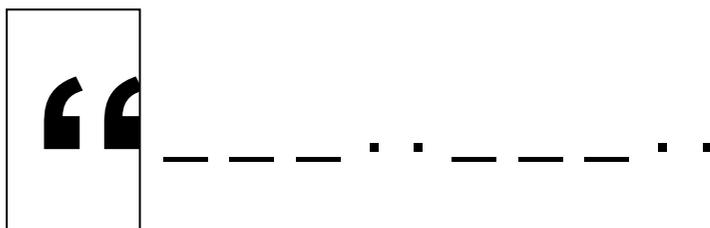


Chapter Seven

Happiness: Gen Y's adoration for branded emotions



In any type of communication that lacks the ability to convey emotions, people have always found a way to compensate. The Morse code on top of this page represents the figure 88 and was used in the 19th century to express ‘love and kisses’. We could consider this code to be the ancestor of the currently widespread emoticons in texting. Generation Y in particular is seeding chat and SMS messages with these textual versions of facial and emotional expressions. Typographical emoticons, as we use today, were not invented by Gen Yers but were first published in 1881 in the US

satirical magazine *Puck*.

Freelance artist Harvey Ball designed the well-known ‘smiley face’ in 1963. The yellow button with two black dots representing eyes and an upturned curve representing a mouth became the universal symbol of happiness. Ball created it for a large insurance company as part of a campaign to boost employee morale. Scott Fahlman was the first to propose the use of : -) ‘for jokes’ in e-mails and : - (for ‘things that are no jokes’ in a message to the Carnegie Mellon university computer science general board on 19 September 1982. Meanwhile there are probably hundreds of smiley emoticon variants. Some are more popular in certain countries because of keyboard layouts. For example, an equal sign for the eyes in place of the colon, as in =) is common in Scandinavia where the keys for = and) are placed right beside each other.

It’s interesting to see that emoticons also differ between cultures. For instance, East Asians read facial expressions by looking mainly at the eyes, whereas Western cultures emote mainly with the mouth. This is reflected in East Asian-style emoticons that can be understood without tilting one’s head and in which emotions are stressed by variations in the eyes and not in the mouth. For instance (*-*) depicts a neutral face, and (T-T) symbolizes crying eyes or sadness.¹

How do you get Gen Yers to feel ☺ and not ☹ with your brand? How do you really make a difference with your brand for this target group? It’s all about evoking the right emotions with your marketing strategy. In our CRUSH model, happiness seems to be the emotion that has the largest impact on brand leverage. But what makes Gen Y happy? Generation Y grew up in a world full of choice. We know from psychologists such as Barry Schwartz that although we value choice and love to put ourselves in situations of choice, it often undercuts our happiness. The more choice there is, the more we expect to find the perfect fit, but at the same time the less likely we are to pick the best item.² In this chapter, we will explore the role of emotions in shaping a successful Gen Y brand. We will show you examples of using positive and negative emotions and zoom in on what makes Gen Yers happy. If you make them happy, they will feel a stronger emotional attachment to your

brand.

We think less than we think: the central role of emotions

Emotions are pivotal drivers of our buying behaviour. YouTube is loaded with youngsters unpacking their newly bought game console or mobile phone in an agitated way. Whenever Apple launches a new product, hundreds of people will happily spend more than 30 hours camping in front of the stores to be among the first in line to get one. And you don't have to be a fanatic to get emotional about the things you buy. Just have a look at the products that are present around you. Now think back to why you bought these products. For some of them you might find a very reasonable explanation. For a large group however, we're sure you cannot bring the exact purpose back to mind. You might remember the occasion or context in which you bought the product. Undoubtedly, you will recall how you felt at that moment. Rational buying is increasingly replaced by emotional shopping. As stressed in the introductory chapter, for Gen Yers shopping is top entertainment, it's all about emotions and experiences.

Have a look at the story below. One of the UK boys in our storytelling research shared these lines with us when describing his favourite chocolate brand Cadbury:

That familiar purple wrapper. It's almost like a member of my family, something which has been there since childhood. I rely on it for comfort, a treat and a motivator. Cadburys chocolate has seen me through exams, stress and heartache. It's been there when I have a celebration and hope it will be there for some time to come.

When you read this brand story, it's immediately clear that this boy is not merely talking about the functional features of Cadbury chocolates. You do notice a great deal of emotional references, such as being part of the family, helping through stressful moments

and being there when celebrating. Gen Y consumers are definitely emotional consumers. When we analysed over 5,000 stories about favourite Gen Y brands, 72 per cent contained positive emotions such as happiness, surprise, excitement, peacefulness, etc. Compare that figure to the poor 29 per cent of stories that referred to functional product characteristics, and you'll understand our point.

Neuropsychology and emotions

Although the importance of emotions in consumer behaviour is certainly not a new topic, there is still a feeling that marketers have minimized them in their market approach in the past. Of course, it is easier to change the packaging of your product or add a different ingredient than to make your brand 'less sad' or more 'passionate'. However, recent neuro-research illustrates that we have been underestimating the impact of emotions on decision making for a long time. There are three different levels in our brain³:

The first layer is called the **visceral brain** or automatic brain.

These are the type of brain cells we have in common with the most primitive animals. For simple animals like lizards, life is a continuing set of threats and opportunities and an animal has to learn how to react appropriately to all of them. The visceral level is fast. It compares information from the senses with pre-wired patterns of information. Based on this judgement, it swiftly gives instructions for routine deeds: running away, freezing, fighting or relaxing. This part of the brain is therefore responsible for instinctive behaviour.

The second part is the **limbic system**. This brain adds emotions to the sensory information from the visceral brain. It is the base of the amygdale, a brain structure that is responsible for experiencing positive and negative emotions. Based on the emotional evaluation of a stimulus, the limbic system decides to continue or stop certain performances. We have this brain in common with other mammals. This limbic level is not conscious. It is responsible for so called automatic acts. Think of the way you drive your car or how a skilled piano player

seems to do cerebral activities without much effort.

The limbic system interacts closely with the brain part that was developed in the last stage of human evolution, the rational brain or **neocortex**. This is also called the 'reflective brain'. It reflects back on our acts and links sensory information to existing memory structures. Based on these reflections, it tries to alter behaviour. This leads to informed decisions and is therefore often called 'the ratio'.

The actions we undertake are the results of co-processing done by all three layers in our brain. However, research by Joseph LeDoux has shown that the impact of our limbic system is the biggest.⁴ Contrary to long-held belief, it is not our rational brain that is in the driver's seat. Consumer behaviour is largely controlled by emotions and only sporadically overruled by our ratio.

