

## LOVE WITHOUT REASON

*“There are no global consumers. At least I have not met any. People live and feel locally.” – says Kevin Roberts, Chief Executive, Saatchi & Saatchi Worldwide.*

**Q.: What is the reason for your visit to Poland?**

A.: Several years ago I visited Warsaw and I promised Mark (Marek Żołędziowski, Saatchi & Saatchi General Manager) that if they got the title “Agency of the Year” I would visit them again, and I would deliver a special lecture. And this is the reason I am here. (“MMP” awarded the title of “Agency of the Year 2002” to Saatchi & Saatchi)

**Q.: You have just returned from Cannes festival. The magazine “Advertising Age” quotes you as saying that the festival awards are a lottery and you should not worry if you don’t win a prize.**

A.: Nevertheless I think that at Cannes, the best work wins. You might not win in several categories because someone else has done something better, or the jury prefers different work. But if you participate in the festival every year you might be sure that within five years you will get a Grand Prix.

**Q.: Does it refer also to Procter & Gamble’s advertisements? Is there a chance of them receiving success at the Cannes festival?**

A.: I am definitely positive about that. Once they have decided to participate they will win sooner or later. I assume that within 2-3 years Procter & Gamble will get gold for a film, which they will continue to achieve and then some day in future they will get a Grand Prix. And coming back to the lottery – I think that this year the best film was made for Honda, but Ikea won. Of course the Ikea film is also very good, so the decision over which one of the two is better has been very difficult. In this sense it has been a lottery.

**Q.: Do you think that a new Procter & Gamble philosophy of more creative work can provide for a Grand Prix in future?**

A.: Definitely so. They now understand two important things: 82% of works winning at Cannes are, at the same time, the most effective advertisements. For many years Procter & Gamble people thought that advertising people who want to have some fun and win some awards simply invented festivals. Now Procter & Gamble has realized that victory at the Cannes festival is a better test of advertising effectiveness than many of the consumer tests.

**Q.: It took a long time for Procter & Gamble to realize that...**

A.: Don’t underestimate this firm. They have started a difficult racing tour, to be the best. And once Procter & Gamble selects a direction, they follow it without a moment of rest. Once the machinery starts you cannot stop it. I know this because I worked there for many years.

**Q.: Can we expect a future saying “creative as Procter & Gamble”?**

A.: I’m sure we can.

**Q.: What are your expectations – when will Procter & Gamble’s creative era start?**

A.: I think that Procter & Gamble will study and learn in the coming 5 years. Procter & Gamble people are the most diligent students in the world. This firm employs the best people. It is 10 times more difficult to get a job at Procter & Gamble than in any other renowned firm. Procter & Gamble only have internal promotions; outsiders cannot “jump in” to a high position. And they are learning all the time. Yesterday in Paris I delivered a lecture

for 70 young (25-29-year old) Procter & Gamble marketers. You cannot imagine how eagerly they listened and how much they wanted to know new things. In Poland you can see a difference, too – if you compare advertisements prepared for Flash, Head & Shoulders or Pampers brands. Procter & Gamble pays attention to simple and emotional ideas now.

**Q.: We can assume that the rationalist era in Procter & Gamble is over now?**

A.: Rationalism is something very well understood in Procter & Gamble. They know the meaning of benefits and attributes etc. They penetrated markets with “bigger”, “whiter”, “quicker”, “stronger”, “cleaner” etc. I call them the ‘ER-words’ since every English advertising adjective ends with “er”. Now they have begun to understand emotion. After the Cannes festival Procter & Gamble’s testing method was enriched with one essential question, the first question: “Would you like to see this advertisement again?” And we probably know the consumer answer for Procter & Gamble’s present achievements.

**Q.: Has your lovemarks philosophy been accepted and implemented in Procter & Gamble? And have lovemarks made them change their attitudes to creative?**

A.: Yes, of course. Procter & Gamble’s policy is to make life better, even a bit better. And they do it creating brands people love.

**Q.: Even if they do not have concrete reasons to love them?**

A.: Yes, the goal of Procter & Gamble’s is to develop loyalty beyond reason, good creative develops this.

**Q.: How can you achieve that?**

A.: By implementing three principles: mystery, sensuality and intimacy. Love is the extreme form of emotion. Lovemarks are not hyper-developed brands, they enter a different dimension. The majority of brands simply kill consumers with large quantities of information about them. Marketers think that their brand is the most important in the world and they want to say as much as possible about it. And people do not care. It is like a marriage – if the husband tells his wife about all his actions during the day, about all his emotions, ideas, and reflections it would drive his wife crazy. Mystery is something exciting and sexy because it arouses your interest. If you know absolutely everything about something then it starts boring you and you lose your interest in it.

