

■ APPLY

- 3-16** Compile a list of ten or twelve products you enjoyed when you were a child. What are your recollections about their size and price? Find a stockist of the brands and compare your recollections with the current product offerings. Do the products appear to be the same size and have the same value? How would you apply Weber's Law to this comparison?
- 3-17** Interview three to five male and female friends each about their perceptions of mobile phones and their functionality. Construct a perceptual map for each model. Based on your map of mobile phones, do you see any areas that are not adequately served by current offerings? What (if any) gender differences did you notice regarding both the relevant dimensions raters use and how they place specific models along these dimensions?
- 3-18** Choose one of your favorite products that you have been buying for some years. How has it changed over the years? Is it better, bigger, smaller, easier to use, better tasting?
- 3-19** Colors and designs of products are chosen so that they appeal to particular target groups. Colors are used to attract male or female consumers. The design of logos and packaging are also created to be attractive and appealing. What is your view of the ideal color, design, and packaging that would attract male consumers compared to female ones?
- 3-20** Finding new locations for advertisements is a constant quest. Consider your own country or region. Where are advertisements appearing today where there were no advertisements in the past?

Case Study

A LUSH TREAT FOR THE SENSES

A visit to the Lush store is pure indulgence for the senses, and that's exactly what the store and its planners want its customers to expect, feel, and remember—a rich experience that leaves the senses and the mind invigorated. Lush manufactures a range of cosmetics including soaps, bathing foams, bath oils, creams, moisturizers, massage bars, cleansers, makeup, perfumes, and deodorants. The company was established in 1994 in Poole, in the United Kingdom, to provide cosmetics that are fresh, natural, and fun. Today, Lush has 130 shops in 50 countries around the world and firmly adheres to its original philosophy. Lush was ranked as the fourth-best company in the United Kingdom for Customer Experience Excellence in 2014, while its closest competitor Body Shop was in 38th place.

Lush is passionate about being fresh and organic, and this passion drives the company. Their products are made of the freshest organic fruits and vegetables, the finest essential oils, and safe synthesis. Their goal is clear and simple: they want to offer the freshest products ever. This commitment attracts the natural customer community and plays a vital role in how the company is perceived by its target customers. The company's appeal is further bolstered by a no-animal testing policy, environmentally friendly packaging and labeling, helpful and friendly staff, and a unique store design and ambiance.

The Lush experience starts even before one enters the shop. The exotic, natural fragrances of Lush products can be taken in from a distance, and shoppers are naturally drawn to the store. Once inside, all senses come alive within a few seconds. The colorful, unwrapped products are displayed like food on market stalls. The soaps are sold as chunky blocks that look like cheese,

the Bath bombs are piled up like fruit, the face masks are kept in cold pots in salad-bar type tables, and butter cream is arranged like cake. The unusual forms of the products and the creative stocking style grab the customer's attention, and their enchanting scents drives the consumer to look even further. The overall ambiance of the store is attractive and comfortable, with the walls and lighting creating a warm effect. The furniture is made of natural wood, and the flooring is done with natural stone that creates a very fitting environment for the fresh, natural products. The sounds in the store are a combination of background music and a market-type buzz created by the salespeople's active interaction and engagement with customers.

The location of Lush stores is mostly near high-end fashion stores, enabling them to target the latter's high-end customers and communicate a premium image. Lush hires and trains energetic and happy people who interact with the customers as if they are taking to their friends, showing them the things they love and encouraging them to touch the unwrapped products and smell them. The salespersons offer free skin and hair consultations and invite customers for a live demonstration or even a hand massage.

Lush carefully selects the words it uses on its labels, packages, store signage, Web sites, and advertising. The words "fresh," "natural," and "handmade" are used extensively. Labelling contains names of natural ingredients like chocolate, olives, sugar, cinnamon, coconut oil, and honey. The choice of words in different communications is creative, and this adds to its fun and green image; examples include the "Go Naked" campaign and the "Have a Sniff" point-of-purchase sign. The "Go Naked" campaign encouraged consumers to buy unpackaged products to help save resources that are wasted by over-packing products. More than 45 percent of lush products are sold naked; that is,

without packaging. Similarly, the “Have a Sniff” sign next to the unwrapped products promotes the package-less style of Lush while also inviting customers to take in the scent of the products.

DISCUSSION QUESTIONS

- CS 3-1** Based on your understanding of the perceptual process, discuss how Lush uses sensory marketing for its products and encourages its customers to process information.
- CS 3-2** Are the decisions of Lush’s consumers driven by a rational consumption appeal that uses the message of ethical, organic, fresh, and healthy products, or is it

influenced by the hedonic consumption and the pleasurable multi-sensory experience they encounter in the stores?

Sources: KPMG Nunwood, “Lush vs. The Body Shop—Why Retail CEM Is Essential for CX,” 2014, <http://www.nunwood.com/lush-vs-body-shop-retail-customer-experience-management-essential-customer-experience-excellence/>, accessed November 7, 2015; N. Bruins, “Why It’s Lush to Focus on Consumer Experience,” *k3retail*, 2014, <http://k3retail.com/blog/why-its-lush-to-focus-on-consumer-experience/>, accessed November 3, 2015; Brandrepublic.com, “Case Study: Lush—The Scent of Success,” 2015, <http://www.brandrepublic.com/article/996257/case-study-lush—scent-success#HjIAoYElpKzajFob.99>, accessed November 7, 2015; Lushusa.com, “A Lush Life,” 2015, http://www.lushusa.com/A-Lush-Life/about-us_en_US_pg.html, accessed November 7, 2015.