Implications for branding and marketing to Gen Y

What do these neuropsychology findings teach us as marketers? It is crucial to re-evaluate the role of emotions in our marketing approach for a couple of reasons. First, they have a direct impact on consumer decision making. Emotional thinking works much faster than rational thinking. Our gut feeling directs very quick reactions.⁵ The emotional brain processes sensory information in one fifth of the time our cognitive brain takes to assimilate the same input.⁶

Secondly, emotions have always had an important evolutionary meaning. Our capabilities for detecting anger, fear or disgust have served as powerful indicators for dangerous situations. Similarly, positive emotions have reassured us that we could safely engage in certain activities. Emotions are therefore important attention grabbers. We are wired to pay attention to emotions. Using emotions in communication will therefore draw your customer's attention.⁷

In the middle of our limbic system we find the hippocampus, a brain structure responsible for memory. Together with the emotion centre, the amygdale, it helps us capture new memories. Whenever

a new stimulus contains emotions it will trigger the amygdale, which will then create a new memory connection in the hippocampus.⁸ Every time we recall the stored information, the accompanying emotion will be revealed again. Thinking back to the exercise at the beginning of this chapter, you can now understand why it is very hard to think of the rational reasons for buying a product while we have no difficulties in recalling our feelings related to the purchase. The limbic system is therefore the seat of emotional branding. Whenever we are confronted with a brand, we will experience these emotions. We do not only consume a product, we are also emotion consumers. We eat chocolates or drink warm drinks such as coffee when we feel sad. We drink tea to relax and take away our agitation. Because of our typical memory structures, our perceptions are constantly coloured by our emotions.

What the heart thinks, the mind speaks. People who experience an emotion tend to start a communication process to share this emotion with others. Research found that only 10 per cent of the emotional experiences are kept secret and never socially shared with anyone.⁹ The more disruptive the event, the sooner and more frequently it will be shared.¹⁰ Social sharing of emotions is also positively related to the intensity of emotions. Emotions do not only appear to be an important element in stimulating word-of-mouth but also in creating online buzz. Successful viral movies trigger an emotional response in the recipients' brains.¹¹

You're not the only one with mixed emotions: emotions related to brands

Emotions play a central role in understanding youngsters' attitudes towards brands. We know from previous chapters that the adolescent brain is less capable of suppressing emotional triggers. Because the frontal lobe is still underdeveloped, it cannot sufficiently integrate the more rational information coming from the neocortex

for decision making. Hence, Gen Y behaviour is even more based on emotional decisions. The developing adolescent and young adult brain is less capable of reflecting. Instead of thinking things over, their emotional centre dictates them to take immediate actions. Every parent of adolescents will recall scenes where they seemed unreasonable or unexpectedly burst into tears. Well, they can't help it. It has nothing to do with a bad character or bad intentions, it's in their brains.

These emotional reactions do not limit themselves to everyday life. In our research, we interviewed Gen Yers and older generations about the emotions that were evoked by their most and least favourite brands. When we compared the number of emotions that both groups feel when thinking about their favourite and least favourite brand, we noticed that youngsters generally experience more emotions than adults. In Figure 7.1 you will see that adolescents (younger than 20) are not only more emotional in general, their interaction with brands is also more coloured by their feelings.

The scores are averages on a 5-point scale on the question: when thinking about your most favourite brand, to what extent do you feel each of the following emotions:

- happy;
- disgusted;
- sad;
- angry;
- surprised;
- afraid.

So how do emotions influence teenage brand perceptions? What type of emotions do they experience? There are six basic emotions that are universally recognized: happiness, sadness, anger, fear, disgust and surprise. They can be distributed into two groups: the positive emotions and the negative emotions.¹² In our study, we also investigated the tonality of the stories when youngsters were speaking about their favourite brand. As expected, we found that

consumers expressed far more positive emotions in their stories than negative ones. The results also showed that youngsters expressed up to 20 per cent more positive emotions for clothing and mobile brands than older generations.

FIGURE 7.1 Emotionality of age groups
(sum of all emotions)

The same exercise was conducted for negative emotions where we found a striking result. We observed a higher intensity of negative emotions for youngsters even when they were talking about their favourite brand (see Figure 7.2). It seems that Generation Y sees the world more in black and white than the older generations. Given the fact that the emotional regulations systems of this target group are still in full expansion, this was no surprise. They simply do not have the cognitive power yet to put emotions into context.

We have been explaining why emotions for Gen Y are extremely important and that successful youth brands will arouse these emotions. But not all emotions are equally important. In Figure 7.3 you will see the frequency of expressed emotions for favourite and least favourite brands. It's clear on the whole that a feeling of **happiness** is most aroused by brands that touch the heart. Again, this is even more the case for Gen Yers. 'Surprise' is the second most expressed emotion for these stimulation addicts. Youngsters are triggered by new things and are more likely to take risk. They want to explore new things in order to find a new kick. Surprise is an emotion that has been successfully applied in communication. By incorporating humour caused by a surprising element or other unexpected executions, advertisers have successfully drawn attention in their campaigns.¹³

FIGURE 7.2 Levels of positive and negative emotions

FIGURE 7.3 The six basic emotions associated with favourite and least favourite brands

Facial coding to detect emotions

In Dan Hill's book *Emotionomics. Leveraging emotions for business success*, he explains that facial expressions are the most universal human way of expressing emotions. Even people born blind have the same expressions. These 23 different facial expressions correspond to the core emotions. Using webcams, Hill's company Sensory Logic analyses people's emotional responses – for instance to advertising – down to one thirtieth of a second. This allows the agency to measure the emotional engagement and profile of marketing stimuli and formulate advice to amend the material. Hill's facial measurement of 'happiness' includes four different types of smiles:

- true smile: strong natural smile seen around the eyes and mouth;
- robust smile: a broad social smile involving the mouth only;
- weak smile: a weak social smile involving the mouth only;
- micro smile: a unilateral (one side of the mouth) smile that is brief.¹⁴

In the following paragraphs, we will discuss how brands can appeal to positive emotions and how they can suffer from arousing negative emotions or benefit from removing the negatives.

How brands can tap into emotions

Because of the central role of emotions in youth behaviour, hot brands incorporate them in their marketing and communication strategy. Youngsters become emotionally attached to those that do well. Which types of emotions are most effective in creating this sense of attachment? As mentioned before, emotions are broadly categorized in two big groups: positive and negative emotions. In order to boost their general well-being, people try to increase positive emotions and minimize negative emotions. For brands this means that two strategies are possible: you can ensure that your brand is connected with positive feelings or create a brand that is powerful in taking away negative feelings.

Studies on emotional attachment to brands have found that evoking positive emotions is crucial for brand engagement.¹⁵ Brands should induce affection or warm feelings like love, joy or happiness and peacefulness. They should also arouse passion. Gen Yers need to feel excited, delighted or captivated by the brand.

Using the five senses

How do you pave the way for this emotional attachment? One important strategy is transmitting emotions through the five senses, as Martin Lindstrom has stressed in his book *Brand Sense*.¹⁶ Remember, the limbic brain system is adding emotions based on the sensory observations of the visceral brain.

