

A Work project, presented as part of the requirements for the award of a masters Degree in Management from the Faculdade de Economia da Universidade Nova de Lisboa.

Efficient Advertising Strategies for the Fragrance Market

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Abstract

Fragrances are not just a segmented market. It has become diverse market, providing consumers a variety of multi-dimensional experiences. From customized fragrances to celebrity endorsed perfumes, the possibilities in this lucrative industry are endless.

As referred by Bized.co.uk: *Most of the fragrance houses have been in existence for many years. Moreover, in order to develop their name and the brand image that is associated with it takes many years of investment and careful brand positioning and promotion.* This highlights the importance of marketing communication for this market. Actually, *“it is usual these days for the bottle, the name, and the advertising campaign of a new scent to be developed well in advance of the fragrance itself (...). It is the siren-song of advertising that leads us to the counter” [1].*

Key words: advertising, fragrance.

Special Note:

This project was conducted in the context of L’Oreal Brandtorm 2009. The main objective this year was to launch a fragrance for the brand Maybelline. To do so students were expected to analyse the perfume market, build a new marketing strategy, design the packaging of the product and develop the communication campaign.

Throughout this project quotations are in Portuguese because the translation would potentially involve loss or alterations to the original sense.

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1. Project's Purpose: General Overview

1.1. Main Objectives

The objective of this Work project as referred in the abstract is to understand the success factors of efficient advertising for the fragrance market. In other words, the goal is to understand the meaning of: *“Marketing first, then fragrance.”* [2]

Advertising can be defined, according to Percy [3] *“as an indirect way of turning a potential customer towards the advertised product or service by providing information that is designed to effect a favourable impression. This favourable brand attitude then helps place the consumer on the path towards seeking out the product or service advertised”*. Within this Work project there are three different perspectives: literature review, marketing research directed both to fragrance consumers and brand managers and the semiotic analysis of three successful advertising campaigns. This Work project will be focused on the selective channel as it represents the highest value share (see appendices A).

1.2. Overview of the Fragrance Market

The fragrance market represents one of the largest cosmetics segments in the world today. This business is estimated to be worth around 18 billions euros worldwide and the market forecasts point to increasing growth rates (see appendices A).

In Portugal, the fragrance market registered 2% growth in value in 2007 to reach 175 million euros (see appendices B).

2. Literature Review

In this section, based on the existing literature the objective is to understand how an advertising strategy can be effective. The analysis will be focused on two issues: the impact of a brand's communication on consumer's response and how to define an effective advertising strategy.

The Communication Response Sequence

The goal of any communication strategy is to transmit a message which will ultimately initiate a series of responses from the consumer. If this process is successful the established objective will be achieved.

The first step in learning just how advertising is meant to communicate a specific message to a particular group of consumers, according to Percy [4], is to *understand the various responses we must have to the message if it is to be successful.*

William J. McGuire [5] developed a theory of attitude change, and over the years it has been applied to advertising; Information Processing Paradigm. According to his theory there are six behaviour steps through which any persuasive message must pass. At each step there must be a positive response by the consumer and if there is a failure in any of these steps the communication will not be successful.

Therefore, the probability of someone buying a product or service (probability of success) as a result of an advertising message is:

$$P(s) = P(p) \times P(a) \times P(c) \times P(y) \times P(r) \times P(b)$$

Where, P(s) = probability of success is obtained by multiplying:

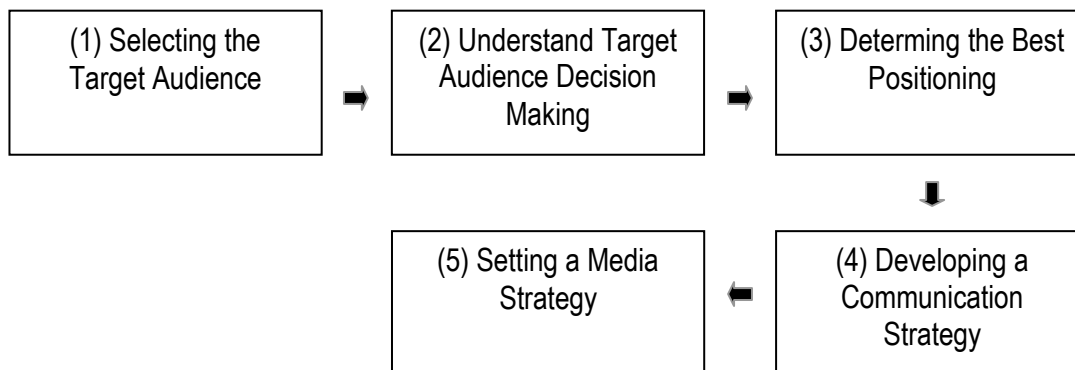
	Communication Response Sequence
P(p) = probability of being presented to the message	Exposure
P(a) = probability of paying attention to the message P(c) = probability of comprehending the message	Processing
P(y) = probability of yielding to the message P(r) = probability of retaining the intention of purchase or act	Communication Effects
P(b) = probability of behaving	Target Audience Action

According to McGuire [5] there are four steps in a communication response sequence and all of them must be completed to achieve an efficient communication strategy. The target audience must be *exposed* to the advertising. This means that it must be placed somewhere that the target can have access to it (see it in TV, hear it on the radio or read it in a magazine). Afterwards, the consumer must *process* the information, absorbing the several elements in an advert like key words and images and reacting emotionally. The *communication effects* reflect the relation between the message and the brand or product it might include, according to Percy [6], brand awareness, brand attitude, category need and purchase intention.

Finally, the target audience must take *action* after being exposed to the message, in other words, it has to cast its effects on consumer behaviour.

However, in the opinion of Percy [6], *the planning process by the company must take the inverse course of the Communication Response Sequence of the consumer*. The marketing plan must

explain how the communication strategy will enable the company to reach its objectives, set off the action of target audience:



Given this framework there are important considerations relative to the singularities of the fragrance market:

Step 2. Understanding Target Audience Decision Making

Understand target audience decision making, in other words, understand consumer behaviour.

The decision making behaviour theories fall into two categories; the behavioural processes and the cognitive processes. The behaviouralist, such as Gordon Foxall [7] defends that is useless to discuss what happens inside consumers mind. The only reliable source of information is observation of actual behaviour. According to this view the goal of marketing communication is to stimulate the right environment cues. On the other hand, the traditional approach of cognitive processes “*sees the consumer decision making in terms of the processes that the mind experiences while taking a decision*”, H. Assael [8]. This discussion entails the question if the purchase of a fragrance something logical or driven by something rather irrational.

“As pessoas vão atrás de um sonho quando compram um perfume e é por isso que a publicidade é tão importante. Se as pessoas se sentirem atraídas por esse sonho em determinada campanha publicitária, o aroma passa quase a ser secundário.”(Inês Águas, Product Manager, Empório Armani)

If this is not a choice driven logic it is crucial to gather as much information possible regarding the target behaviour.

To do so, the tools provided by marketing research are crucial. As referred by MAR Consult Research Agency: *Social-demographic and psychographic features of the target audience will allow market research companies to prepare a unique commercial proposal, based on potential consumer taste, preferences and values. Hence, market research firms will be able to determine key communication stages and convey the brand concept to end consumers.*

Step 3. Determine the Best Positioning

Brand positioning is the heart of marketing strategy, Keller [9]. Moreover, is the act of defining the company's offer and image so that it occupies a distinct and valued place in consumer's mind, Kotler [10]. There seems to be consensus in the literature about this topic. An effective positioning entails two steps, first it is necessary to define the market where the brand is going to compete and then expose the competitive advantage that makes the brand different from other.

The key for accurate market segmentation is a good segmentation criterion. As referred by Daniel Yankelovich [11], *"Demography is not the only or the best way to segment markets. Even more crucial to marketing objectives are differences in buyer attitudes, motivations, values, patterns of usage, aesthetic preferences, and degree of susceptibility.* In his view; *a segmentation analysis of the perfume market shows that a useful way to analyze it is by the different purposes women/men have in mind when they buy perfume".* This purposive approach allows the brand to narrow the market where it competes and consequently to better understand the target's characteristics. Through this, the brand acquires valuable insights about the target and the possibility to allocate new products to the undeveloped segments of the market.

