

Marketing & Crowd dynamics

Circulatics®

Customer flow management



From flow management to lead management

Jean-Marie Hubert

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Circulatics®

Customer flow management

From flow management to lead management

Generate traffic to your points of sale, trade shows, and brands

Increase your ROI

Jean-Marie Hubert

Publisher's Note



Jean-Marie HUBERT, a graduate of Sciences Po Strasbourg (Institute of Political Studies), has benefited from the experience of a multifaceted professional career in industry, international trade, import-export, audio, and international trade shows.

At the same time, as president of two professional trade associations alongside major companies including SONY, CANON, PANASONIC, and FOCAL for 20 years, he was able to represent major international electronics trading companies worldwide.

Today, he devotes himself to writing, as the author of various books, as well as a journalist, publisher, and press correspondent.

He is a member of the Press Club of France and a member of the Société des Gens de Lettres. He has been organizing professional and public trade shows for more than 40 years.

At the same time, he has taught at universities and leading higher-education institutions, notably in the Master 2 program in "Event and Digital Management," as well as at the Management School of the European Center of the University of Strasbourg.

As a journalist and editor-in-chief of various print and digital media outlets, he now focuses on transmitting and promoting professional event communication management strategies and, more broadly, the foundations of all areas of strategic and operational marketing.

Drawing on his experience of more than 150 trade shows and 65 international congresses, his books provide the keys to successfully organizing and participating in trade shows, while today extending his teaching to all segments of marketing and the economic ecosystem.

CIRCULATICS® has been the subject of two chapters in his books on trade shows and in his academic publications since 2010.

With this new book, he expands the study of CIRCULATICS® to all areas of operational marketing—not only trade shows, but more broadly points of sale, for which CIRCULATICS® is the foundation for lead generation.

CIRCULATICS® is a trademark he registered with the INPI under No. 5219719.

The keys to performance can be found in his extensively documented books, enriched by numerous case studies covering all fields of activity.

This is an issue that concerns everyone within a company, from the president to the product manager, including all departments dedicated to marketing, communication, and strategic intelligence.

The pursuit of return on investment is a key to marketing and performance.

You will discover this throughout this book.

“Today, the key lies in influence.”

Kenneth Blanchard.

Situational Leadership & Proximity Management

Acknowledgements



I would like to thank all those who have shaped my career and contributed to this book dedicated to CIRCULATICS® in Strategic and Operational Marketing, including:

Sylvie HERTRICH • Director of the Strasbourg School of Management • University of Strasbourg, European Center

It was within these walls that, starting in 2010, I was able to develop, over a period of 12 years, a Master Class dedicated to Circulatics, a concept that was then unprecedented within the Master 2 program in Event and Digital Management.

Bernard BROCHAND † • Founder of Sup de Pub, Professor of Marketing and author of PUBLICITOR, a reference work • Mayor and Member of Parliament for Cannes (2001–2014), who gave me the opportunity to create events for the Palais des Festivals de Cannes.

This provided a decisive experimental testing ground in terms of flows and Circulatics, as referenced in this book.

Noël LEE • President of MONSTER Products Inc., San Francisco

For the completely innovative perspective on American-style management and marketing that he introduced me to. I was his exclusive distributor in France for 10 years.

Hervé DUMEZ • Emeritus Research Director at CNRS • Interdisciplinary Institute for Innovation (UMR 9217), École polytechnique

His interest in Circulatics led me to formalize my work through the writing of this new book and its forthcoming English edition.

My many friends within the trade show ecosystem—organizers, suppliers, exhibitors—and Camille BRIOIX, for her contribution to the topics of retail marketing (Chapter 8).

My fellow lecturers and professors at the University of Strasbourg, European Center, the Strasbourg School of Management, the University of Marne-la-Vallée, SUP DE VENTE, NOVANCIA, ADVANCIA NEGOCIA, and the Paris Chamber of Commerce and Industry (CCI de Paris).

Special mention of a bibliographic source

Daniel KAHNEMAN • Professor Emeritus at Princeton University, 2002

Nobel Prize laureate For his book Thinking, Fast and Slow, which explores “System 1, System 2.” This major work helps us understand how we think and what guides our decisions... An inspiration and a decisive step toward the psychology and behavioral sociology underlying CIRCULATICS.

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Circulatics®

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CIRCULATICS® is a trademark created and registered with the INPI by the author under number 5219719.

In this book, the use of a capital letter in Circulatics indicates that it is a registered trademark.

Any subsequent use, reference, or reproduction of the Circulatics trademark, in any medium whatsoever, must therefore include the notice ©Jean-Marie HUBERT.

Prologue



*“There is no such thing
as chance, only encounters.”*

This quote by Paul ELUARD illustrates a large part of my life. Because we must have the humility to realize that we achieve nothing entirely on our own. The people I have met have been guiding lights in both my professional and private life; many have become close friends, lasting relationships, and unbreakable friendships. In the company of bright, inspiring people, we eventually take on some of their color and a little of their spirit.

First of all, my friends from my years in the trade show industry, of which they were the barons, and who wrote the prefaces to my books on the subject:

Etienne COCHET • Creator of Maison & Objet, former President of the Paris Motor Show and Managing Director of fashion trade shows in Paris

Jean-Daniel COMPAIN † • Former Senior VP of REED Exhibitions (FIAC, Paris Photo, Nautical Show, Book Fair)

Rémy CRÉGUT • Former Director of the Montreux Convention Center

Olivier GINON • Founding President of GL Events, the undisputed leader in this industry

Renaud HAMAIDE • Former President of the COMEXPOSIUM Group, VIPARIS, and UFI (The Global Association of the Exhibition Industry)

Thank you for your decisive support in the successful distribution of my previous books.

But also **Lionel CHOUCHAN, Christian LIAGRE, Dominique BAUDIS, Noël LEE**—people who played an important role in my life as an entrepreneur.

And, of course, **Philippe MICHEL, Bernard ROUX, Jacques SÉGUÉLA, Jean FELDMANN, Jean-Claude BOULET**, the French “MAD MEN” of advertising, who transformed our little corner of Southern Corsica into a gathering place for a bunch of happy “ad men” and wonderful holidays. I fell into this bubbling cauldron of crazy, formative ideas 40 years ago. Their media strategies, headlines, and spirit left their mark on me, while making me laugh: “Don’t tell my mother I work in advertising, she thinks I’m a pianist in a brothel,” “Tomorrow he’ll be too much of a star,” “La Force Tranquille,” “ROLEX at 50,” “Decathlon, à fond la forme,” “Who do we thank? Grandma Nova,” “Drink, eliminate,” “He’s crazy, Afflelou.” Gems of wit and humor, with genuine marketing strategies behind them.

