is now second nature, Lovemarks seems, if anything, to have been ahead of its time.

The goal here is not to cheerlead, but to prove. In chapter one, we will review the basic precepts of Lovemarks theory. We will also review quantitative support for the value they create. Together, they are persuasive, but prove little conclusively. One can always argue with theory and especially with research statistics.

The cases in the following chapters will prove a lot however. We will see real world application and hard results. We will see how some of the world’s greatest marketers, including Procter & Gamble, General Mills, Diageo, Toyota, and InBev, and brands including Pampers, Guinness, Lenovo, and T-Mobile have used deep emotional connections to build their businesses in markets throughout the world. In each case, the agency behind the campaigns was Saatchi & Saatchi, a company with 6,000 people whose stated focus is...

“To fill the world with Lovemarks.”

..................................................................................
Neurologist Donald Calne perhaps said it best:

“This is the essence of the Lovemarks argument. If you want people to take action—whether for something momentous, like voting for a president, or seemingly mundane, like buying one brand of facial tissues over another—you need to appeal to their emotions.

Neurologist Donald Calne perhaps said it best:

“So it is not reason but love that moves the world.”

How can we create the kind of appeal that makes people feel inspired or laugh or cry? First, we must realize that brands don’t just get it for the asking. They start by giving love, demonstrating that they love the people who buy them. The sea change comes when brands stop thinking about their customers as “them” and start thinking about “us.” When marketers make this change, they start rewarding their customers every day with brand experiences that have special resonance in three key areas: mystery, sensuality, and intimacy.

Of all the potential aspects of emotional resonance, perhaps none is more important than the sense of mystery that comes from great storytelling. Annette Simmons, an expert in storytelling, puts it precisely: “When you tell a story that touches me, you give me the gift of human attention—the kind that connects me to you, that touches my heart and makes me feel more alive.”

Lovemarks
Redux

Lovemarks theory is based on a simple premise: human beings are powered by emotion, not by reason.
Stories have huge value in business as well. They look in the right direction: at people. You cannot tell a story without characters and emotion and sensory detail. Even the dumbest chicken-crossing-the-road jokes have it. And stories capture us faster than the most elaborately produced annual report.

Sensuality is another aspect of emotional engagement that too many brands ignore. Lovemarks ask, "What does our brand smell like, taste like, look like, sound like, and feel like?" These are not easy questions, but the best brands find answers. If they are not in the food or perfume business, most marketers don’t immediately think that taste or smell are relevant. But taste and smell are surefire ways to stretch your brain about your brand. Walk through any mall in America and you can smell Hollister from a mile away (you can hear it at a slightly shorter distance), it is also the only store that actually invades the corridor space with its red-tiled porch. Hollister gets sensuality.

“\nWhen you think about it, love is based on inspiration. We are inspired by brands for the same reason we’re inspired by the people we love, because they have principles and treat me like a human being who is intelligent and has feelings. They show empathy and bring joy to my life.”

Juan Carlos Rodriguez
Executive Creative Director
Badillo Nazca Saatchi & Saatchi

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The Love/Respect Axis

How do you know when you have gotten there?

Lovemarks are not created overnight. Marketers need to know where they stand in the beginning, and how well they are doing along the way to building a Lovemark. To help them, Kevin Roberts created the “Love/Respect Axis.”

This tool allows companies to measure how much consumers respect their brands versus how much they love them. Low respect and low love? You are a commodity. Low respect and high love? You are probably a fad. High respect and low love? You are a solid brand with a big opportunity. High respect and high love? You are a Lovemark.

Call it Lovemarks or call it something else, but the pressing question for 21st century marketers in a digital world of social networking and brand advocacy is how to engage people so they embrace and proselytize your brand. The answer to that question: move from the top left hand quadrant to the top right.

Lovemarks theory makes intuitive sense, but how do we know it really works? Well, that’s what this book is all about. I will show how it works every day for some of the best marketers and brands that have a laser focus on building strong emotional connections with their consumers.
LOVEWORKS

High respect

Brands

low love

Products

Fads

low respect

high LOVE
The data

First, let’s look at some research statistics.