MyLab Marketing

Go to the Assignments section of your MyLab to complete these writing exercises.

- 3.22** Many studies have shown that our sensory detection abilities decline as we grow older. Discuss the implications of the absolute threshold for marketers who want to appeal to the elderly.
- 3.23** The chapter discussed the “talking window,” which a German ad agency is placing in subway cars. When the agency posted a YouTube video to promote the platform, one person commented, “At what point does it stop being advertising and start being harassment?” How would you answer this question?¹⁰³

NOTES

1. Lisa Leake, “Why Some Milk Is Not Refrigerated (and an Explanation of UHT),” (July 31st, 2013), <http://www.100daysofrealfood.com/2013/07/31/uh-why-some-milk-is-not-refrigerated/>, accessed March 5, 2015; <http://www.milkunleashed.com/shelf-safe-milk/aseptic-packaging-uh-uh-milk.html>, accessed July 22, 2013; http://wiki.answers.com/Q/What_is_the_difference_between_fresh_milk_and_uht_treated_milk_and_any_advantages_and_disadvantages, accessed February 23, 2011; Craig Baumrucker, “Why Does Organic Milk Last So Much Longer Than Regular Milk?,” *Scientific American* (June 6, 2008), www.scientificamerican.com/article.cfm?id=experts-organic-milk-lasts-longer, accessed June 30, 2009.
2. Brooks Barnes, “To Lure Young Movie Theaters Shake, Smell and Spritz,” *New York Times* (November 29, 2014), <http://www.NewYorkTimes.com/2014/11/30/business/media/to-lure-young-movie-theaters-shake-smell-and-spritz.html?ref=technology>, accessed February 23, 2015.
3. http://www.universalorlando.com/Theme_Parks/Universal_Studios_Orlando/Attractions/fear_factor_live.aspx, accessed March 28, 2011; Nat Ives, “Putting Some Terror in Family Outings,” *New York Times* (January 17, 2005), www.NewYorkTimes.com, accessed January 17, 2005.
4. Ryan S. Elder and Aradhna Krishna, “The Effects of Advertising Copy on Sensory Thoughts and Perceived Taste,” *Journal of Consumer Research* 36, no. 5 (2010): 748–756.
5. Glenn Collins, “Owens-Corning’s Blurred Identity,” *New York Times* (August 19, 1994): D4.
6. Elizabeth C. Hirschman and Morris B. Holbrook, “Hedonic Consumption: Emerging Concepts, Methods, and Propositions,” *Journal of Marketing* 46 (Summer 1982): 92–101.
7. Joan Myers-Loy, Bob Jollett/Zhu, and Lan Jiang, “Contest Effects From Bodily Sensations: Examining Bodily Sensations Induced by Flooding and the Moderating Role of Product Viewing Distance,” *Journal of Consumer Research* 37 (June 2010): 1–14.
8. Jiweon Hong and Yacheng Sun, “Warm It Up with Love: The Effect of Physical Coldness on Liking of Romance Movies,” *Journal of Consumer Research* 39, no. 2 (August 2012): 293–306.
9. Aradhna Krishna, May O. Lwin, and Maureen Morrin, “Product Scent and Memory,” *Journal of Consumer Research* 37 (June 2010): 57–67.
10. Virginia Podes, “The New Trend in Spending,” *New York Times* (September 9, 2004), www.NewYorkTimes.com, accessed September 9, 2004.
11. Emily Cadel, “Cleaning Up: S.F. Duo Putting a Shine on Its Product Line,” *San Francisco Business Times Online Edition* 17, no. 16 (December 6, 2002).
12. Martin Reimann, Judith Zaichkowsky, Carolin Neuhaus, Thomas Bender, and Bernd Weber, “Aesthetic Package Design: A Behavioral, Neural, and Psychological Investigation,” *Journal of Consumer Psychology* 20 (2010): 431–441.
13. <http://www.microsoft.com/microsoft-hololens/en-us>, accessed March 9, 2015.
14. Gabriel Kahn, “Chinese Characters Are Gaining New Meaning as Corporate Logos,” *Wall Street Journal Interactive Edition* (July 18, 2002).
15. Natalie Zmuda, “Why Tommy Hilliger Boosted Ad Budget by 60%, Aired First Branded TV Spot Since 2005,” *Ad Age CMO Strategy*, <http://adage.com/article/cmo-strategy/marketing-tommy-hilliger-boosted-ad-budget-60/147258/>, accessed April 28, 2011.
16. Andrew Rosenblum, “2015: The Year Virtual Reality Finally Reaches Living Rooms,” *PopSculpture* (January 12, 2015), <http://www.popsclpture.com/virtual-reality-meets-its-public>, accessed March 9, 2015.
17. Adam Bryant, “Plastic Surgery at AmEx,” *Newsweek* (October 4, 1999): 55.
18. Amitava Chattopadhyay, Gerald J. Gorn, and Peter R. Darke, *Roses Are Red and Violets Are Blue—Everywhere? Cultural Universals and Differences in Color Preference among Consumers and Marketing Managers* (unpublished manuscript, University of British Columbia, Fall 1999); Joseph Bellizzi and Robert E. Hite, “Environmental Color, Consumer Feelings, and Purchase Likelihood,” *Psychology & Marketing* 9 (1992): 347–363; Ayn E. Crowley, “The Two-Dimensional Impact of Color on Shopping,” *Marketing Letters* 4 (January 1993); Gerald J. Gorn, Amitava Chattopadhyay, and Tracey Yi, *Effects of Color as an Exclusionary Cue in an Ad: It’s in the Shade* (unpublished manuscript, University of British Columbia, 1994).