Being unconventional and provocative without limits, because clients loved it and the public relished it. And above all, the campaigns were effective in a way that has been lost today, because nothing can be risked anymore. Yet risk is what leads to success! I know that—I have done nothing else.

These “Brothers in Advertising,” while inspiring me, showed me that working could be fun, provided you did strictly what you wanted to do. Fundamental!

Our nest was—and still is, for some of us—this little corner at the extreme southern tip of Corsica, then nicknamed “Medialand,” our joyful summer rendezvous, my haven of peace.

Pace è salute, my friends.

Foreword



Jean-Marie Hubert is the creator of the concept of “Circulatics,” that is, the art of organizing flows as effectively as possible and to one’s advantage.

His new book extends the concept from professional trade shows to points of sale. It provides an essential tool for understanding and managing professional and public spaces.

An important book.

Hervé Dumez

Emeritus Research Director

CNRS / Interdisciplinary Institute for Innovation (UMR 9217)

École polytechnique



The Interdisciplinary Institute for Innovation (i3) was created in 2012 at the initiative of MINES Paris PSL and Télécom Paris.

In 2014, École Polytechnique joined the initiative.

Since January 1, 2015, i3 has been a CNRS joint research unit (UMR 9217).

i3 brings together ÉCOLE POLYTECHNIQUE, MINES PARIS – PSL, and TÉLÉCOM PARIS.

It has more than 200 members, including more than 70 permanent faculty and researchers and over one hundred doctoral students.

Its teams are partners in two IDEX initiatives, Paris-Saclay and PSL.

Research focused on excellence and relevance

The institute develops high-level research that combines academic excellence with relevance for research users.

Research is often conducted through contracts with companies, associations, or public administrations (€3.9 million in turnover in 2011). The institute also hosts eight corporate chairs.

Through its research and teaching activities, i3 contributes to addressing the major challenges of our time: the dissemination of information technologies, health, innovation, energy, and sustainable development.

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Introduction



Circulatique®/Circulatics® is a strategy for influencing the movement and flow of people across every dimension of the economic ecosystem.

It applies in particular to and within points of sale, in public and private spaces, and in trade shows and exhibitions, which can themselves be regarded as temporary points of sale. Its purpose is to create and stimulate traffic toward and within points of sale in order to attract and acquire new customers.

In a single marketing proposition: from traffic generation to lead generation.

At the heart of “Circulatique®” is the study of flows and human movement. It provides a framework for developing influence processes designed to analyze, amplify, manage and direct these flows.

The objective is to achieve tangible, measurable results: increasing brand visibility and distribution, driving revenue growth, reaching new prospect and customer segments, acquiring new customers, and ultimately delivering a measurable return on investment.

Circulatique® is a strategic discipline in the world of trade shows and exhibitions. More broadly, however, it belongs within the fields of marketing and strategic and operational marketing. Its principles can be observed in a wide range of contexts, from professional trade shows to companies such as IKEA and Yves Rocher.

The concept of “Circulatique®” lies at the intersection of two complementary approaches. The first is mechanical, drawing parallels with fluid mechanics and the way flows can be observed, modeled and influenced. The second is sociological, drawing on the analysis of human behavior and the factors that shape the movement and decisions of individuals within a given environment.

This book develops the concept of “Circulatique®”, which I first introduced in 2005 in my Master Class in Event and Digital Management at the University of Strasbourg, and subsequently developed through my teaching at other leading higher-education institutions. The subject was also explored, in part, in Volume 1 of my trilogy on trade shows, published in 2019.

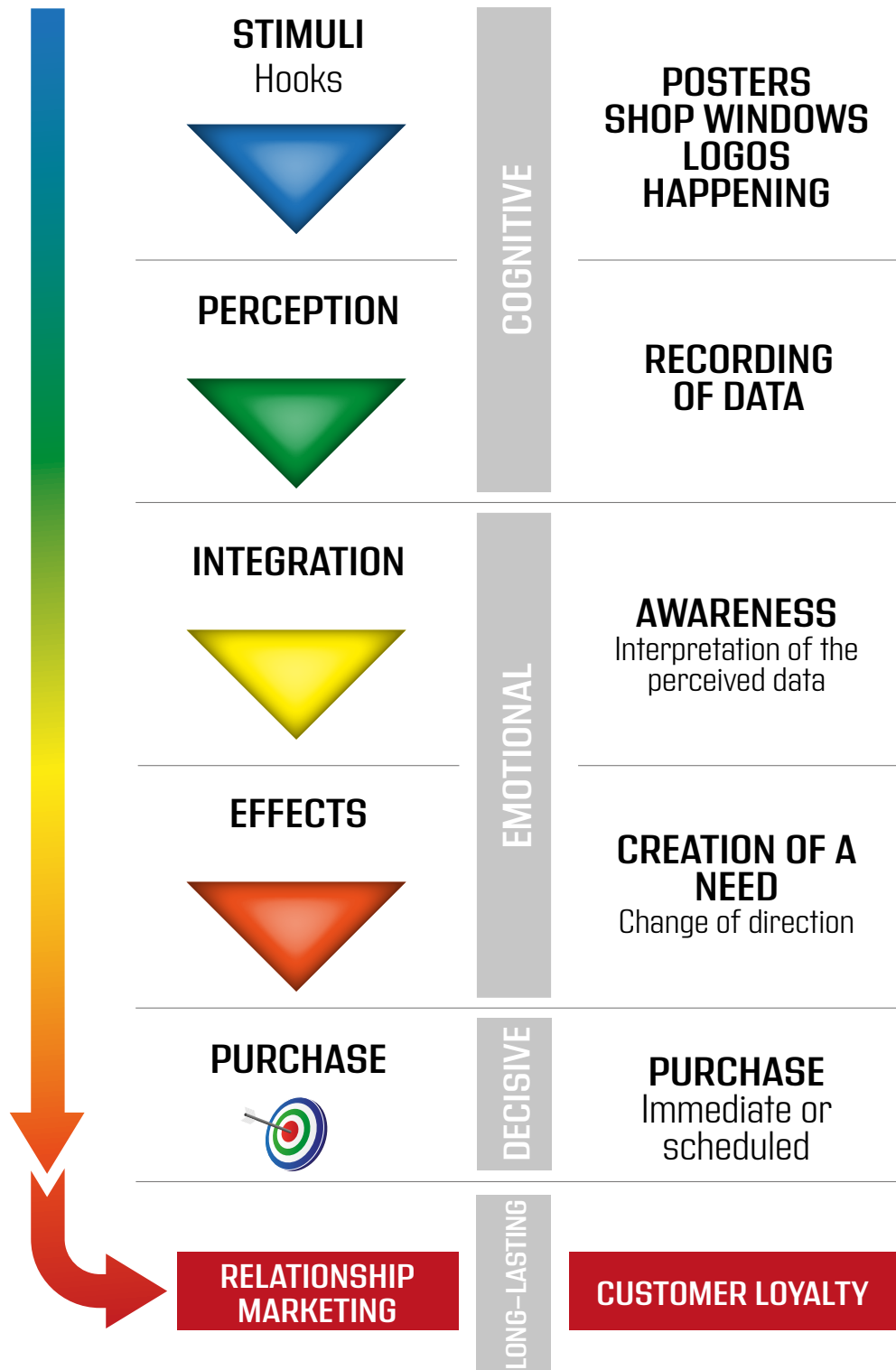
The present volume focuses specifically on physical flows. Digital flows, with their own dynamics, mechanisms and challenges, would in themselves deserve an entire book.