Prior to the segmentation it is necessary for the brand to distinguish its product from the competition. Basically, by establishing the points of difference regarding competition the brand

will be able to offer a unique claim. In the case of the fragrance market, the communication focuses not on the product itself but in the emotional promise, the intangible side.

Step 4. Developing a Communication Strategy

This step refers to the decision of how the company can put together the message. As stated before, this process begins with setting the communication objectives. Broadly, there are five potential communication objectives: category need, brand awareness, brand attitude and purchase intention. Brand attitude, is useful to show the target the reason to select one brand over the other. Brand Purchase Intention is always an objective for promotion but it can also be used in advertising when the brand attitude is already positive.

When it comes to the fragrance market the communication objectives are Brand Attitude, Brand Awareness and Purchase intention. Category need should be an objective only when it is necessary to remind the target of his or her need for the category or when the objective is to seal the need itself. The first situation in which category need becomes a communication objective is when you must remind the prospective consumer of a latent or forgotten established category need. Therefore, category can be a useful communication objective for brands operating in the non selective channel, where it is difficult to sell fragrances.

Step 5. Setting a Media Strategy

In order to ensure that the media selected to deliver the message are compatible with the communication objective, there are three important factors to be considered: visual content (if the channel has the ability to deliver a visual support), time to process message and frequency (see appendices C).

Since it is impossible to describe the actual product in the fragrance market it is irrelevant the use of logical arguments, it is the image that sells the product.

Therefore the ability to deliver visual content is absolutely crucial in this market and should be the first priority while setting the media strategy.

3. Marketing Research

3.1. Research Proposal

The research problem of this Work project was to understand the two sides of any communication process, the receiver, consumer, and the transmitter, the brand.

The first part of the research was directed to consumers and the objective was to “*decode all the signals emanating from the products, services and communication covered by the brand*”, Kapferer [12].

The second part was directed to brand managers and the objective was to understand what factors are taken into consideration while building an advertising strategy.

3.2. Methodology

Research Design

Due to the nature of the research problem itself as well as time constraints an exploratory design was chosen. According to Malhotra and Birks [13], “*qualitative research seeks to encapsulate the behaviour, experiences and feeling of participants in their own terms and context*”.

Fieldwork/Data Collection

In order to complete the consumer research it was used a direct approach, 20 in-depth semi-structured interviews. Interview guidelines were designed in advance and each interview lasted between 30 and 45 minutes. (See appendices D)

The first part of the script focuses on top of mind campaigns, main sources of exposure to advertising, degree in which advertisements influence purchase. In the second part the consumers are asked to discuss TV advertisements for fragrances.

The second part of the research, conducted to the brand managers also consisted in semi structured interviews and the main topics were:

Timetable

All interviews were conducted between 15 of April and 15 of May with the exception of the brand manager interviews which were made in June.

Sample Design

The sample defined for the consumer qualitative research includes consumers who regularly buy fragrances. The interviewees were aged between 15 and 25 years old to maintain the consistency with the L'Óreal Brandstrom 2009 research which was also used. Participants were male and female, from different ages and with different cultural, social and economic background.

Data Analysis

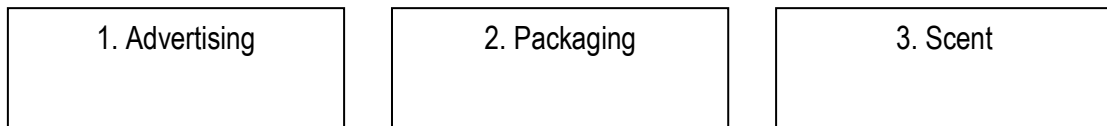
The data provided by the consumer and brand managers' research allowed the extraction of insights which are the most important ideas and perceptions.

3.3. Major Findings

3.3.1. Awareness – Top of mind campaigns

1. Chanel nº5
2. CK One
3. Aqua di Gio
4. DKNY Be Delicious
5. Fuel for life

3.3.2. Factors that influence the consumer decision process



The scent, which provides the functional benefit of any fragrance, is not the main decision factor for the consumer. Actually, elements like the communication which symbolizes the claim of fragrance come first. The packaging is also crucial, as in this market there are substantial investments in this area, it is essential to draw the attention of the consumer.