Scents

Special attention needs to be paid to smell. There is a direct connection between our emotion brain centre (the amygdale-hippocampus) and the olfactory region of the brain. Scent is never filtered out: it is instinctive and involuntary. Gen Yers' nose is therefore always directly pushed into evoked emotions and memories. For many products they can easily recall how they smell and re-experience the stimulated emotion. Think of the artificial scents

of Play-Doh modelling compound that bring back childhood memories. Certain perfumes or deodorant scents remind us of the girls we have loved or dad shaving to go to work. Giving your brand a scent that is linked to a positive emotion can enforce your emotional branding.¹⁷ Sony Style stores have a vanilla and mandarin orange scent that was specially designed for them and is supposed to relax shoppers and make them feel more comfortable in the store. The scents used in Abercrombie stores to connect with teenaged girls are even available at the checkout and actively sold by the store personnel.¹⁸

Sound

Another sense that is particularly useful in addressing adolescents is sound. Youngsters use music as powerful emotion regulators. Music creates emotions. Movie soundtracks are the best proof of this. A thriller or romantic movie without the music score creating the required atmosphere and emotions would lead to bad box office. Response to rhythm and rhyme, melody and tune is so basic and so constant across all cultures that they must be part of our evolutionary heritage. Although the neuroscience and psychology effects of music are widely studied, they are still little understood. We do know that the affective states produced through music are universal. By incorporating music in advertising or directly in the product (think of a mobile phone with MP3 function but also a water boiler that whispers at a certain tone), an emotional state can be evoked. Many teenage-clothing retailers play loud rhythmic thumping music to get the shoppers' hearts pumping faster. A faster heartbeat will stimulate our brain to survey the environment in order to find out where the excitement comes from. Since the emotional brain dominates in teenagers' behaviour, they will link the arousal to the clothes surrounding them and automatically feel more attracted to them.¹⁹ In the 1970s Scherer and Oshinsky tested different sounds on subjects and even then had found that apart from tempo, even pitch level and amplitude modulations of sounds can evoke other emotions (see Table 7.1).

TABLE 7.1 Sounds and emotions

TEMPO	slow	sadness, boredom, disgust
	fast	activity, surprise, happiness, pleasantness potency, fear, anger
PITCH LEVEL	low	boredom, pleasantness, sadness
	high	surprise, potency, anger, fear, activity
AMPLITUDE MODULATION	small	disgust, anger, fear, boredom
	large	happiness, pleasantness, activity, surprise
<p>SOURCE: Gardner MP. Mood states and consumer behaviour: a critical review. <i>Journal of Consumer Research</i> 1985 Dec; 12. featured in: Gobé M, <i>Emotional Branding. The new paradigm for connecting brands to people</i>. 2nd rev edn (1st edn 2002). New York: Allworth Press; 2009.</p>		

Fanta, the Coca-Cola brand that targets teens, has a marketing strategy that makes full use of the teens' addiction to gaming. Inspired by the ultrasonic alarms that shopping malls and cities were using against loitering teens, Fanta developed a mobile app that would remain inaudible to parents or other adults over 20. The alarms produce high-pitched sounds that only young people are able to hear. In growing older, your hearing naturally gets worse. Ogilvy advertising turned the technology that treats teens like mosquitos upside down and created the Fanta Stealth Sound System. The app allows teens to communicate on their cell phones without adults hearing them. Individual high frequencies in the app are tagged to represent phrases such as 'cool', 'uncool' and 'let's get out of here'. Electronic music pioneer Martyn Ware, founder of Heaven 17 and The Human League, developed the sound tags.

Fanta combined great youth insights for this campaign, such as the importance of the teenagers' mobile phone in social connections, with their desire to talk freely without being overheard by adults. Initially launched in the UK, Fanta Stealth Sound System immediately hit over 530,000 downloads. It was launched in the rest of Europe in the summer of 2009.²⁰

Visual appeal: shape and colours

Emotions can more easily be triggered by visuals than by text. The saying 'a picture is worth a thousand words' illustrates this beautifully. Gillette razors convey the efficiency of their innovative blades not by verbally explaining but by using the handle as a messenger for the blade. The Mach 3 handle had three grips symbolizing the blades, the Fusion razor (using five blades) has... five ribbed grips on top of the handle. Emotions are often difficult to express in words. On the other hand, making a simple drawing like an emoticon can be so much more meaningful than a written text. Therefore it is better to use one strong visual than a larger text in your communication to youngsters. Clothing retailers targeting Gen Y are often masters in creating emotions visually because they immediately witness sales effect for every effort they make. Urban Outfitters, for example, practically rebuild their stores every few months to remain a shopping adventure for youth. H&M regularly change the billboard-sized graphics in the store. Both Abercrombie & Fitch and sister store for teens Hollister create visually engaging worlds with, for instance, a real-time camera showing the waves crashing on Huntington Beach with California time ticking on the screen.²¹

Just like sounds and scents, colours trigger very specific automatic responses in the cerebral cortex. They can activate thoughts, memories and particular behaviour. Yellow, for instance, is right in the mid range of wavelengths that our eyes can detect. It is the brightest colour and thus the one that most easily attracts our attention. It is no coincidence that road signs and police scene-markers often use the colour and it's also how the *Yellow Pages* got colour marked. Generally, colours with long wavelengths (such as red) are arousing and stimulating and those with short wavelengths (like blue) lower blood pressure, pulse and respiration rates.²² If you

have often wondered why so many global brands at the top of Gen Y's wishlist (Coca-Cola, Levi's, Vodafone, H&M, Mars, Diesel, the list goes on...) use the dominant colour red in their logo, now you know.

Even product design affects emotions. The Gillette handle described above was a good example. Think of the Apple designs. The fact that their designers take inspiration from previous decades, as illustrated in the chapter on brand uniqueness, is addressing the needs of Gen Y consumers to anchor themselves with authentic designs that transpose cultural values into the 2010s.