About the term “Circulatics” (Circulatique®)

The term “Circulatics®” The term is derived from the French word circulation, meaning movement or flow. The suffix “-tique” (-tics in English) is used in French to form adjectives and compound or coined terms from a base word. In this case, it is added to circulation to create a new concept: Circulatique.

As with terms such as informatique, the resulting word can move beyond its literal etymological meaning to designate a field of knowledge, a discipline, or a specific relationship with a domain of study and practice. In this sense, “Circulatique®” is not simply the study of circulation. It describes a structured approach to understanding, analyzing and influencing flows of people within economic, commercial and experiential environments.

PROGRESSION OF THE INFLUENCE PROCESS



Chapter 1

Marketing and Circulatics®



1.1 Foundations of the Marketing of Circulatics®



In order to properly position the concept of Circulatics, it must first be made clear that this strategy draws its sources and tools from the broad field of marketing, thereby providing it with an operational development through stimuli and various tools for influencing physical flows.

A brief reminder of definitions:

The four main types of marketing that interest us here, because they generate customer traffic, are:

- Strategic marketing, which operates over the long term.
- Operational marketing, which operates over a shorter term and is therefore relevant to our subject here.
- Relationship marketing, whose objective is to build customer loyalty among customers already acquired through operational marketing and which therefore also forms part of flow strategies.
- Digital marketing, which contributes to the creation of flows through digital channels, but which will not be covered in this book, as it would deserve a book of its own...

Within these broad categories, there are two sub-categories that are of more direct interest to Circulatics:

- Content marketing, or marketing through content, whose objective is to create value around the product together with brand marketing. Content marketing aims to create interesting and valuable informational content, generating interest through articles, reports, or YouTube videos. Brand content, for its part, is primarily intended to develop the image and reputation of the brand itself, ensuring it achieves maximum visibility.
- Inbound marketing, which can be defined as a set of intelligent and structured strategies designed to generate flow and traffic, and is therefore at the heart of Circulatics-related issues.

Inbound marketing and content marketing are at the heart of Circulatics when it comes to generating and influencing flows. They create traffic in order to qualify leads and ultimately acquire customers.

This of course concerns the entire ecosystem: the product at the outset, the brand, distribution, communication, ultimately reaching the consumer, the end customer. Generating, guiding, and concentrating maximum flows toward a brand, a product, a brand, or a service is the role of Circulatics.



The purpose of marketing is to lead prospects and customers, through stimuli and hooks, toward a purchasing decision, and in this field Circulatics® is an operational influence mechanism that will guide them toward that outcome.



These are the same principles that apply to professional and public trade shows, already extensively discussed in 2019 in Volume 1 of my book on trade shows, *Organizing Is a Profession*, which is revisited and developed in Chapter 7 of this book, and as early as 2010 in the MEVE program at the University of Strasbourg.

1.2 Main Drivers of Circulatics®



As stated above, if generating, guiding, and concentrating maximum flows toward a brand, a product, a brand, or a service is the role of Circulatics, let us now look at how this is achieved and through which tools or drivers.



The main drivers rely on a very broad range of marketing tools:

- **Advertising** first, through targeted messages in the form of paid advertisements. Most traditional media contribute to this: outdoor advertising, television, radio, daily newspapers, and magazines. This is a very traditional form of marketing, but its effectiveness remains excellent when integrated into an overall media plan. Given the high cost of this type of campaign, it is in fact often reserved for major brands.
- **PR** next, because unlike advertising, if you generate attention through press articles, radio or TV appearances, the impact will be greater than with paid advertising, because it is free on the one hand (apart from agency fees) and, above all, more legitimate: it is not you but a journalist who presents the qualities of your products or services...

- **Events** next, through participation in trade shows and promotional events organized by brands during roadshows, presentations, and launches.
- **Physical presence** throughout the country, through showrooms, points of sale, and corners in department stores.
- **Digital media**, with its many static and dynamic tools: websites, email campaigns. Direct marketing, enabling direct communication with customers through letters, leaflets, SMS campaigns, and telemarketing.
- **Social media** finally, which today is an extraordinary mobilization tool given its relatively low cost-to-impact ratio. Within this same channel, influencers can multiply its effectiveness.

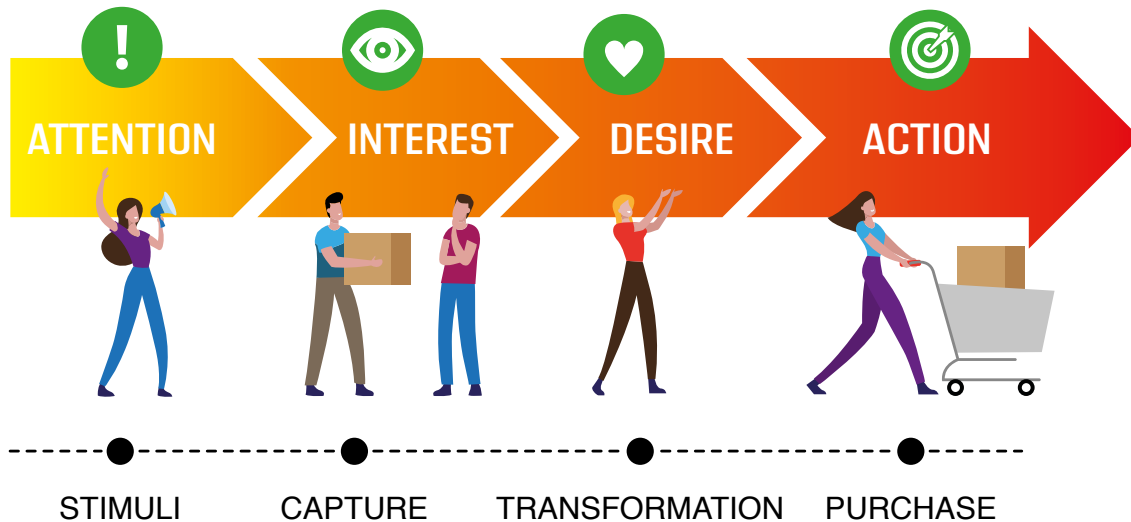
These different drivers create, through stimuli, a desire, or even a need, which will “lead” to a purchasing decision and therefore “lead” toward a point of sale.