O que leva o consumidor a escolher um perfume? Eu diria que o mix ideal para termos uma estratégia de comunicação bem sucedida a 360 graus: primeiro temos a comunicação com o filme publicitário, depois o frasco e o packaging. Depois o aroma, existem aromas de nichos mas se for uma fragrância transversal e corresponder as expectativas do consumidor eles vão comprá-lo. Não é o primeiro elemento na escolha dos perfumes, muitas vezes vem em quarto lugar. (Marta Raposo, Fragrance Brand Manager, L'Óreal)

3.3.3. Sampling

The consumers don't test a perfume if they know nothing about it. In most interviews consumers reported that having some level of awareness about the fragrance is absolutely critical for testing a fragrance.

Muito raramente vou cheirar um perfume que nunca tenha visto na televisão, na rua, numa revista ou qualquer coisa. A compra é mesmo pelo cheiro. (female, 18)

Olhar para o perfume e lembrar-me que já ouvi falar dele. (female, 18)

3.3.4. Novelties

The fact that the fragrance was just launched increases the will to test it. However, this fact is related to gender. Women are less loyal than men; they purchase smaller sizes and are always looking for latest novelties. Furthermore, men present higher levels of loyalty towards fragrances and thus consume larger sizes.

O factor novidade depende se estamos a falar de um target masculino ou feminino. Porque o comportamento de um homem e de uma mulher é completamente diferente. As mulheres são absolutamente infiéis em relação ao que consomem e consomem o 30 ml. Neste mercado é muito importante termos a capacidade 30 ml. As mulheres compram muito e estão sempre atrás da novidade. Os homens são muito mais estáveis, muito mais fiéis e normalmente consomem capacidades maiores. (Marta Raposo, Fragrance Brand Manage, L'Óreal)

3.3.5. Celebrities

Consumers find easier to remember advertisements with celebrities even if they don't admire him/her. In some cases the image of celebrity overlaps the image of the fragrance. This may be harmful for the brand since dilutes its identity.

O facto de ser com alguém conhecido faz com que te lembres mais do anúncio mesmo que não gostes da pessoa em particular vais te lembrar mais do anúncio. (Male 25)

Com uma campanha que muitas vezes o rosto da campanha se sobrepõe á própria marca. (Inês Águas, Brand Manager, Empório Armani)

Perde-se um bocado da identidade da marca e consumidor nem se apercebe. (Marta Raposo, Fragrance Brand Manager, L'Óreal)

3.3.6. Social Environment

Besides advertisements, the social environment is extremely important in fragrance industry. In most interviews consumer reported that they have already bought or tried a perfume by the influence of their parents or circle of friends.

Também compra pelas minhas amigas ou pela minha mãe. Quando vejo um cheiro que gosto. As vezes dizem-me: cheirei um perfume muito bom, vai ver se gostas. (female, 17)

3.3.7. Consumer Perception towards Advertising

Despite the fact that the fragrance industry is high-sensitive to advertising expenditures consumers do not recognize the importance of this force.

Muito raramente vou cheirar um perfume que nunca tenha visto na televisão, na rua, numa revista ou qualquer coisa. A compra é mesmo pelo cheiro. (female, 25)

Não vou comprar um perfume para mim por causa do anúncio. (male 22)

A publicidade é o maior motor de vendas de um perfume...normalmente, quando fazemos uma campanha publicitária de um aroma, as vendas feitas para o nosso cliente no mês seguinte são normalmente superiores (se correr bem) ao normal de vendas desse produto. A elasticidade publicidade/perfume é, neste mercado, enorme. (Inês Águas, Brand Manager, Emporio Armani)

4. Semiotic Analysis of Print Advertising

In this section the focus will be on print advertising, the final product and the most visible part of the communication process. The goal is to have a deeper look on how the brands translate their unique claim into an image.