Knowing the need to prove the Lovemarks theory, Saatchi & Saatchi engaged pioneers in emotional research, London-based QiQ International. It was essential to have evidence showing that being a Lovemark delivered higher return on investment (ROI).

QiQ’s work showed that growing love and respect can increase buying intention for a product by as much as seven times. Even if your brand has high respect already, you can double volume by increasing love and becoming a Lovemark. For example, in the cereal category, a respected brand can increase the probability of future purchase intention by 60% by increasing their love quotient. In the car category it is 133%!

$p = \text{Increase in future purchase intention}$
Beyond purchase intention, people use their Lovemarks more often than they use other products. The average consumer uses their respected brands 26 days per year on average. For Lovemarks it is 119 days.

Further research has supported the overall thesis. The 2007 ‘Firms of Endearment’ study by Sisodia, Wolfe, and Sheth of 35 public companies that had Lovemarks characteristics showed an ROI of 1025% (between 1996 and 2006)— compared to only 122% for the S&P 500, and 316% for the companies profiled in Jim Collins’ book Good to Great.

Love equates very strongly with loyalty. A survey of 60,000 shoppers across 50 markets found that if a brand can increase its loyal shopper base by just 5%, it can expect an increase in sales of 10%. And in this age of online social networking, loyal shoppers have a much higher propensity to recommend products to friends. In effect, people who love and talk about your brand online are now part of your sales force.

Research never sleeps. An associate company of Saatchi & Saatchi, AMR Research of London, has a reservoir of knowledge about what makes a Lovemark, after doing proprietary research on 4,000 brands in 50 countries and reviewing over 100 industries. It found that consumers are tough, awarding Lovemark status to less than 10% of brands surveyed.

Perhaps this is why Lovemarks don’t just create typical loyalty. They often create loyalty beyond reason. What that means is that people who love those products often buy them without cross shopping any other brands. For example, in research, when they are asked if they can imagine a world without that brand, they honestly answer “no.”

A recent paper in the Journal of Marketing by researchers Batra, Ahuvia, and Bagozzi (2011) reported on a three-stage study of brand love. The results of the study summarize Lovemarks in a nutshell. They found that when consumers feel a sense of love for a brand they have a higher sense of brand loyalty, spread positive word-of-mouth, and resist negative information about that brand.

So, those are the basics of Lovemarks, and the thinking and research data behind it. Sounds good so far. Let’s see how it works for brands trying to turn the theory into reality.
Following a summary of the key principles of Lovemarks theory, 20 case stories will be presented highlighting how some of the world’s most successful brands have created Lovemarks of their own.

Case Stories
Visually, the shots of Udeme flying his small plane are a celebration of the beautiful vastness that is Africa. And he is not just flying for fun: he is making deliveries of crucial supplies to people in remote areas. He comes home to meet his friends in the local bar. As he tips his bottle, he likes to say, “Let the beer see the sky, but not for too long.”

What kind of impact did this softer, more personal approach to greatness have? “Udeme” was voted one of Nigeria’s all-time favorite commercials. More importantly, the commercial became a staple of popular culture, entering the vernacular in myriad ways. “Udeme” has become a nickname for Guinness. Patrons often say, “I’ll have an Udeme please!” It is also common to hear drinkers toast by saying,

“Let the beer see the sky.”

John Pallant, Saatchi’s executive creative director for Europe, Middle East, and Africa, believes the commercial was an excellent example of mystery, sensuality, and intimacy that are cornerstones of Lovemarks:

“Mystery in the sense that these characters have depth, and there is a real sense that they have lives beyond the commercial, about which we are intrigued to know more. Sensuality in the very rich production values, a celebration of the spectacular beauty of Africa—its landscapes and its music. And intimacy in its understanding of what is important to African men, and the resonance of the language.”
Udeme in his airplane delivering vital supplies

This film won a D&AD Silver award in the film craft category.
Camry and the Power of Personal Stories

Mark Turner is not easily daunted. An Englishman transplanted to Los Angeles, Turner is the chief strategy officer at Saatchi & Saatchi LA. He has led the team developing strategic plans for Toyota’s fifteen-plus car and truck lines for the better part of a decade.