Branding on negative emotions

Capitalizing on negative emotions seems a less suitable brand strategy for Generation Y. There are some common practices of using negative emotions in branding towards youngsters. A first is within the context of controversial advertising where negative emotions or shock tactics have widely been used as a legitimate creative technique to grab attention. Controversial advertising is generally created by transgressing a certain moral code or by showing things that outrage the moral or physical senses such as in the case of provocation or disgust. Arousing the negative emotions would then stimulate cognitive processing which would result in better ad recall. Especially when looking at the negative emotion 'disgust' we notice that a lot of ad executions use this emotion to reach youngsters, thinking it has a different and more positive effect on this age group.²³ But in studies of De Pelsmacker and Van den Bergh provocation seems to be an emotion that occurs to the same extent in all consumer segments. Provocation in advertising actually leads to less product category and brand name recognition and to a more negative attitude towards the advertisement. Nevertheless, it does not seem to affect the attitude towards the brand, nor the intention to buy the product. Still, although it's not hurting the brand, it won't help the brand's impact on Gen Y either.²⁴ This was confirmed in a study among young females in which 90 emotional fashion advertisements representing 56 different clothing brands

were tested. Two emotional dimensions had a positive effect on ad attitude: hypo-activation (restful, soothed, drowsy) and pleasure (social affection, desire). The third dimension consisting of negative emotions such as anger, fear, irritation or tension had no effect at all on evaluation of the ads.²⁵

Removing negative feelings

When negative emotions for the young have a clear link with your products or brand, removing the bad feelings can be a much better emotional brand strategy. When the US retailer Target observed the conversations of first-year students on Facebook, they found out that moving away from the parental cocoon to small boxy dorm rooms, often co-occupied with complete strangers, is a period of anxiety and worry for Gen Yers. So when Target, a brand with a strong hip identity among younger consumers planned their back-to-school campaign, they decided to go for social media marketing focusing on the negative emotions of freshmen. Instead of starting a commercial storyline through sponsoring on Facebook, Target launched a group for social interactions. The page was given the theme of 'Dorm Survival Guide' and much attention went to dorm room essentials such as comforters, pillowcases and furniture but the real focus was only one thing: offering aid. Target stimulated member posts including pictures of their dorm rooms and let them talk before trying to sell anything. The online ads linked to the Facebook interactive platform and not to Target's e-commerce site, for instance. Discounts and promotions were kept off the sponsored page to avoid a too-commercial tone of voice. The TV campaign's tagline 'Hello, Goodbuy' was deliberately not used on the site and actual members of the group posted real dorm room videos and photos. Once the user-generated discussion got started, Target gave the students advice on design for small rooms, recipes for the odd ingredients likely to be in student refrigerators and a personality test tied to their furniture. The provided content served as social currency that students could share on their profile pages with their friends, resulting in more group members. In less than three

months, Target's back-to-school group hosted 37 discussion groups, received 409 dorm pictures and 483 posts. The contrast with Wal-Mart's attempt to reach Gen Y couldn't be bigger. A few weeks after Target started its Facebook campaign, Wal-Mart opened their back-to-school Facebook page too. 'Roommate Style Match' had the same goals as Target's Dorm Survival Guide: connecting college students with dorm-related products and information. Afraid of Gen Y's criticisms on the retailer's corporate policy, Wal-Mart did not include a discussion board or ways to upload pictures but merely offered the possibility for one-way Wall Posts. Instead of receiving good comments on the bargains and goods, the wall was still flooded with comments like 'Wal-Mart is toxic to communities and livelihoods'. Bloggers noticed these anti-Wal-Mart posts on Facebook and added their voices to the conversation, which resulted in even more negative posts. The fact that Wal-Mart, with a brand image of inexpensive and untrendy wares, was actually giving style and fashion advice to students on their Facebook page was seen as ridiculous and completely unauthentic.²⁶

The sales results of both campaigns showed that although both retailers simultaneously came up with a comparable idea to reach Gen Yers, successful social media marketing really depends on the right execution and strategy. The three essential steps in social media marketing, as described by Steven Van Belleghem in his book *The Conversation Manager* were smoothly followed by Target. First observe the existing conversations, then facilitate these conversations and finally add social currency by participating.²⁷ Wal-Mart did not follow these steps but offended the youth and Facebook community with its top-down approach, while not really listening to the conversations. Two other differences: Target recognized the negative emotions of first-year students and helped them to remove these worries. They understood how to stick close to their existing and unique hip and cool brand DNA ensuring they remained authentic. The advice reflected the self-image of first-year students feeling insecure. Wal-Mart tried to copy Target's approach, ruining their brand authenticity and then used Gen Y's medium in the wrong way.

Another frequent usage of negative emotions can be found in

health care and prevention campaigns targeting Gen Yers. Although this is one of the more successful applications, advertising in this area often comes across as 'too moralizing'. Youngsters are already confronted all day with information on what's good and not good for them and too often this information is not turned into behaviour. Cancer Society of Finland applied a different approach built around their knowledge of youth culture and the importance of emotions.

Cancer Society of Finland fights against adolescent smoking. Its purpose is to prevent youngsters from starting to smoke as well as promote and support quitting. An important part of the work is to influence the attitudes of youngsters. In order to carry out successful anti-smoking promotion, Cancer Society of Finland applies the latest theories and practices of youth marketing. It invests in youth research to understand the youth culture, different subcultures, and their attitudes towards smoking.

Traditionally, health promotion has been too rational, telling us the facts about future health risks. Youngsters know smoking is bad for their health and yet they smoke anyway. Completely different reasons – or emotions – make them want to experiment with smoking. 'Understanding the psychological and social processes – the way smoking makes them feel about themselves and related to their peers – is the key', explains communication researcher and consultant Sanna-Mari Salomäki from Kuule. She has been researching adolescent smoking as a consultant for the Cancer Society for years.

An example of a successful anti-smoking campaign is the Coffin Shop 'pop-up store' (see Figure 7.4). A real coffin painted in pink toured the shopping malls and events across Finland. Youngsters had a chance to try out how it feels to lie in a coffin and got their picture taken. Promo persons were dressed in pink carnival-style costumes. Traditional hymns were remixed in a modern way for background music. There was a table with a white tablecloth, candles and flowers. Coffee was served. Pink balloons and LPs composed by the 'Pink Cantor' were distributed as well as stickers, posters and flyers to direct youth to the campaign website fressis.fi. There, they could download their pictures and watch the pictures of others. The website also offered information on smoking and how to quit. Outside, an old-fashioned, tuned funeral car and pink crosses were promoting the Coffin Shop.

FIGURE 7.4 The pop-up coffin shop



Researcher Salomäki studied the campaign. Why was the Coffin Shop campaign such a success? Because it appealed to Gen Yers on an emotional level. The first reaction was surprise and curiosity. Why is there a pink coffin in a shopping mall? You don't expect to see such a thing there. It was attracting attention and got youth interested. Secondly, the campaign was very experiential. Seeing a pink coffin is kind of cool. But testing a real coffin seriously awoke feelings. It was a unique experience. You had a once in a lifetime chance to lie in a coffin – alive – and get out of it again. It was an experience youngsters would remember for a long time, maybe

even for the rest of their lives. It was a very personal and touching experience. Some wanted to have the coffin open, some closed. The coffin is a very strong symbol – and a bit exciting too. However, the pink colour made the coffin feel less scary. Many wanted to go in together with a friend. It was also about overcoming your own fears and showing off your courage. Youngsters wanted to tell their friends about their experience and share their picture. It was also touching to see your friend or girl/boyfriend in the coffin. The experience really made concrete that smoking kills. People had an immediate urge to talk about their experience and feelings with the promo persons and health experts. They also wanted to share their thoughts on their own smoking or the smoking habits of their loved ones as well as quitting. Some refused to go into the coffin because they felt it was unnatural for the living or it was considered a bad omen.