O perfume é sonho e o sonho vende-se com uma imagem. (Marta Raposo, Fragrance Brand Manager, L'Óreal)

The first section is dedicated to understand the historical context of print advertisements in the fragrance industry. The second part of the analysis is focused on three successful campaigns. The focus will be upon two brands for two different reasons. The first is CK One (launched in 1994) and CK Be, (launched two years after) due to its ability to connect with the target. The other brand is Davidoff, more specifically the fragrance Cool Water launched in 1988. In this case the signifiers weren't used to connect with the target but rather to give a favourable and appropriate image of the product itself.

4.1. Context

In 1960s advertising in general took a turn and the fragrance market followed it. Before the 60s, advertising consisted of dull product descriptions with no images. *"Until the 1960s, publicity photographs portrayed perfume in all its splendor in the rigorous perfection of a still life, or the impeccable glamour of women in studied poses. They offered no social code except one of luxury"*, Nitzan Ackner [1].

After this point, the advertisers realized the importance of capturing consumers with charm and fun, focusing more on the consumer than on the product. In fact, perfumers realized this fact and have been using picture and photographs for much longer than other industries.

Nowadays, advertisers don't want the reader to look at the ad and immediately understand it, instead they must contemplate the picture in order to understand it. *"With advertising, as with other forms of communication, people don't necessarily want everything spelled out for them; give them points A and B, but allow them to make the mental leap to C themselves."* Nitzan Ackner [1].

4.2. Successful campaigns

The analysis of all of the adverts will strongly focus upon photographic imagery due to technical restrictions of a written document, and the ways in which it generates the desired signified concepts which promote the image of the perfume. Within this Work project the objective is to analyse the semiotics of advertisements. *The semiotic approach sees communication as a mutual negotiation of meaning rather than a linear transfer of messages from transmitter to receiver* Thwaites [14]. The reason behind the use of a semiotic analysis has to do with the reason why consumers buy a fragrance: *People purchase the "right" products and assume (or hope) that these products will signify a certain social class, status lifestyle or what you will.* Thwaites [14].

4.2.1. CK One

The target of CK One (launched in 1994), 20 to 35 years old grew up in a world of changing relationships, ethnic diversity and gender blurring during the 90's. They were wearing a fragrance to be part of a group and has many of the individuals were from divorced families, friends became more important.



Signifier	Signified
standing together	commitment to their group of friends
looking at different directions	complexity of their relationships

As referred Osmoz.com; *A trend-setting perfume and a symbol of the 90s: It provides a new definition of complicity and up-to-date lifestyle among young people in the 1990s. Inspired promotion that combines an impression of belonging, sharing and racial intermixing, while remaining at the same time selective. Immediately after its release, it became Number One in the US and in many other countries.*

4.2.2. CK Be

While CK One is based on the idea of bonding and sharing, the complementary and contrasting CK Be (launched in 1996) advocates the "be-yourself" concept. "Be this, be that, just be." Instead of focusing on the relationship conflicts of the average young adult in the 90's this ad focus on their internal struggles.

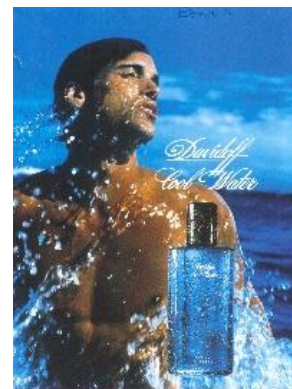


Signifier	Signified
only one person	solitude; difficulty in communicating, related to the individual
looking straight at the reader	drawing the reader to his internal struggle forcing the consumer to be in the same situation

4.2.3. Davidoff Cool Water

Davidoff Cool Water, debuted in 1988 and has since been one of the best selling men's scents on the market.

This print for Davidoff Cool Water represents an exception in the sense that the iconic resemblance of the product does not only fulfils an illustrative function. In this example signifiers are used as a way of giving the product a descriptive tangibility.



Signifier	Signified
Cool Water (the bottle name)	Freshness; cold
Blue	
Water drops, sea	

5. Recommendations

The target of the recommendations is

a brand that will launch an advertising campaign for a new fragrance. The literature review focused on the structure that the communication must follow to be successful. Furthermore, it highlighted the importance of careful planning. It seems clear that advertising is the key driver within this market and therefore must be the primary concern, even before packaging or even the scent. The brand should look carefully for consumer insights while trying to understand the target's behavior, which denotes the importance of marketing research.