Before that, he was the planning director on the Lincoln-Mercury account at Young & Rubicam. You could say, where cars are concerned, he has seen it all.

That was before 2010 however. That year started a period more difficult than Toyota had ever seen. On the heels of a tenacious recession, Toyota was hit with a massive recall, which in itself led to the equivalent of $2 billion in negative publicity over just two months.

(Note: The value of publicity, positive or negative, is measured by comparing the media space the messages received to the cost of buying that space based on advertising rates.) Then 2010 gave way to 2011, which brought an earthquake in Japan, a resultant tsunami, and a nuclear scare. Toyota’s image issues were now compounded by vehicle supply issues. As a result, Toyota lost the confidence of many consumers and the equivalent of over five years of previous sales growth.

Turner and his team had their work cut out. Nowhere was there a bigger concern for Toyota’s recovery than for the Toyota Camry. Camry is Toyota’s best-selling car. In fact, for more than a decade it has been the best-selling car in all of America. Toyota and Saatchi LA had worked relentlessly, year after year, to first establish Camry as America’s favorite car and then to keep it there. To a degree, as goes Camry, so goes Toyota.

On the plus side of the ledger, Camry had unquestionably been a Lovemark for many Americans for a very long time. It had built up a tremendous amount of goodwill as evidenced by the fact that over 40% of all people who buy a Camry go on to buy another one—the usual figure for non-luxury cars is less than 6%. On the minus side, the confidence Camry owners had in the car, and the brand, had been very badly shaken. Based on recent history, automotive nameplates that had suffered similar impacts, like Audi in the 1980s or Ford’s Explorer in the 1990s, had taken 10–15 years to recover.
In the midst of this turmoil, Tim Morrison, who was Toyota’s corporate manager of marketing communications at the time, felt there was a silver lining: “We knew the negative things our drivers were hearing was not at all what they were experiencing in reality.”

The launch of the 2012 Camry had a lot riding on it. Toyota, Saatchi, news stories, and automotive analysts saw Camry as a linchpin for a Toyota comeback. The team would leave no stone unturned to tap into the emotions of Camry buyers to try to reignite the trust, the respect, and the love. As Turner said, “We believed our recovery rate was directly linked to the power of Camry to reclaim its Lovemark status. There were eight solid competitors in the mid-sized sedan market, all with similar features and benefits. We needed to win on emotion.”

**Research, Research, and More Research**

Step one was to conduct what the team calls “Consumer Context Research” or CCR. This is innovative ethnographic research focused on the media behavior of a selected audience. The goal is to observe not only all of media the audience interacts with on a daily basis, but also to determine which of those interactions are most meaningful. As Evan Ferrari, director of strategic planning at Saatchi LA put it, “A person may be at home watching the Oprah show, but if they have it on in the background while they are doing household chores, and only really pay attention when something rare and unique happens—like Tom Cruise jumping up and down on Oprah’s couch—then that is not necessarily a meaningful interaction, even if that person watches it every day.”
This chapter features case stories for Pampers and Cheerios. The common ground for these stories is how they marshalled a wide array of creative resources in one place at one time with a sense of mission and focus. They did it by convening what Saatchi & Saatchi calls a “Tribe.” In each case, the Tribe was able to deliver an inspirational creative idea that helped the brand connect better with existing and new customers. In doing so, it also helped each brand surmount significant marketing problems.
Where Miracles Come From

By the end of day two, the Tribe had landed on a simple yet powerful idea. It would not be an explanation of what Pampers was about; it would be a powerful and deeply considered point of view from the brand about how special babies are, no matter where they come from. It would be Pampers’ DNA on film. It was called the “Miracles” campaign. That night, Cliff Francis took the idea and wrote it up as a manifesto to kick off day three.