But isn't this just repeating the fear tactics of traditional health promotion? 'We use many different messages for different target groups and across time. And this time the message was "only one out of two dies because of smoking". Youth lives here and now, they don't think about future illnesses. We wanted to concretize that a smoker will end up in a coffin sooner than a non-smoker', Salomäki says.

The campaign evoked an interesting and provoking conflict of emotions that appealed strongly to the target audience. The campaign succeeded in communicating to the target group on an emotional level and made them feel that smoking kills. The pink coffin continued its successful journey from shopping malls to the *Big Brother* show. And it was finally auctioned. According to the legend, it ended up in the living room of a she-vampire... In this way the anti-smoking campaign became a phenomenon and part of the Finnish popular culture.²⁸

Hijacks, hate and videotapes: when negative buzz takes over

For most brands and products association with positive emotions clearly is the favourable strategy. However, this is not always completely within the span of control of a marketer or brand manager. Sometimes your brand evokes negative feelings that weren't in-

tended. The Wal-Mart example in this chapter is a good illustration. Like all evoked emotions, the negative ones will certainly lead to negative buzz. We only need to look at the numerous hate groups on Facebook or other social networks to understand how negative feelings stimulate consumers to spread the word. Predicting what will lead to negative emotions is hard. There are three main reasons why consumers start disliking a brand.²⁹

A first source of negative feelings is a physical characteristic of the brand. Think of youngsters who get angry because their mobile phone is refusing to make a connection to the internet or who are disappointed because their expensive beauty product did not have the desired effect. Brands have few other options in this case than listening to the criticisms and learning from them for later product development.

Brand hate can also have a more symbolic cause. In the chapter on self-identification we discussed how youngsters build their identities by connecting with brands that are associated with their social or aspired lifestyle group. Similarly, they will reject brands that are connected with their non-groups. This often results in strong negative feelings towards the brand. The British sportswear label Lonsdale inadvertently became the victim of such a symbolic rejection. A couple of years ago the brand became very popular among European extreme-right-supporting teenagers. A carefully placed bomber jacket could leave the letters “nsda” visible in the Lonsdale logo on sweaters. NSDA is an acronym standing for National-Sozialistische Deutsche Arbeiter and one letter short of NSDAP, Hitler’s Nazi party.³⁰ Soon, the brand became a symbol of neo-Nazism in Europe. In the Netherlands, Belgium, France and Germany, Lonsdale was associated with teenagers of extreme-right sympathies. The brand was even banned in certain schools and nightclubs because of this reason.

Lonsdale reacted to this development by sponsoring anti-racist events and campaigns and by refusing to deliver products to known neo-Nazi retailers. In 2003, the ‘Lonsdale Loves All Colours’ campaign was launched, emphasizing non-white fashion models, along with increased support for initiatives that combat racism.³¹ These moves to distance the brand from neo-Nazi associations, combined

with the police's increased awareness of the fashion and symbols used by neo-Nazis, have made the brand less popular in far-right crowds. Although brands are seldom hijacked by a certain subculture, this example shows that it is important to keep track of your brand's role in identity formation. Extreme-right youth are brand sensitive since they are also far right on the 'Me (I'm better)'-axis in our tribal mapping. Brands help them to stand out from others and often they find symbolic links with your brands you haven't even noticed yourself. New Balance sneakers for instance, with a large N on the side, appealed to them because the N was seen as shorthand for 'Nazi'. The German brand Thor Steinar, founded in 2002, was an immediate hit in the right-wing scene due to its connection with Nordic mythology, which is an important element in Nazi ideas on racial purity. In 2009, when the label was sold to International Brands General Trading – a company based in... Dubai – Neo-Nazi groups suddenly called for a boycott of the brand.³²

Brand hijacking through social media

Brand hijacking happens when Gen Yers appropriate the brand for themselves and add meaning to it. Social media such as Facebook, YouTube and Twitter in combination with the marketing savvy of Gen Y have fuelled this trend. Many companies are completely out of touch with these kinds of online conversation and have no online reputation management at all. Brand hijacks don't always have to be a negative thing. The AMC series *Mad Men*, a TV broadcast revolving around the advertising world in the 1960s, saw its cast virtually hijacked by a number of Twitter users that were impersonating some of the series' characters on the microblogging service. AMC wasn't involved at all but the impersonators were so good that a fake Don Draper, the lead character in the series, had almost 2,000 followers. AMC first issued a take-down to Twitter and most of the accounts got suspended. But after uprising negative commotion on Twitter and in the press, AMC came to their senses and reinstalled the accounts.

Sometimes brand hijacks can even bring a new start for brands.

Dr Martens shoes, initially intended as a gardening shoe for senior women, was hijacked by punk teenagers with ideological purposes and this made the brand a success.³³ Corona beer was a Mexican beer for Mexican people until it was discovered by US surfers on a surf trip who gave it a cool beach lifestyle connotation. It can now be found in 150 countries and is the fifth-best selling beer in the world.³⁴

Corporate hate affecting brands

A final reason for Gen Y to hate a brand involves the company and corporate cultures and policies behind the brand. Brands are not solely intangible. They act in the real world through the actions of the company behind the brands, such as the everyday execution of marketing strategies and overall activity related to social, ethical or political issues. Consumers do not make a distinction between a brand and the parent company. Negative feelings towards the company are easily transmitted to the brand.

In the beginning of 2010 this became painfully clear for the chocolate-wafer brand Kit Kat owned by one of the biggest global food companies, Nestlé. The hate campaign had its roots in Nestlé's reported impact on rainforests in Indonesia. Deforestation for the establishment of palm oil plantations is threatening a number of species, including the critically endangered orangutan. Palm oil is widely used throughout the world in a variety of food products and Nestlé is a major buyer of the product. The trigger for the sudden onslaught of negativity was a series of videos made by Greenpeace. One of them shows a guy at the office eating a Kit Kat snack but the chocolates are replaced by bleeding orangutan fingers. The video led to a huge storm of protest on the fan page of Nestlé on Facebook. Users changed their avatar to a transformed Kit Kat logo saying 'Killer' in the Kit Kat logo and typography. As a result, Nestlé reviewed its palm oil policy and stopped the contract with the Indonesian company Sinar Mas.³⁵