The marketing research exposed some important considerations that must be taken into account while developing a communication strategy. If the brand has a strong enough personality, then the use of celebrities as spokesman increases the awareness levels. Another important aspect is sampling. This is the first time that the consumer has interaction with the product itself and brands are increasing the sampling through print advertisements. The sales of fragrances in Portugal reach its higher levels during Christmas and summer and therefore the advertisement campaigns as well as the launch itself should be timed accordingly.

The semiotic analysis of print advertisements highlighted that it is the image that, in fact, sells a fragrance and the investments in creative and disruptive campaigns should be foster.

Another area of interest for a brand in this position are the new advertising trends. There are several opportunities; however the focus is on web marketing and experimental marketing.

As far as the web the new trends point towards viral marketing, techniques that use pre-existing social networks to produce increases in brand awareness or to achieve other marketing objectives. This approach does not only involve low investments but it has been proven effective on raising awareness.

The experimental marketing aims to stimulate in active manner, to engage consumer in a personal life experience, to allow them to be receptive with the brand in a personalised environment. Experiential marketing is also about choosing customers, selling your dreams. One example of experimental marketing in the fragrance business is the scented street which allows the involuntary interaction between the consumer and the brand.

5. Limitations of the Work project

The main limitation of this Work project is the fact that advertising campaigns are not produced in Portugal. Despite the fact that local subsidiaries have an important role in adapting the global communication to local markets, they are not the designers of the advertisements. Therefore, it was not possible to interview brand managers who were linked to the process of designing a campaign from the beginning.

Furthermore, the sample size is small, twenty interviews with consumers and two with brand managers. The interviews profile also makes the sampling not representative of the population, however since it was a qualitative study the objective of obtaining insights of the industry and consumers was fulfilled. In order to complete a more accurate brand image research, it would be interesting to interview a broader target, especially in terms of age.

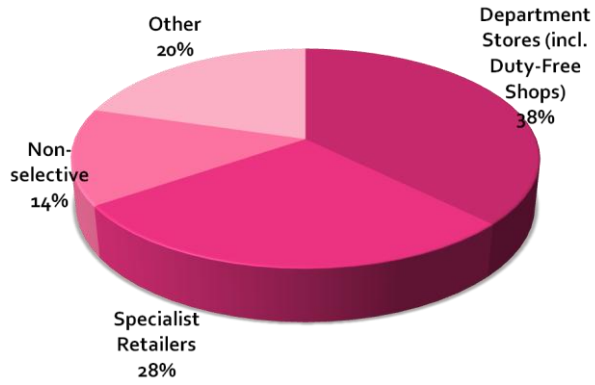
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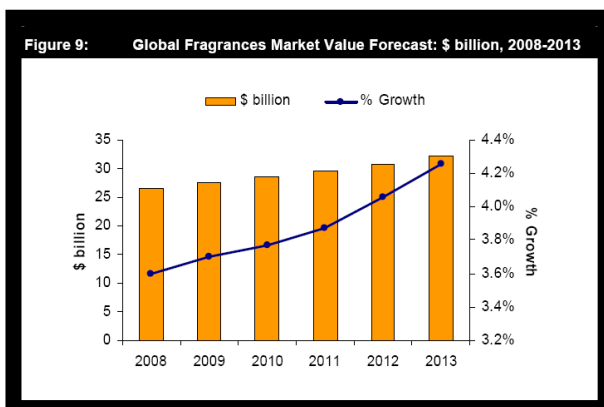
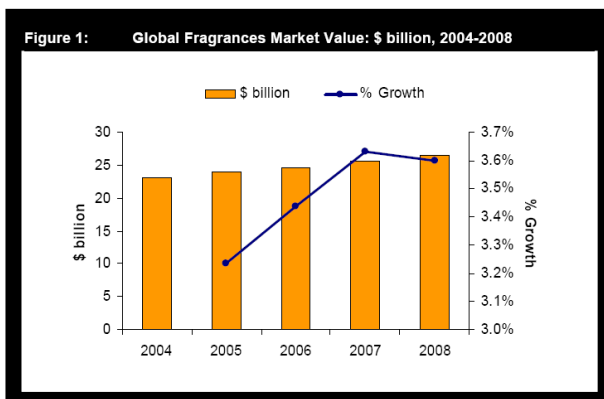
9. Appendices

A. Global Fragrances Distribution: % Share, by Value, 2008



Source: Datamonitor.