If this is toward a physical point of sale, then it falls directly within the subject of this book.

Nevertheless, for the sake of completeness, it should be noted that an increasing number of customers will not travel to a point of sale at all, but will instead comfortably place their orders online from home and have them delivered.



1.3 Purpose of Circulatics and Influence Strategies



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The AIDA model is the framework that best summarizes the concept and purpose of our study of influence on physical flows.

The process to be initiated is as follows:

- A = **A**TENTION Capture attention, attract
- I = **I**NTEREST Generate interest, appeal
- D = **D**ESIRE Create desire, stimulate the urge to buy
- A = **A**CTION Trigger action, the act of purchasing

Depending on the type of marketing method implemented and the type of medium or tool used, the sequence of the AIDA process will be more or less rapid.

To remind you, whenever this process supports a demonstration, these four letters will be written in uppercase throughout the remainder of this book: **A, I, D, A.**

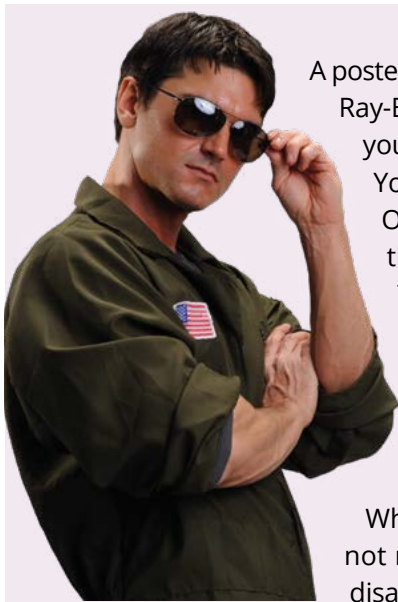
The influence strategies implemented in public spaces or at points of sale are designed to unfold over a very short period:

- **In the street**, after capturing attention, generating interest, and then creating desire, lead the prospect to the point of sale to trigger the purchase.
- **At the point of sale**, after capturing attention, generating interest, and then creating desire, lead the customer toward the aisle, the product... and then the checkout.

At points of sale, the products that retailers really want to sell are placed at the end of aisles or at eye level, even if the initial A I D phase has attracted the prospect to another product.

Hence the dual effect of influence: attract the customer with the most appealing product, then redirect the desire and ultimately the purchase toward the product you want to sell, because you have stock to move or a better margin. This factor may vary, particularly depending on declining stock levels.

But whatever happens, you must not let the customer who has been guided all the way to the point of sale leave without making a purchase.



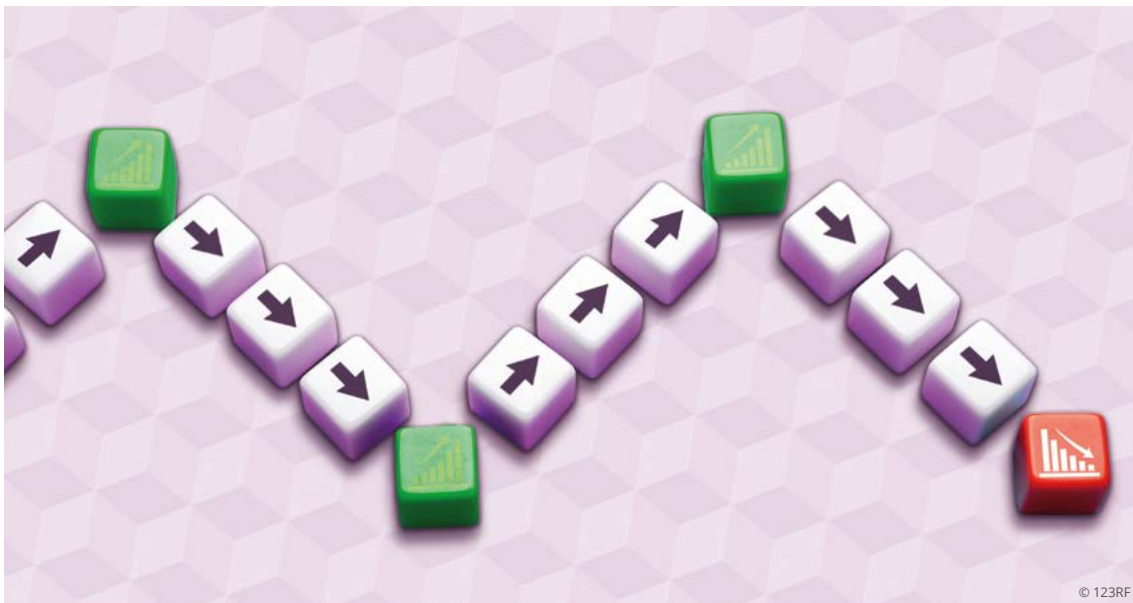
A poster shows you Madonna, Johnny Depp, or Tom Cruise wearing Ray-Ban sunglasses: this has captured your Attention, sparked your Interest, and then created your Desire.

You therefore head to the nearest point of sale to Purchase. Once there, the retailer may try to sell you another pair that they have in stock or on which they have a better margin.

They will try to convince you (or not) that it is better suited to your face or your style...

But they must not let you leave without making a purchase, because the worst thing would be for them to plant a doubt in your mind and for you, ultimately destabilized, to buy nothing at all.

What is more, there is a strong chance that this prospect will not return to this point of sale, because they have been left disappointed by the process they went through.



© 123RF

Diverting your trajectory, steering you away from your initial desires—that is the role of Circulatics.

As we will see later, there are a great many tools designed to make you change your mind and create new desires along the way.

These tools are described in Chapter 4.5: posters, illuminated digital displays, advertising on and inside shop windows, hooks and slogans, “sidewalk signs,” etc.



The latter are aptly named: they are obstacles placed on the sidewalk in front of businesses to attract or divert your attention.

In the photograph opposite, showing a street in Manhattan, we can see the “sidewalk sign.” But once night falls, an additional stimulus captures considerably more attention: an animated gobo-style light projection on the sidewalk. The two combined stimuli make the business impossible to miss. The animated projection sweeps across the sidewalk to further heighten attention.

This is quite clever, because not only is it highly effective after dark, but since it is not a physical obstacle, it does not require authorization from the City of New York, as it does

not obstruct pedestrian traffic, despite its considerable size.