The manifesto led to one of Pampers’ most evocative campaigns. The core component of the campaign was a 60-second film that would run on YouTube and selected television programs. The film was a celebration of every kind of baby and every kind of family. It had a sensibility that was far removed from Pampers’ stiff and somewhat formal image. It was contemporary and touching, and showed an honest love of babies—all babies. As Deborah Mills said later, “Every time we showed the film to a room full of people, there would be people crying.”

Visually, the film reflected the truth of modern families by showing, for example, a teenage mom, a mom in her late forties, a pregnant woman in a wedding dress, and an embryo being fertilized in-vitro. It also showed all kinds of babies, like a premature baby, triplets, a Down’s Syndrome baby, and a mixed-race baby. Concurrently, the words of Cliff’s manifesto flashed across the screen:
Whether he is planned or not.

Whether she is 3 months early or 10 years late.

Whether he has a young mom or a surrogate.

Whether she is through IVF or adoption.

Whether she has special needs or a lot of needs.

Whether she learns one language or two.

Whether his family is close by or far away.

However it happens.

Pampers believes every baby is a little miracle...

To celebrate...support... and protect.

Pampers. For Every Little Miracle.

---

Thank You Pampers

The team quickly realized they had something special. Aside from teary-eyed responses in internal meetings, YouTube views grew apace, reaching a total of over 1.7 million views. It soon became the most highly-viewed Pampers video online, ever. Discussions about the video started popping up all over the web, especially on mommy blogs and forums. As a result, Pampers gained 240,000 new Facebook members in just four months. Media picked up on the story, helping Pampers gain over 450 million media impressions. Twitter alone generated over 26 million impressions.

But the response went even deeper than the Pampers team could have imagined. Before long, Pampers started receiving thank you letters, emails, and postings from parents who were representative of many distinct lifestyles and situations. They wanted to voice their appreciation for being recognized. Many of these parents felt under-served or ostracized by society, popular culture, and even brands. They found Pampers’ affirmative message satisfying and liberating.
As with “Dance,” “Sing-along” presented a huge production challenge for the agency team. Every one of the advertising elements—video, audio, and print—for a three-month campaign needed to be captured in just one hour. By comparison, a simple :30 television commercial shoot can last for two 14-hour production days. Saatchi’s Huntington remembers that the whole day was “just crazy,” but also remembers being in the middle of the crowd and realizing that “it was a moment I would never, ever forget.”

Anticipation left over from the first event had become fuel for the next event. Although “Sing-along” never matched “Dance” for total online views, it still broke the massive 10 million-view barrier. It also led to more user-generated content being posted on the Web. In the end, it got more press coverage than “Dance,” delivering more value in free media. It was less viewed, but actually more famous.
“Royal Wedding” (2011)

Between 2009 and 2011 T-Mobile extended the “Life’s for Sharing” campaign with a number of other sharable ideas. In late 2009, they introduced “Josh’s Band.” In support of T-Mobile’s unlimited text and internet deal, they asked consumers,

“What would you do if you had unlimited text and internet?”

They then selected a member of the public, a man called Josh, who used the unlimited offer to pull a band together by social networking through his phone. He and four of his friends had written a song called “Come with Me,” and invited anyone and everyone to record it with them. Using the offer, they managed to put a band together of 1,107 members all playing their song. T-Mobile launched it with a YouTube video featuring every one of the band members, and further increased its marketability by making the song available on iTunes.

In 2010, T-Mobile was singing again. This time they greeted unsuspecting passengers at London’s Heathrow Airport International Terminal with a crowd of 300 people who spontaneously burst into synchronized song, giving weary travelers a welcome home they would never forget. The uniquely talented ensemble consisted not only of traditional singers, but of a “vocal orchestra”—vocalists using their voices to recreate sounds of instruments, including guitars, violins, cellos, flutes, and drums. Some of the numbers were soft and romantic, others fun and raucous.
The campaign rolled out with television commercials, sponsorships, print ads, outdoor, digital ads, in-store displays, online games, and even augmented reality displays from Tokyo to Frankfurt to Moscow to Delhi and beyond. In each case, the materials were tied to the big global idea, but also designed specifically for the unique qualities of that market’s consumers. Many ads featured the specific stories told by consumers during the Xploring phase.