B. Global Fragrance Market Data



Source: Datamonitor.

C. Portugal Fragrance Market Data

EUR million	2002	2003	2004	2005	2006	2007
Premium fragrances	108.1	109.7	110.9	114.2	118.4	121.6
- Premium men's fragrances	38.6	39.2	39.7	41.4	43.2	44.7
- Premium women's fragrances	55.2	56.0	56.6	58.2	60.5	62.5
- Premium unisex fragrances	14.4	14.5	14.7	14.6	14.8	14.4
Mass fragrances	48.7	50.0	50.9	51.4	52.8	54.3
- Mass men's fragrances	24.1	24.4	24.8	25.6	26.4	27.5
- Mass women's fragrances	20.2	21.1	21.4	21.2	21.7	22.1
- Mass unisex fragrances	4.4	4.5	4.6	4.6	4.7	4.7
Fragrances	156.9	159.7	161.8	165.6	171.2	175.9

Source: Official statistics, trade associations, trade press, company research, trade interviews, Euromonitor International estimates

Source: Euromonitor.

D. Media Strategy Variables

Channel	Visual Content	Time to Process Message	Frequency
Television	Yes	Short	High
Radio	No	Short	High
Newspaper	Limitations	Long	High
Magazines	Yes	Long	Limitations
Outdoors	Yes	Long	Limitations
Internet	Yes	Long	High
Mail	Yes	Long	Low

Source: Adapted from Percy, *Strategic Advertising Management, Third edition, Oxford University Press, (2009), 235.*

E. Interview Guide

FASE/ OBJECTIVOS	TÓPICOS A ABORDAR	TÉCNICA
1 INTRODUÇÃO	<p>Boa-tarde, eu sou aluno(a) da Faculdade de Economia da Universidade de Lisboa e estou a fazer o trabalho sobre publicidade.</p> <p>Lembra-se de alguma(s) campanhas publicitárias ou anúncios de perfumes? Quais? Pode-mos descrever?</p> <ul style="list-style-type: none"> • Explorar campanhas top of mind ou campanhas preferidas • Perceber o que chamou a atenção no anúncio ou campanha em particular • Saber onde costuma estar mais exposto à publicidade (ex. TV, rádio) • Inferir o grau de influência da publicidade na compra para consumo próprio ou para oferta • Perceber o que é desejável ou não numa campanha ou anúncio • Perceber a definição de "um bom anúncio" de perfumes 	CONVERSAÇÃO
2	<p>Gostaria agora que falasse um pouco sobre estas campanhas. (mostrar cartão 1 e vídeos)</p> <ul style="list-style-type: none"> • Permitir a comparação entre anúncios de forma a perceber qual aquele que mais se identifica • Tentar obter uma perspectiva mais objectiva sobre a qualidade dos anúncios • Perceber quais os elementos fundamentais que devem estar presentes num anúncio 	CONVERSAÇÃO

3 INFORMAÇÕES PESSOAIS	<p><u>Queremos agora saber um pouco mais sobre si...</u></p> <p>Fale-nos sobre os seus gostos pessoais</p> <ul style="list-style-type: none"> • Hobbies • Profissão, Profissão dos pais • Canais e programas de televisão de preferência e revistas • Locais e espaços de convívio com os amigos (cafés, esplanadas, discotecas, bares) 	
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F. Brand Managers Interview highlights

Inês Águas, Brand manager, Giorgio Armani

O sucesso de uma campanha publicitária reflecte-se essencialmente nas vendas do perfume. Por exemplo, Acqua di Gio como tu próprio referiste, é um sucesso de vendas que se instalou no mercado devido a diversos motores de vendas como a campanha publicitária, a amostragem do aroma que é distribuída nos pontos de venda e a própria “Word of mouth” é muito importante. Agora em termos de critérios é muito simples: normalmente, quando fazemos uma campanha publicitária de um aroma, as vendas feitas para o nosso cliente no mês seguinte são normalmente superiores (se correr bem) ao normal de vendas desse produto. A elasticidade publicidade/perfume é, neste mercado, enorme. As pessoas vão atrás de um sonho quando compram um perfume e é por isso que a publicidade é tão importante. Se as pessoas se sentirem atraídas por esse sonho em determinada campanha publicitária, o aroma passa quase a ser secundário.