Seen from the opposite direction, the “sidewalk sign” is positioned in front of the entrance to the business and gives passers-by details of the products available.

This product hook, as a secondary effect, is strategically designed to raise the passer-by's interest to another level... Here, for cannabis!



If you were on your way to lunch and had your usual pizzeria in mind, and you came across this “sidewalk sign,” it might make you change your plans, your desire:

- Why not have a lighter lunch?
- Would a salad, tapas, or a sandwich be more appropriate today?
- And there’s free Wi-Fi here, so I’ll be able to carry on working or check my social media.

The restaurant owner reported on social media that his customer base increased by 15% as soon as he placed this “sidewalk sign” in front of his restaurant.

A single image conveys several different concepts in a matter of seconds: “good,” “home cooking,” and the casserole dish suggests culinary tradition—not frozen food or microwave cooking. This subject will be revisited on page 93.



Chapter 2

Origins

The suffix “-atics” may seem somewhat inappropriate here, as it is more commonly applied to studies related to the latest technologies.

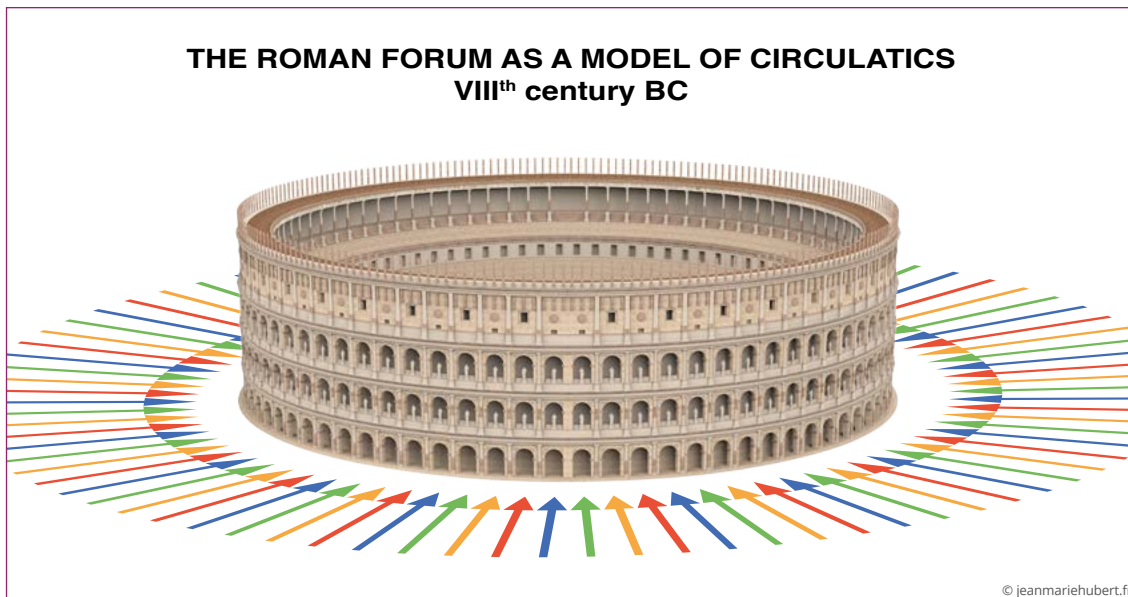
Yet does one of the finest demonstrations of Circulatics perfection not date back to Emperor Vespasian, 20 centuries ago?



Following the Great Fire of Rome, Vespasian built the Colosseum during the first century AD, the most modern of ancient monuments, with one of the most ingenious circulation systems ever designed.

Indeed, initially intended to prevent the flows of different socio-cultural categories from mixing, from the emperor down to the plebeians (and... women), the system also made it possible to evacuate 50,000 spectators in just 8 minutes!

How?



The Roman Forum, the Forum Magnum, between the Capitoline Hill and the Palatine Hill, is undoubtedly Rome's best-known ancient monument, an immense stone vessel surrounded by an oval structure with 80 access points corresponding to its 80 "fornix" entrances. Some entrances provided direct access, particularly for the emperor and his guests. From the entrance to his box, they followed a direct route, without any change in level. The further down the social hierarchy one went, the more one had to ascend along routes predetermined by the admission ticket in order to reach one's seat, following the shortest, most direct route, without crossing paths with other flows. The ancestor of the visitor circuit or expert route, a Circulatics tool embraced by trade show organizers? Did Vespasian invent Circulatics 20 centuries ago?

From this, the rule we will retain is to multiply access points and divide flows in order to distribute them more effectively.

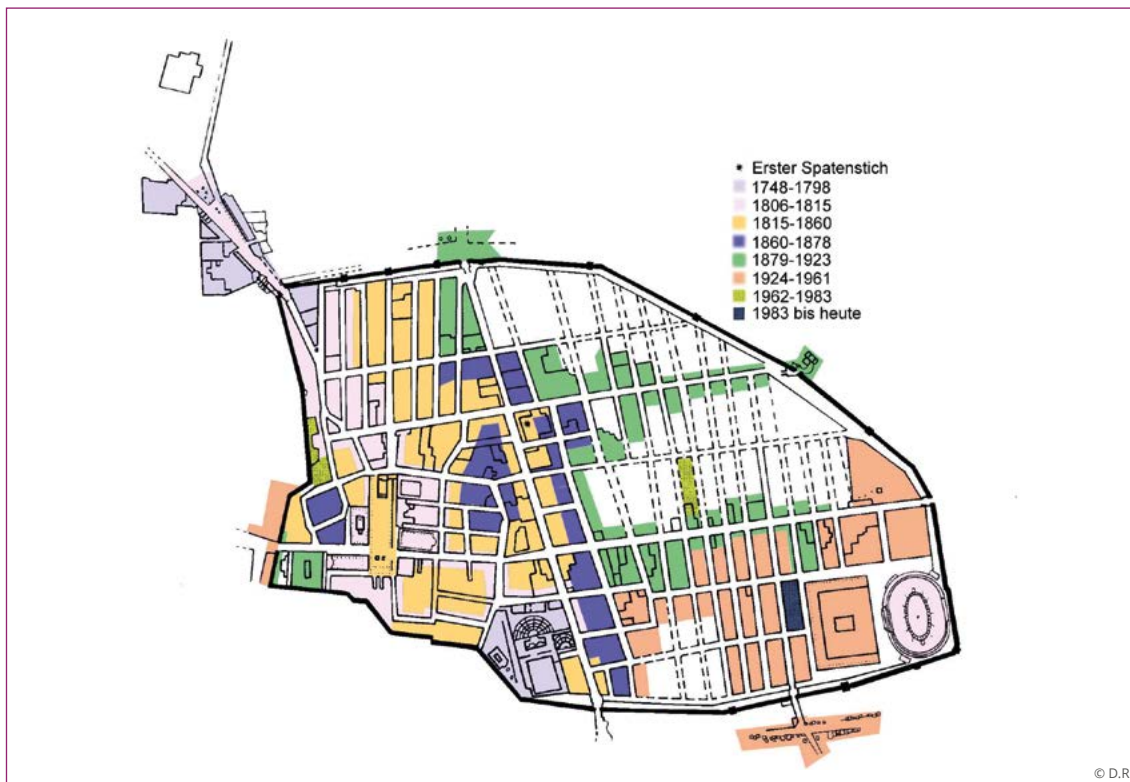


The principle of isolating flows should, of course, not be retained for our purposes. Another historical reference is Haussmannian Paris, as conceived during the Second Empire under Napoleon III, particularly with regard to the creation of broad avenues and large squares, as described in the following chapter. Circulatics in trade shows has retained the principle of wide aisles to improve circulation flows and meet safety requirements (ERP regulations).