Don't worry, be happy: arousing happiness through experiences

As we have discussed earlier in this chapter, brands that are capable of evoking feelings of happiness for Gen Y will definitely benefit from this strategy. Brands that arouse happiness help Gen Yers to forget about their daily stress. In the Wellbeing Project of MTV Networks International, the company studied the feelings of children and young people in 14 countries around the world. Only 43 per cent of the world's 16- to 34-year-olds said they were happy with their lives. Below the age of 16, teens were slightly happier. Young people in developing countries were at least twice as likely to feel happy as their globalized counterparts. More than 70 per cent of 16- to 34-year-olds in Argentina and Mexico said they were happy versus less than 30 per cent in the United States and the UK. Notably, the happier young people of the developing world were also the most religious. In India, nearly 60 per cent of 16- to 34-year-olds were both religious and happy. In Japan, where 76 per cent of youngsters were faithless, only 8 per cent said they were happy. Again it seems that Gen Yers in globalized nations were putting more pressure on themselves as individuals to achieve goals, to be better than average and to get good grades in school or to obtain the right job.³⁶

In consumer research, academics have only just started to develop frameworks and scales to study the effects of brands on happiness. So the whole domain is still fairly unknown territory for marketers and researchers. Although some research found that consumption with a social or high-status impact such as car ownership correlates moderately positive with happiness, it tells us little about the role of brands.³⁷ From our own 5,000 brand stories, we have learned that Gen Yers develop extreme devotional relationships with brands and feelings of happiness are certainly associated with their favourite brands. Religions such as Buddhism and Stoicism, however, taught us that striving for external goods or to make the world conform to your wishes is merely striving after wind. Ac-

According to this religious view, happiness can only be found within, especially by breaking our attachments to external things.

Can't get no satisfaction: a formula to find happiness

In *The Happiness Hypothesis*, Jonathan Haidt lists a number of principles from ancient wisdom as well as modern neuroscience that could be helpful to our understanding of what will affect Gen Yers' feelings of happiness. The first one is called '**the progress principle**', which basically means that pleasure comes more from making progress toward goals than from achieving them. That big promotion you anticipated, finishing a big project, dreaming of the printed version of this book during nocturnal writing.... The moment we finally succeed won't make us happier in the end. This is again related to the functioning of our brains. The front left cortex gives us a pleasurable feeling whenever we make progress towards a goal but we will only feel a short-term effect when the left pre-frontal cortex reduces its activity after the goals have been achieved. In other words, it really is the journey that counts, not the destination.

The second notion is '**the adaptation principle**'. If you only have 10 seconds to name the very best and very worst things that could ever happen to you, you will probably think of winning the lottery jackpot and becoming paralyzed from the neck down. Wrong again. We are very bad at forecasting emotions. We tend to overestimate the intensity and the duration of our emotional reactions. Within a year lottery winners and paraplegics have both returned most of the way to their baseline levels of happiness. Adaptation is partly linked to our neurons. Nerve cells respond to new stimuli but gradually they habituate, firing less to stimuli they have become used to. It's why Seth Godin got bored of seeing cows in the French landscape and started writing a book on the *Purple Cow*. It is change that contains vital information to preserve our bodies and life. Human beings not only habituate, they also recalibrate. Each time we hit a new target, we replace it with another.

We always want more than we have, which will always bring us back to our brain's default level of happiness. Good fortune or bad; in the long run, both will bring you back to the same feeling of happiness.

Based on studying identical twins, some researchers found that about half of our happiness is determined by our genes. It might surprise you that the elderly are happier than the young even though the old have so many more health problems. But they adapt to most chronic health problems. Another finding in happiness research is that most environmental and demographic factors influence happiness very little. This results in a real formula for happiness:

$$\text{Happiness} = 50\% \text{ S} + 10\% \text{ C} + 40\% \text{ V}$$

With:

S = your biological set point, predefined in your genes.

C =

life conditions that you don't have under control, circumstances such as socio-economic status, health, income, sex and others.

V = voluntary activities you do yourself.

Pleasures versus gratifications

Knowing this, you will understand that with our brands and products, we will only be able to influence 40 per cent of Gen Y's feelings of happiness. Of course this makes it even more important to know what kind of activities will have the biggest impact on the 40 per cent. The tool that helped psychologists to find the answer to this conundrum is known as the 'experience sampling method', and was invented by the Hungarian-born co-founder of positive psychology Csikszentmihalyi. In his studies subjects carried a pager that beeped several times a day. At every beep thousands of people wrote down what they were doing and how much they were enjoying it. In this way he found out what people really enjoy doing, not just what they remember having enjoyed. The first one is physical or bodily pleasure: mostly eating and sex. But there was one thing

that people valued even more than eating chocolate after sex: total immersion in a task that is challenging yet closely matched to one’s abilities. This can be reached during physical movements such as skiing, driving fast or playing team sports. The state of ‘flow’ can also happen during solitary creative activities such as painting, writing or photography. The key aspects of getting into this flow are: a clear challenge that fully engages your attention; you have the required skills to meet the challenge; and you get immediate feedback on how you are doing at each step (compare with ‘the progress principle’ above).³⁸

These findings explain why Gen Yers are so addicted to computer and video games. The three conditions to get into a mental state of flow are clearly present in most video games. If you want this generation to connect with your brands and products, keep this in mind. Two things make them happy: pleasures and gratifications (see Table 7.2).

TABLE 7.2 What makes Gen Yers happy?

pleasures:	delights that have clear sensory and strong emotional components (as we have described in the section about using the five senses to arouse emotions)
	they feel good in the moment BUT sensual memories fade quickly
gratifications:	engaging activities that relate to gen Y’s interests and strengths and allow them to lose self-consciousness
	accomplish something/learn something/improve something/strengthen connections between people can lead to ‘flow’
SOURCE: Haidt J. <i>The happiness hypothesis. Putting ancient wisdom and philosophy</i>	

to the test of modern science. 1st edn. London: Arrow Books; 2006.

Gratifications will often take place as ‘experiences’ and Gen Yers will have higher levels of happiness when experiencing something. This is not only thanks to the state of flow but also because experiences are mostly social happenings or activities connecting them with other people. A study from 2008 published in the *British Medical Journal* reported that happiness in social networks spread from person to person like a virus. The happiness memes of even complete strangers will cheer us up. In the last part of this chapter we will discuss how these experiences can be supported by brands. First, we’ll have a look at how the world’s biggest brand, Coca-Cola, adapted the concept of happiness and made it the core of its marketing campaign.

Coca-Cola’s ‘Open Happiness’ campaign and Expedition 206

Coca-Cola, the world’s most valuable brand, is of course targeting a broader consumer group than only Generation Y. ‘But the 13–30 age group certainly is a core target group for us’, says Cristina Bondolowski, senior global brand director for Coke, in an interview with us. ‘For Coke Red, global teenagers are very important. What’s hot for them tends to change a lot and they are difficult to track. The complex variety of teen lifestyles is actually a rather recent phenomenon. They were never so individually expressed in the way they dress, communicate, shop and relate to brands as today.’ Coca-Cola has its own permanent global teen research community, which allows Coke’s marketers to follow 400 of them around the world. ‘One of the things we have learnt, is that socially connecting with other people is what really makes teens happy.’ The ‘Open Happiness’ campaign taps into this concept of happiness in the 206 countries where Coke is sold.