The idea was simple and powerful enough that different agencies in different countries were able to execute and coordinate seamlessly. For example, the “Los Doers” reality program in Mexico was developed by a local Mexican agency, named AC. The show had 1.3 million uploads in just two months.
The Results

In markets where Lenovo was not well known, like the United States, an obvious goal was to drive awareness. In all markets, the ultimate goal was to drive consideration for the brand, which is the metric that ultimately drives more sales.

From July 2011 to January 2012 unaided consideration among consumers 18–34 years old increased in the United States from 11.1% to 17.3%. In Japan, it increased from 8.2% to 12.3%. In Mexico, it increased from 20.8% to 25.3%. Increases were seen in every key market. Increases were also seen across the board for the core 18–24 age group, which Lenovo calls the “Net Generation.”

The campaign has been part of a global marketing, merchandising, and distribution push that has already seen Lenovo move from the fourth-largest to the second-largest computer manufacturer in the world in just the last 18 months.

In the just-reported third quarter 2012 results, Lenovo edged past HP in total shipments to claim the number one position. That Lenovo will become the number one PC maker for all of 2012, when fourth quarter results are tabulated in a few months, is a definite possibility. That would mean that Lenovo became number one four years ahead of its goal.

Lovemark or not a Lovemark?

The Lenovo campaign is just over a year old. In markets like China, Lenovo is already a Lovemark and a national symbol of pride. In India, it is already one of the most respected brands. In markets like the US, Mexico, Russia, Japan, and Germany the brand still has a long way to go. It is striking to think of a brand that is already number two worldwide as being an outlier brand in much of the rest of the world with lots of room for growth versus the competition. But that’s what it is.

Will it become a global Lovemark? We’ll see. But one thing is for sure, the core idea, “For Those Who Do,” is true to the emotions of Millennials worldwide. It also reflects the ethos of a company that has a democratic view of innovation, and which builds some of the best computers on earth.

In 1998, more than a decade before winning the Lenovo business, Saatchi & Saatchi CEO Worldwide Kevin Roberts told an audience in Shanghai that one of the company’s key goals was “to be involved in the first Chinese brand to go global.”

If early results are anything to go by, Lenovo is well on its way.
This chapter features case stories for Safeguard soap and The Ritz-Carlton. The common ground for these stories is that they understood that the product they offered had the potential to be much more than a product, or even a brand. Luxury hotels are a home away from home for business travelers, and a place where vacationers go to experience something special. Soap in developing countries is far more than a way to get your hands clean. It can actually improve the life of your family. The teams running these widely disparate brands thought big and did not underestimate the brands’ emotional impact on their consumers. By doing so, they ran past their competition and became more than brands.
Safeguarding the Ones You Love

Safeguard’s efforts in China and other developing markets go way beyond the desire to sell soap. The brand takes upon itself the serious task of helping to improve the health of the people. Part of this task is education. In communities around China, Safeguard educates children—to date over 39 million of them—on the importance of washing hands. One way they teach children how to wash their hands, properly and thoroughly, is with the help of a catchy little tune complete with lyrics about rubbing one hand over the other and sliding fingers together. Aside from education, the brand works to help deliver clean water to rural communities throughout China.

Due to Safeguard’s salience in working to improve good health, government bodies often partner with it. They know that washing hands is serious business helping ensure better health in the developing world. For example, Safeguard was approached by the Chinese government in the mid-2000s to help respond to the SARS epidemic.

