



WHEEL OF FORTUNE

The 'Wheel of Motives' helps marketers plug into consumers' deepest desires

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any marketers believe that objectivity in marketing is impossible. That marketing is just a creative industry requiring talent, intuition and imagination. But with a purely creative, unstructured approach, the brand ends up embedding a large number of often contradictory elements. A lot of money continues to be wasted on underperforming communication, based on the biased opinions of individuals. Deciding which message, colour, packaging or even typeface to use is

Inside...

- ◆ Behaviours that seem arbitrary have **real neurological foundations**
- ◆ **Successful choice** of colour or sound depends on its impact on the human brain
- ◆ **Adding motivating factors** can elevate brands beyond trends and market forces

seen as both vital and trivial all at once. Getting it right is an ongoing dilemma.

Here's the good news. By integrating modern, scientific discipline into otherwise arbitrary and random behaviours, improvisation in marketing decision-making can be mitigated. In establishing the links between many disciplines of consumer behaviour, our fascination with everything around us can be neurobiologically explained. It reduces haphazardness without inhibiting imagination. In fact, it does quite the opposite.





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These motives don't exist in isolation, and they take several forms. Take, for example, the motive of 'feeling safe'. Feeling safe relates to human values that include morality, religion, authenticity and simplicity. Then there are the various reactions the brain has to these, such as fear-dampening and activating defensive systems. Biologically, humans react by enduring via rewards or creating optimism.

This is just one of the neural structures that help to categorise everything around us and forms part of the 'Wheel of Motives', the most integrated model to date for shaping brand strategy. It helps brand marketers understand the strong predispositions that guide customer preference by linking rationality with emotion, and logic with pathos.

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Even in the 21st century, how we choose colours, icons and sounds is based on experimentation and intuition. This intuition can be confirmed (or not) according to the meaning each element receives from its neurophysiological impact on our brain.

For instance, the colour pink is the colour of sexually aroused skin. The extra blood that comes to the epidermis takes a longer time to depart. In our minds, pink is associated with blushing, and with youthfulness, and is very attractive to the viewer.

By the same token, a rhythm imitating the 'two to one' beat of a mother's heart rate next to that of her unborn baby has a reassuring effect. Everything around us has a deep-rooted biological significance, but the significance should be the right one. If a brand is going to exploit this, that biological significance needs to be in line what the viewer/hearer associates with the brand.

The haphazard use of colours, words, shapes, sounds, typefaces or symbols can undermine an otherwise coherent strategy. Behind the Wheel of Motives is a huge database that systematises expressive media, concepts and objects according to their neurobiological impact on the brain. This then allows for solid narratives that work the same way at both a conscious and an unconscious level.

Using the Wheel of Motives, one of the world's largest glass bottle-and-jar producers ultimately changed the views it held about glass. Instead of treating glass as humble and invisible in order to make the product inside look like the hero, it now treats glass as extraordinary; a formidable vehicle of expression of all human emotions that helps clients translate the essence of their brands into glass packaging.

How? While all competitor packaging materials, such as plastic, Tetra Pak, Tetra Brik and aluminium cans are uniform, commonplace and average, ▶

Underlying all behaviours are human attributes that help us survive and thrive. As abundant and varied as our emotions are, they all stem from fundamental human motives. Our whole civilisation, social institutions, belief systems, various cultures and great human values, as well as the way we feel and behave at every moment, are products of these 12 fundamental human motives. These can be used when building brands, to understand how every aspect, from packaging to communications, might appeal to the customer.