**Q.: How can we introduce sensuality into advertisements?**

A.: If you buy a new car, like a Lexus, and you open the door what do you smell?

**Q.: The smell of leather...?**

A.: Exactly. And after opening the door of Ferrari or Porsche?

**Q.: The smell is quite the same....**

A.: Exactly. And it should be different. You should smell some special perfume named for example LEXUS no 5! If you turn on the radio in Lexus you should hear special music composed specially for users of Lexus cars! Each Lexus car should be equipped with special CD! No brand attempts to touch your senses and we create a reality with the senses! And talking about our brands – do you know what is most important in a case of Ariel washing powder? Not its washing properties but its fragrance! We have received many letters from consumers saying that whatever we do with the washing powder, don’t you dare change its fragrance! So why don’t we have Ariel advertisements in ladies` magazines similar to perfume advertisements - that you can smell? This is the exact nature of Lovemarks. It is not so much a brand but rather an experience that embraces the consumer.

**Q.: Business people do not like talking about love even if it refers to their brands.**

A.: That is true. Look at these walls (Saatchi & Saatchi building) – these rooms were designed by men for men. You cannot find any female accent here – no mystery, no

sensuality. These are no Lovemarks. It is like Sony – it is not lovemark either. Sony produces wonderful things but they are all black, square and functional. Apple is something different – white and rounded and this is a Lovemark. Apple's colorful iMac computers were introduced into the market with an advertisement referring to taste – only one word appeared in these advertisements: "Yumm". This would be unthinkable for Sony.

**Q.: Who should define a Lovemark – consumer or brand owner?**

A.: Lovemarks belong to consumers – not to agencies or firms because the consumer establishes a kind of emotional relationship with the brand. All products at market are similar to one another. There is no bad beer now – each brand of beer is tasty and they all get you drunk. So why do you select a given brand? Functionally there is no difference between them. You select a given brand because you feel emotional relationship with it.

**Q.: People do not need any rational justification to buy things any longer?**

A.: No, they do not. I have Mont Blanc pen with me. I do not know if it is better than any other pen but I love it and I will never think about buying a different brand pen. I have three such pens with me. Why do I need three pens ?! This is the best method to test if a given brand is a Lovemark for a consumer – consumers always have spare Lovemark products. If you love Coca Cola you always have spare bottles in your fridge, just in case of some difficulty or world crisis...

**Q.: Is the Saatchi & Saatchi brand a Lovemark?**

A.: This is our goal.

**Q.: And how do you use Lovemarks in everyday agency practice? What is the difference between new work, and the work before the invention of Lovemarks ?**

A.: We try to employ the best people with huge hearts. And we do not give them any guidelines, we do not supervise them – we only want to inspire them with our dreams.

**Q.: Where did you get the idea of Lovemarks ?**

A.: I invented it myself at 3:30 a.m. Partially the idea has come to me because of my age – I am 53 – and partially because of my frustration. Brands are now deprived of any juice, they are dead, imprisoned in their formulas. I've been thinking about the future. What happens "after brands"? And I discovered Lovemarks allowed me to discover brands again, and to win consumers hearts again. It's time to leave the old marketing behind. Emotions are fashionable again and without emotions, rational arguments do not exist.

**Q.: Era of emotions has replaced the era of information?**

A.: Yes, it has happened already. Consumers do not want our goals, assumptions, guidelines. They need dreams. Consumers lives are rich; each consumer has his/her own individual way of understanding the world. There are no global consumers. At least I have not met any. People live and feel locally.

**Q.: Has this idea proved true in Saatchi & Saatchi?**

A.: At present we are the best agency in the world. For the first time "Advertising Age" and "AdWeek" shared the same opinion – both chose Saatchi & Saatchi as "Agency of the Year". In Poland we have had similar success. For the last five years we were among the first 5 most awarded agencies at the Cannes festival; our financial results improve every year in spite of recession. We win an increasing number of new accounts – and this defines our situation very clearly.

**Q.: This is not your first visit in Poland, so can you compare the present situation in Polish advertising with the past? In your opinion, how far from Lovemarks is Polish advertising?**

A.: Saatchi advertisements (I can only tell you about them) are much better than four years ago. Ideas are very strong and very simple – as in the case of Toyota, Flash, Ariel and other brands. They are made in the Lovemarks spirit. But the production level can still be improved. There is poor directing, poor acting and photography is below world standards. This does not allow wonderful ideas to share their entire beauty.