In the Philippines, it was approached by UNICEF to help put up water facilities in areas where water was needed. The Philippine minister for health, Juan Flavier, even appeared in Safeguard commercials, figuring that the brand had the same vision as his ministry, and could work together with them to help the ministry’s message be more effective. The brand team likens this to the “institutionalization” of the brand. In the words of Aziz Jindani, global marketing director on Safeguard, “Soaps are soaps, but Safeguard is something significantly more.” He likens it to a family’s “everyday insurance policy.”

That better health is at the core of what Safeguard is all about is clear from watching internal films that P&G creates to define its equity and purpose for its employees. The films emphasize the “small, but meaningful changes” the brand helps create to protect people’s “fundamental right to health.” Overall, they see the brand as “helping people safeguard the ones they love.” Again, as we have seen with so many cases in this book, the emphasis is on love. Before any consideration of sales, Safeguard has a real and abiding concern for the people who buy it.
The genuine concern for improved health is echoed by the people who work on the brand. When interviewed, they were asked what they were most proud of. No one talked about sales or share or brand metrics. Ann Jingco said, 

“**We are helping kids; teaching them how to wash their hands. We are helping moms. We are saving lives. I get goosebumps just thinking about being part of this.**”

Neel Chaurasia, global brand agency leader for Safeguard at Saatchi, had a similar response: “I am Asian, and I know that something as simple as hand washing can save lives. An infectious disease can be prevented by just one incident of hand washing... Safeguard is a brand with a meaningful purpose, and I am proud to work on it. This is not about selling soap. It is much more.” These responses go to the heart of what P&G aspires to achieve for all of its brands, or in the company’s parlance: “purpose-inspired brand building.”

Planners often talk about strategy as a process of “laddering.” They build a communication ladder where each rung leads the consumer from the product’s attributes to its benefits to its higher-order emotional appeals. The development of today’s Safeguard strategy was over a decade in the making. The planners built the strongest ladder possible from the product’s general antibacterial function in the 1990s, to the focus on letting children explore and learn from the world around them today.

Today Safeguard is very much a movement led by Chinese moms. The first stage of the movement is when they realize that good hygiene is important for their child. The second stage is when they realize it is good for all the children of China. The third stage is when they actively support and proselytize the message.
This chapter features case stories for Visa and Nike. The common ground for these stories is their ability to understand that brands do not always need to explain things specifically, but can communicate by having the right body language. Both brands avoid the hard sell and instead “walk the talk” in a way that is authentic, differentiating, and clearly communicates the brands’ benefits.
Conclusion

Love is working
Chapter One of this book set the stage. It described Lovemarks theory in detail. We learned that brands could foster mystery, sensuality, and intimacy to move from being respected to being loved. We also learned that when brands do this successfully, they have the opportunity to create “loyalty beyond reason,” the kind of loyalty that supports premium pricing, resists cross-shopping, and gives the brand the benefit of the doubt should it make a misstep.

Since the publication of Lovemarks in 2004, one criticism it has received is that it did not provide an exact road map for becoming a Lovemark. In other words, it did not lay out a precise set steps for brands to follow to become a Lovemark, per se.

*Life and marketing are not always that simple.*

As we have seen in this book, there are many paths to becoming a Lovemark. Different brands in different categories with unique competitors, distinct histories, and different emotional relationships with their consumers took very different journeys. What this book has shown, however, is that if a brand sets its goal on love, and makes the hard decisions to stay the course, it is always rewarded by their customers in the marketplace. We have seen that result over and over again for some of the world’s biggest and most successful brands, including Toyota, Procter & Gamble, General Mills, The Ritz-Carlton, Miller, Diageo, Visa, and Nike.
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Loveworks®

How the world’s top marketers make emotional connections to win in the marketplace

By Brian Sheehan

Foreword by Kevin Roberts, Saatchi & Saatchi CEO Worldwide and author of the best-selling Lovemarks: the future beyond brands

Love gate-crashed corporate boardrooms and marketing departments when Kevin Roberts wrote his controversial best-selling business book Lovemarks. Inspiring marketing campaigns throughout the world and driving results for clients, Lovemarks has become what Saatchi & Saatchi call their “billion-dollar idea.”

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