‘The notion of happiness is actually nothing new for Coke’, says

Derk Hendriksen, senior global brand director for Coke Zero and Light. 'The brand has always been grounded in the core value of optimism and positive thinking in its history of 125 years.' To the brand, the 'Open Happiness' focus is just a contemporary way of expressing its identity. Coca-Cola's enduring positioning as the icon of universal happiness has certainly received successful responses from each new youth generation. 'Every five years a new teenage generation enters our brand franchise', explains Hendriksen, 'it is important to connect with them and teach them what our DNA stands for.' The 'Open Happiness' theme is giving the brand a more specific point of view when compared to its predecessor 'Coke's side of life'. 'It's a real call to action', says Hendriksen, 'we are inviting young people all over the world to be part of this movement.' When monitoring teens around the world, Coke found that they have to face a lot of uncertainty today, such as big climate disasters and economic crises. Next to that, they feel quite a big pressure to achieve in life: finding the right job, earning money, looking great, forming a relationship, dressing properly, getting good grades at school.... 'That's why we wanted this new angle on positivism to be much more direct than the "Coke side of life" campaign', explains Bondolowski. 'We want teens to learn how to enjoy the small everyday things in life. Coke fits naturally in this busy life: drink a Coke and feel uplifted to look at life in the positive and overcome the little challenges you daily face.' It's interesting that Coca-Cola had never used the word 'happiness' before although its campaigns have always been built around optimism and historically portray plenty of smiling people.

In 2010, Coke was spreading the optimist message and searching the globe for happiness with its Expedition 206 campaign. On New Year's Day, three youngsters, 'the happiness ambassadors', kicked off a 275,000-mile voyage to the 206 countries and territories where Coca-Cola is sold to seek and report on what makes people happy. Their stories could be followed in real-time on www.expedition206.com and a variety of social networks such as Facebook and Twitter. Fans could also interact with the team members and helped to decide where they would go next and what they would do. On every stop participants designed a special Coke

bottle, which at the end of the expedition was displayed at the World of Coca-Cola in Atlanta. The team visited the Shanghai World Expo along with other marquee events that Coca-Cola sponsored throughout the year, such as the FIFA World Cup 2010 in South Africa. In May 2010, print, broadcast and online media coverage of Expedition 206 resulted in about 443 million media impressions and over 1,000 media stories in all corners of the world. The blog reached more than 50,000 page views per month and 78 per cent of the visitors were from outside the United States.

In late 2009, Coca-Cola aggressively used digital media for the first time. The company placed a vending machine at St Johns University in Queens New York during exam season. The idea was to bring a little bit of happiness to a woeful time such as the winter exams. The Happiness Machine delivered small moments of happiness for unsuspecting students including flowers, a pizza, balloon animals, free drinks, etc. Several hidden cameras captured the reactions. The video was released on the internet without any media support apart from just one Facebook status update to the Coke fans (more than 3 million at that time) and one tweet to Coke's 20,000 followers. Coke spent very little money on the execution in an attempt to prove they can make compelling content regardless of the budget. The video hit 1 million views in its second week and was ranked number 1 on viralvideo.com, which tracks buzz on online videos. The video was post-tested and scored in the top 1 per cent of all ads in Millward Brown's global database and was the highest scoring English commercial ever tested by Coke in the United States. The scenes of real emotion were what drove the likeability of the ad. In the next phase the video was cut down into TV-sized portions and rolled out in other markets. Coke aroused excitement with a series of 'where will happiness strike next?' follow-up experiments.

In comparing the brand performance of Coca-Cola in its top 37 markets with the year before the launch of the 'Open Happiness' campaign, the company found a significant growth in 'exclusive love' for the brand among teens. One in three teens said Coca-Cola was their favourite brand and over 50 per cent of teens stated Coke was a brand they love.

Coca-Cola has been using the key element of music a lot in its long past but had lately been rather inactive on that front. With the 'Open Happiness' anthem and the song created for the World Cup in South Africa, Coke has regained interest in music as one of the tools to inject coolness in the brand. 'Other cool brands often use product innovation to stay hot', says Cristina Bonolowski, 'but at Coke the product is never going to change, so we have to find other ways of staying cool. Innovation in the way we communicate and emotions are both important for our brand to remain relevant for today's youth. We always say to our agencies: "we want something that only Coke can do".' Coca-Cola certainly has the power to put a song in play in a massive global way.

They also put much focus on local brand activations and events around the world. 'We want to let youth experience our products and brand on magic moments for them,' amplifies Derk Hendriksen. 'These can be music related events, for example the Coke Emergency Refreshment Nurses in the Benelux, but also other occasions like Carnival in Brazil or the NCAA Basketball events in the United States.' During the dark Christmas days, the Coca-Cola train of trucks brings happiness and light around the world and the brand is doing the same in other parts of the world with Ramadan or Chinese New Year. For FIFA's World Cup in South Africa in 2010, Coke had the rights to feature the trophy travelling the world and endorsed this happening with events around the world where participants could take a picture with the trophy and celebrity soccer players. 'The positive emotions people feel on these unique occasions are transferred to our brand and we always combine these moments of interaction with experiential sampling of our product', says Hendriksen. 'The unique aspect of Coke is the great refreshing taste. People love it, but can't describe it like anything else, it just tastes like... Coke, so you have to try it and experience it. This sensory feeling together with, of course, other enduring brand elements like the icon shape of the bottle are important differentiators for Coca-Cola.'

Apart from Coke's uniqueness and the 'Open Happiness' vision, the other components of the CRUSH model are important too. 'It's our everyday quest to stay relevant for youth', says Derk Hendrik-

sen. 'As there are always new generations, it's a job that's never done.' Coca-Cola tries to capture today's spirit and has been proven to adapt its message of positivism to each new generation. Just think of the emotional reactions to the 'give a little love' *Grand Theft Auto* game-style commercial broadcasted during the Superbowl or the Happiness Factory movies. 'There are two countries in the world where Coke is the absolute number one coolest brand for Generation Y and where we are beating strong youth franchises like Nike and Apple: Belgium and South-Africa', says the senior global brand director. 'When we analysed those markets, we found that in these spots we are really committed to grassroots marketing interacting within youth's lives through experiential marketing.'

In 2008, Coke ran the 'Pemberton' campaign in which the brand's origin, heritage and history are told together with the fact that there are no added preservatives nor artificial flavours in Coca-Cola. It was quite a literal interpretation of stressing brand authenticity. 'It is important to remind our consumers that we offer a great-tasting product that has been served with consistent care and quality for 125 years', says Derk Hendriksen. 'It's that added reassurance that Coca-Cola is a brand that they can trust and enjoy throughout their lives from generation to generation.'