Chapter 3

Circulatics® and Urban Planning

City plans are just as much a source of reference when it comes to Circulatics. They reflect the evolution of our civilizations, their practices and changing needs, while reminding us of the fundamentals developed throughout this book.



The plan of Pompeii is a representation of a Hippodamian grid plan, and this image shows how it evolved over time.
© Marcus Cyron / Anne-Marie Lesca

The Hippodamian Plan

Hippodamus was a famous Greek architect considered the father of urban planning, even though the grid system had already been used by the Sumerians. Born in MILETUS (Miletos), an Ionian city that he rebuilt in 479 BC and whose layout is characteristic of his approach. The plans attributed to Hippodamus resemble a grid, with broad, straight streets intersecting at right angles with other straight streets to form a geometric pattern.

As a result, the blocks created by this network are square or rectangular, which is reminiscent of the layouts of stands at trade shows.

The plans of New York, Chicago or, closer to home, Le Havre in its post-war reconstruction, follow the same principle.

The objective of these plans is to rationalize the flow of movement through cities. While they make routes easy to understand and plan, they also have disadvantages, namely that they increase the distances to be travelled, since the shortest path—the straight line between two points—is not respected here.

The Plans of GRAMMICHELE, PALMANOVA and LUCCA

The principle behind these plans is the convergence of the main roads toward a central agora. This makes it possible to reach the central agora quickly. It may be the location of the “Piazza Maggiore,” the meeting place for the city’s inhabitants, sometimes the market, forum, or arena. The rest of the spider-web network allows for cross-town movement from one district to another.

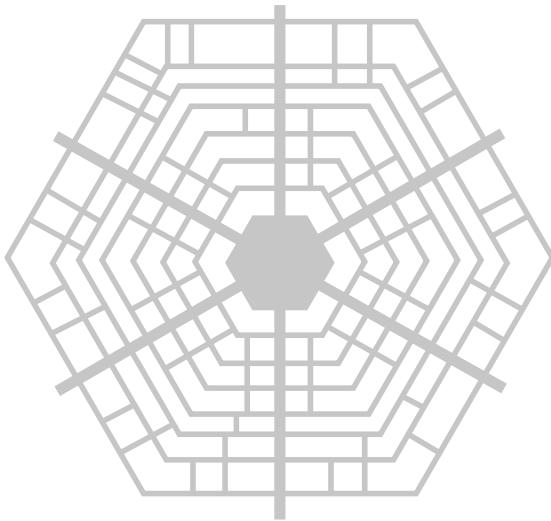
In Lucca (Lucca) in Tuscany, in addition to the cross streets, there is a circular, spiral-like route that forms the main shopping route, allowing people to stroll and make their way peacefully toward its center, the “Piazza Anfiteatro.”

This is a perfect application of the principles of Circulatics: a pedestrian route that allows the public to stroll while making their way toward the center, browsing the shop windows along the way.

It is in Italy that we find a large number of this type of urban planning layout.



PLAN OF GRAMMICHELE



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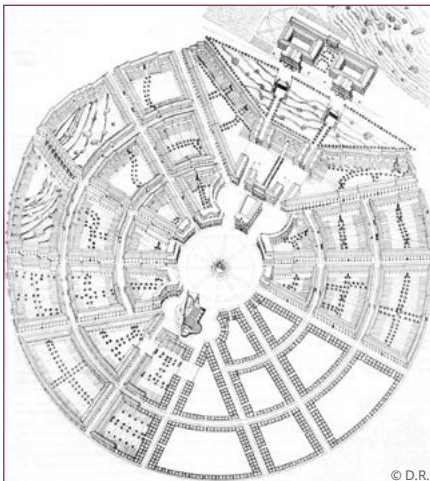
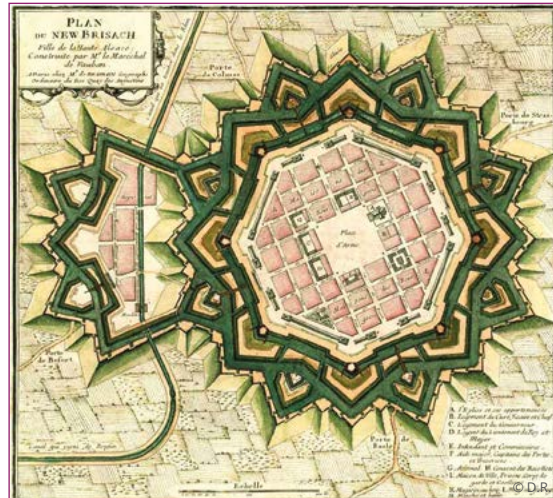
PLAN OF PALMANOVA



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Axonometric reconstruction of the new city of Ferdinandopoli, according to the description by architect Ferdinand Patturelli (Caserta and San Leucio, Naples, 1826).

It was designed by Collecini with a radial-concentric layout, based on the axis of symmetry generated by the doubling of the Belvedere.

The architect had planned a cathedral and a theater on the central square (after F. Rino, *San Leucio: ricostruzione e resti della città utopia*, in "Utopie rilette della Napoli capitale ed ex capitale," Naples, Liguori, 1986).

The sections shown in dark lines are those that were actually built and still survive today.



The Plan of Manhattan

When the Dutch arrived in 1660 and “New Amsterdam” was established, the Hippodamian, or Hippodamean, grid plan was adopted throughout Manhattan, with the exception of the southern part of the island.

The layout of central Chicago also follows this grid principle.

The broad avenues run from north to south, while the streets form an east-west grid.

This is why, in addition to the street numbers, there is always an E or W, depending on whether the section of the street lies east or west of Fifth Avenue, which forms the backbone of the Hippodamian plan.

The result is a plan that is easy to read and makes it quick to travel between distant points from north to south.