Posso-te dar exemplos de duas marcas da casa com targets diferentes: Cacharel, para um target mais jovem e Armani, para um target mais maduro. Em ambas as marcas, o meio mais utilizado é a publicidade em televisão. Este meio é o mais eficaz na comunicação de um perfume, uma vez que é o que melhor transmite a perspectiva do sonho – e é isso que move muitas vezes a venda de um perfume. Contudo, os anúncios televisivos são colocados em localizações diferentes: por exemplo, Cacharel pode ser colocado entre um episódio dos morangos com açúcar, enquanto que um anúncio de Armani é localizado entre o jornal da noite. As audiências estão estudadas e identificadas e, é com base nesses estudos (que temos através das nossas agências), que localizamos os nosso anúncios (de acordo com a afinidade do nosso público).

A publicidade é o maior motor de vendas de um perfume. As pessoas, quando compram um perfume, estão à procura de um sonho, de pertencer a determinado status, a determinada classe social. E nada melhor para transmitir essa necessidade do que um filme publicitário atractivo. Muitas vezes, o aroma fica para segundo plano. Uma boa campanha marketing é meio caminho andado para o sucesso de um perfume.

Marta Raposo, Fragrance Brand Manager, L'Óreal

É verdade que quase não existem perfumes no circuito não selectivo. Os perfumes são quase todos comercializados no circuito selectivo porque quando estamos a vender um perfume estamos a vender um sonho. Depois tem um determinado frasco e comunicação mas acima de tudo estamos a vender um sonho. Logicamente, que este conceito está mais próximo do circuito selectivo das perfumarias.

O que leva o consumidor a escolher um perfume? Eu diria que o mix ideal para termos uma estratégia de comunicação bem sucedida a 360 graus: primeiro temos a comunicação com o filme publicitário, depois o frasco e o packaging. Depois o aroma, existem aromas de nichos mas se for uma fragrância transversal e corresponder as expectativas do consumidor eles vão comprá-lo. Não é o primeiro elemento na escolha dos perfumes, muitas vezes vem em quarto lugar.

Em termos de selecção de media, o perfume aproxima-se mais de uma estratégia de massa do que por exemplo o tratamento em perfumaria selectiva.

O factor novidade depende se estamos a falar de um target masculino ou feminino. Porque o comportamento de um homem e de uma mulher é completamente diferente. As mulheres são

absolutamente infiéis em relação ao que consomem e consomem o 30 ml. Neste mercado é muito importante termos a capacidade 30 ml. As mulheres compram muito e estão sempre atrás da novidade. Os homens são muito mais estáveis, muito mais fiéis e normalmente consomem capacidades maiores.

Não são as marcas como CK ou Hugo Boss que fazem os perfumes. Existem três ou quatro empresas a nível internacional que criam perfumes. Criam sob um briefing onde está explícito qual é o conceito e algumas orientações ao nível da fragrância. Posteriormente é feito um concurso. Depois disso, todo o processo de marketing é desenhado, que é um processo pesadíssimo e crucial para o sucesso de um perfume.

O consumidor do perfume é mais transversal para o consumidor da moda.

Infelizmente em Portugal nós não temos tantos estudos como gostaríamos de ter. Nós não temos quantitativamente o impacto da publicidade na aquisição mas posso lhe dizer que cada vez que avançamos com uma campanha que muitas vezes o rosto da campanha se sobrepõe à própria marca.

Perde-se um bocado da identidade da marca e consumidor nem se apercebe. O perfume é sonho e o sonho vende-se como imagem.