At The Coca-Cola Company, youth lifestyle segmentations are also high on the radar. 'It is important to understand the different tribes and lifestyle segments to engage our brands in their world', comments Hendriksen. 'We have to know what they are doing and what kind of media they're interacting with. Coke Zero, for instance, is positioned towards the more progressive and independent youngsters who embrace novelties and are not consuming what their parents are. They could be skaters or snowboarders for example.' The Zero sub-brand has built relevant connections with youth by endorsing the Winter X games in France in 2010.³⁹

Magic moments: brands endorsing

happy happenings

Events can make a powerful contribution to an emotional branding strategy because they connect the social Gen Yers with peers and let them experience gratifications. Events give brands an opportunity to showcase their strengths in a festive and emotionally charged atmosphere. The fun and happiness that youth experience at events can create a bond with the brand. Brands that are able to fulfill Gen Y's need of fun and entertainment and understand how to cater for their pursuit of happiness will enjoy a better connection with them. When youth engage with brands at events products and brands are often featured as part of the experience through product trials. Brands will leave a memorable understanding of the brand values, resulting in youth affiliating the product with the created atmosphere. Experiential and emotional marketing creates brand advocacy and drives word-of-mouth communication.⁴⁰ The strengths of event marketing are derived from four features:

- the personal live and multi-sensory experience of brand values;
- the interactive and personal dialogues between participants, spectators and brand representatives;
- self-initiation: voluntary participation and thus higher involvement;
- dramaturgy bringing the brand image to life and capturing the imagination of consumers.⁴¹

Events have been known to increase Gen Y's emotional attachment to the brand and that's why many youth brands engage in them. Think of the Red Bull Flugtag, Diesel-U-Music Tour, Microsoft Xbox championship, etc. Since music is still one of the most universal youth passions many youth event activities are linked to music events. Merely sponsoring an event is old school and wouldn't work with the critical Gen Y target group anymore. If the brand owns the event, then the experience becomes a reflection of the brand.⁴²

Since events use a pull strategy within marketing communica-

tions, the effectiveness will depend on Gen Y's motivation to participate voluntarily in them. This motivation is largely influenced by the situational involvement that can be stirred through investing in traditional promotional tools such as TV and online ads, flyers, etc. Almost 70 per cent of the motivation to participate is explained by this awareness building. Other important motivators are:

Content involvement: Gen Y's interest in the activity that is at the heart of the event's dramaturgy. Of course it is important to connect with the popular leisure interests of Gen Yers and let them experience fun, excitement and challenges in actions that cannot be realized in everyday life.

Category and brand involvement: if youth is more involved with the category and approves of the organizing brand, they will be more likely to participate. It will be easier for sports, mobile phones or game console brands to reach a big Gen Y audience than for an insurance company or bank.

Community involvement: this refers to an individual youngster's desire to belong to a particular community, lifestyle group or tribe.⁴³

Coca-Cola has been using the Emergency Refreshment (ER) nurses for four years now on all major summer music festivals and events in the Benelux. They offer sun lotion, massages, frozen T-shirts or just a cold fire-hose shower to refresh youngsters visiting the music festivals. The campaign is endorsed with sponsoring festival reports, advertising and branded content on screen and online on youth music channel TMF and through social network pages that contain a blog, videos and pictures of Nurse Selma. In MTV Networks' research, 87 per cent of Gen Yers said that there was a perfect fit between the Coca-Cola brand and TMF's own Award event.⁴⁴

In Germany, Sony Computer Entertainment endorsed the MTV Campus Invasion, a series of festivals at German universities (see Figure 7.5). National and international acts such as the Kaiser Chiefs attracted more than 30,000 music-loving students and young adults. Sony wanted to promote the new *Singstar* release for PlayStation 3 and boost the awareness of the 'SingStore', the online

download platform for *Singstar* content. A promotional plan with TV trailers, an online microsite, cut-ins during the live broadcasts and off-air integration of sponsor logos supported the live event. Sony had an on-the-ground presence with an own *Singstar* stage used for open student karaoke performances during the concert breaks, a *Singstar* booth and promotion teams. Key themes for the *Singstar* franchise such as experiencing music and having fun were perfectly transported and emotionalized in this sponsorship of MTV's Campus Invasion.

FIGURE 7.5 MTV Campus Invasion in Germany



Magic stores

Apart from magic moments on events, Gen Yers can also experience gratification in a special retail environment. Attitudes towards fashion retailers are mainly influenced by youth's shopping experience. During consumer interactions with the store's physical envi-

ronment and atmosphere, its employees and its offerings, bonds are created between the brand and Generation Y consumers.⁴⁵ Pop-up stores, bars or restaurants that promote a brand or product line for a short time are one of the latest ways of creating an environment that is highly experiential for Gen Y consumers. Upscale fashion brand Comme des Garçons was the first to discover that it sparks off excitement and surprise through its temporary nature, intentionally springing up and disappearing quickly. Martini opened bars selling Martini-based cocktails for two weeks on one spot before popping-up in another secret place. Promotion often depends solely on word-of-mouth and viral marketing. Pop-up concepts appeal to the stimulation junkie characteristic of Gen Y and it's no surprise that they are the demographic group that shows the biggest interest in this guerilla marketing approach.⁴⁶

Levi's has permanently reserved the storefront of its most expensive retail space in London's Regent Street for art exhibitions. A group of musicians and artists have been picked by the brand to be the faces of its new brand campaign.⁴⁷ In *Brand Lands, Hot Spots and Cool Spaces* Christian Mikunda demonstrates the power of mood management in building strong brands. All Nike Towns, the flagship stores of the US sports brand, have a system of futuristic mini lifts in a prominent central position. They transport Nike T-shirts and shoes from the underground storage to the different store floors. The see-through acrylic glass capsules float through the store and then theatrically slide open, providing a visual attraction to everyone who is visiting the store.⁴⁸

Conclusion

As experience shows, Gen Yers love campaigns that are capable of triggering positive emotions or relieving stress or other negative feelings. If your brand is capable of arousing happiness through its offer, marketing or communication, it will definitely touch the hearts of the youth generation. The key to emotional branding is maximizing the sensory appeal as well as bringing your brand alive

through experiences in events or retail environments. Since emotions and happiness spread like a virus, an intelligent use of social media marketing will boost the feelings of Generation Y. Still, never forget that this is their medium in the first place, so it should be used with care by keeping the three steps in mind: observing, facilitating and participating.

Gen Y are an emotional consumer generation, which is reflected in their shopping behaviour and brand preference.

Brands have two routes to tap into emotional branding: connecting with and arousing positive emotions or taking away negative ones.

By addressing youth's five senses, and especially scent, sound and design a brand puts EQ (emotional quotient) in its offer to Generation Y.

Happiness is the most important emotion evoked by hot brands because this emotion caters for youths' needs of hedonism and escapism.

Hot brands know how to deliver gratifications instead of pleasures.

Gratifications are challenging experiences, in-store or at events, that require one's full attention and socially connect Gen Yers to peers.