The originality of the Manhattan plan lies in Broadway’s diagonal route, which provides a shortcut between points on different avenues and therefore improves traffic flow.

There is no doubt that this grid layout has been adopted by most modern cities around the world, because it combines many of the qualities required for managing flows.

Rapid understanding of the topography by visitors, smooth traffic flow through one-way streets running northbound or southbound, and obvious ease of movement.

It is this ease of orientation and the ease of dividing the city into blocks that appealed to trade show organizers.

The vertical numbering of the avenues and horizontal numbering of the streets also made the New York plan an architectural plan model that inspired them, as we will see later in the chapter on Circulatics applied to trade shows.



The Plan of Paris

Baron Georges Eugène HAUSSMANN transformed Paris during the Second Empire through a large-scale urban renovation plan designed to address a number of needs.

Initially, the project was justified by the creation of water supply and drainage networks throughout all buildings, themselves justified by the city's notorious lack of sanitation.

Haussmann sought to facilitate the flow of everything: people, water, and goods.

Like "Monsieur Jourdain", Baron Haussmann theorized about Circulatics before the term itself existed.

Public opinion spread the idea that narrow streets encouraged the spread of disease and that broad avenues would ventilate the capital's medieval urban fabric and disperse pockets of miasma and various diseases.



The 1832 cholera epidemic provided justification for these hygienist principles.

This was, before its time, an early application of the concept of physical distancing that the COVID-19 health crisis would later teach us.

Less prosaically, broad avenues made it possible, in the event of demonstrations, to break up barricades using cannons. The 1789 Revolution had demonstrated how easily demonstrators could create revolutionary strongholds that were difficult to dismantle, given the limited access to certain neighborhoods, thereby facilitating insurrection.

By reorganizing the layout of Paris, Haussmann prevented the formation of insurrectionary strongholds by creating broad, accessible avenues through which they could be suppressed.

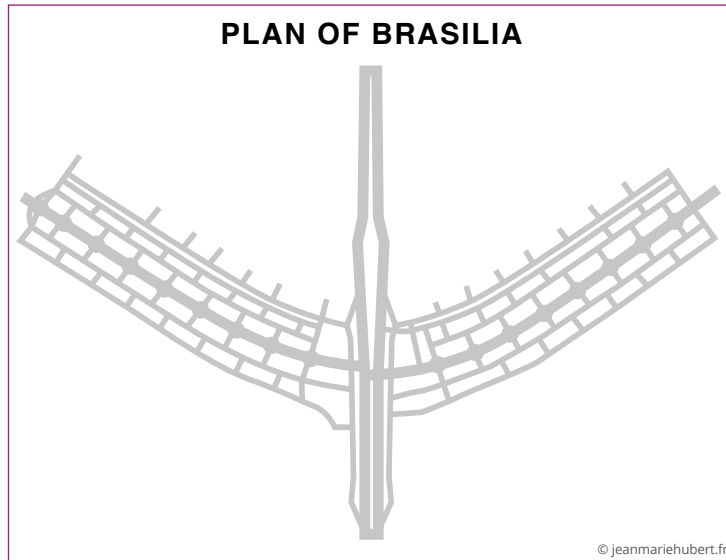
The basic principle of Haussmann's plans is the straight line, described at the time as the "cult of the axis."

In his study of flows, he did not forget the circulation of air. The major avenues provided better and healthier ventilation. This was also one of the reasons why he created a significant number of parks and gardens.

Finally, he took advantage of the creation of this new urban plan and its new routes to reorganize water supply and wastewater disposal through a modern network of pipes.

The Plan of BRASILIA, a Dream of Circulatics®

It is impossible to refer to all forms of urban architecture without mentioning BRASILIA, the symbol of modernism in urban planning.



It is a perfect Circulatics plan, designed to establish the foundations of an ideal urban life. Here, it is a curved cross—or

one might also see a bird—which allows for a rational distribution of population flows.

But the principle of the backbone, even if curved, remains the basic axiom.

It is the main east-west axis, intersected by another north-south axis.

Built in the 1960s, it represents an event in the history of urban planning, made possible through the collaboration of a renowned architect and genius designer, Oscar Niemeyer, and architect and urban planner Lucio Costa.

Through this plan, they created a new way of experiencing the city. It was revolutionary, and Le Corbusier had imagined a large number of new concepts concerning ways of living and moving through the city, with monumental circulation axes connecting residential areas and administrative buildings. The new way of life envisioned by this plan (the Plano Piloto) is characterized by neighborhood units and superblocks, with defined characteristics of use and habitation, as well as administrative areas.

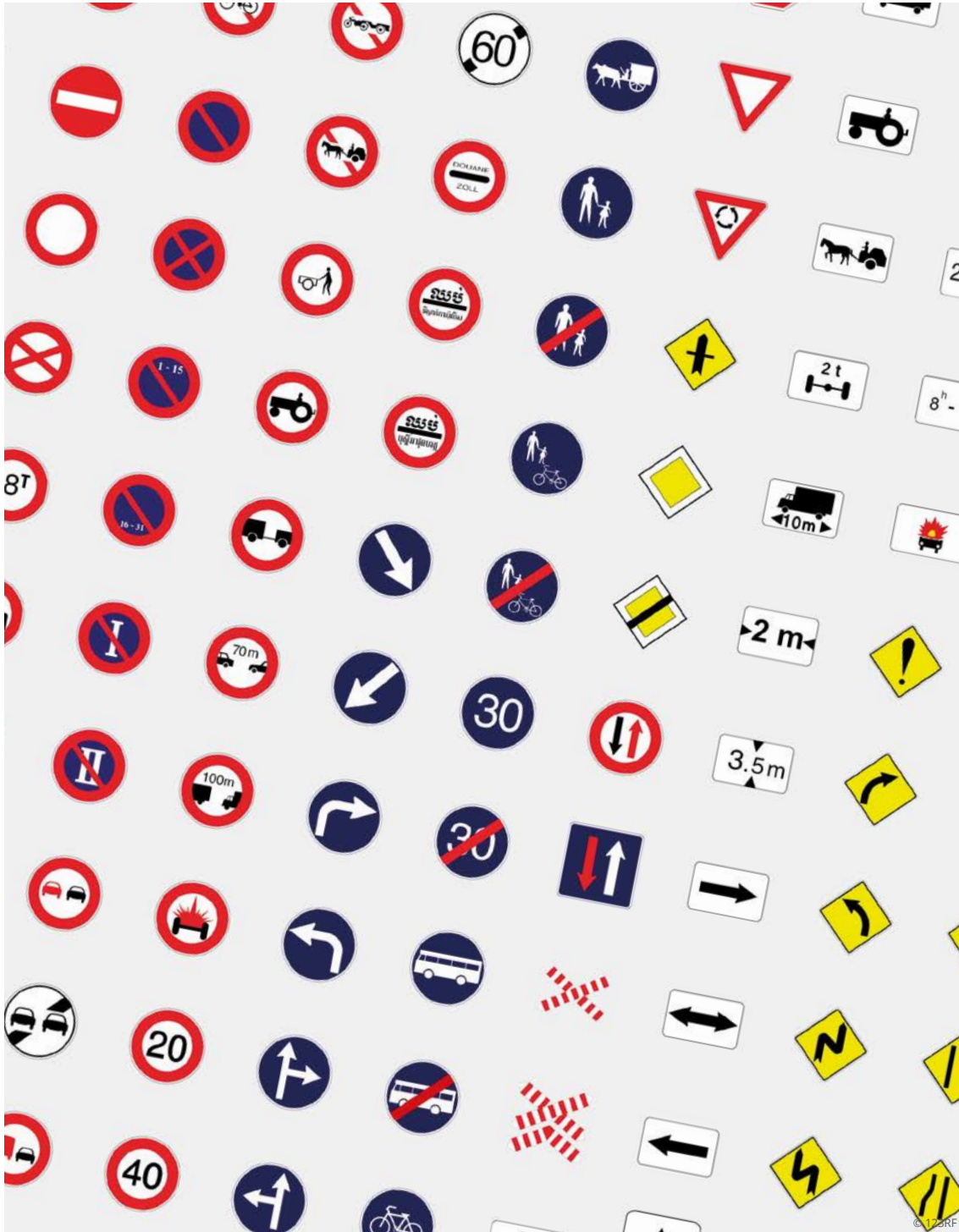
It is a masterpiece of Circulatics, with the hierarchical distribution of its circulation network and its urban planning principle based on a monumental axis and a circulation axis.

Brasília is today a national heritage site and can address the development challenges of the capital through this ingenious plan.

It was possible to create it because Oscar Niemeyer and Lucio Costa were working from a blank sheet of paper, the capital having been built on undeveloped land.

This is why the plan is unique and cannot be reproduced.

In the chapter devoted to Circulatics in trade shows, we will understand that this plan cannot be considered suitable, as it is incompatible with the geometric shapes of exhibition halls without resulting in enormous wasted space and therefore an unreasonable return per square meter.



Traffic follows visible, immutable rules imposed by the Highway Code. The benefit is road safety. Circulatics follows invisible, adaptable rules suggested by marketing. The benefit is lead generation.

Chapter 4

From Fluid Mechanics to Behavioral Sociology

4.1 From fluid mechanics...



Curiosity led me, at a young age, to attend lectures at the Conservatoire National des Arts et Métiers to further my training in industrial thermics, my first “bread-and-butter” profession. But I was more drawn to the courses, workshops, and conferences on electroacoustics (my next profession) and fluid mechanics.

All the laboratories and experiments on the propagation of sound and fluids would ultimately reinterpret my passions into a profession.

I have always been fascinated by water and tried to play with the incredible force it could generate. This undoubtedly gave rise to a desire to analyze and understand flows: the flow of sound through air, the flow of water, and eventually the flow of people, while continuing my childhood games of discovering how to control and direct them.

Observe the path taken by water when you occasionally forget to turn off the sprinkler: water finds its way where passage is easiest and widest.

A river follows its course and flows around obstacles; here, for example, a rock causes the flow to divide on either side, thereby increasing the speed of the flow at that point.

The same observation can be made when studying river dynamics. A scientist specializing in the



dynamics of waterways classified drainage networks and gave his name to the system: "Strahler Number".

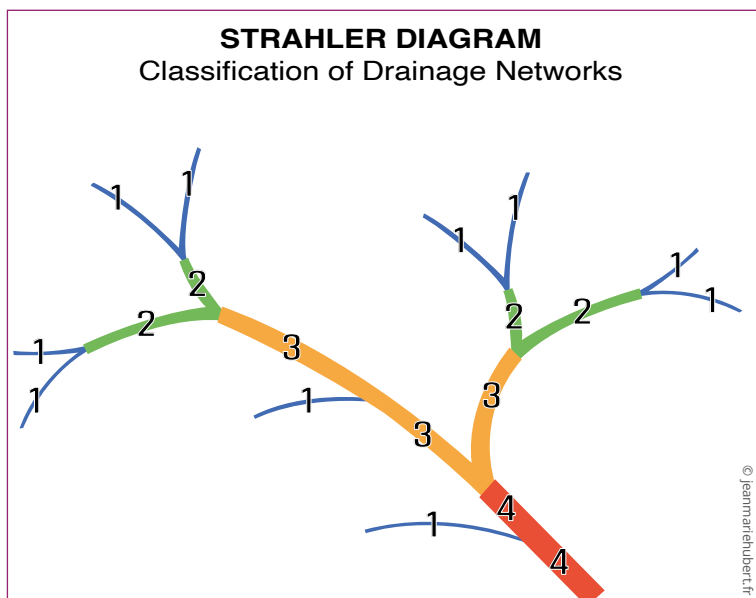
This number establishes a classification of rivers from 1 to 4.

The various tributaries at the sources of rivers therefore have a coefficient of 1.

As rivers feed into larger waterways, the classification eventually reaches 4, where the river is widest and flows into the sea.

In Circulatics applied to trade shows, we will apply this rule in reverse, moving upstream toward the source: in fact, we start with a maximum flow at the entrance, which then becomes distributed throughout the exhibition.

The Strahler number is therefore established according to a hierarchy from 4 to 1.



Fluid dynamics therefore teaches us that, like rivers in their beds, water takes the easiest route, flowing around natural obstacles.

As long as the quantity of water remains contained within its channel, the flow occurs naturally; in the event of flooding, however, the overflowing water is no longer guided or contained and will follow the terrain, flowing wherever the path is easiest while taking care to go around obstacles such as rocks, trees, or changes in terrain.

These obstacles can also be created by humans: dams, locks, reservoirs, and natural lakes. Humankind intervenes in the natural phenomenon of fluid mechanics in order to direct and contain water for a single purpose: to give it a use that it would not naturally provide.

A dam and reservoir, for example, can be used to control flows, thereby preventing downstream villages and towns from being flooded or simply to store water in winter for use on demand during the summer.

In the mountains of Alta Rocca, in southern Corsica, the artificial lake of Bavella plays this role within this magnificent landscape.



In spring, the lake is full and you could imagine yourself in the heart of the Swiss Alps; by the end of summer, not a drop of water remains and you find yourself in a lunar landscape, with the mud and alluvial deposits dried out and rocks scattered across this earthy desert. It is therefore humankind who has taken control over nature, for its own benefit.

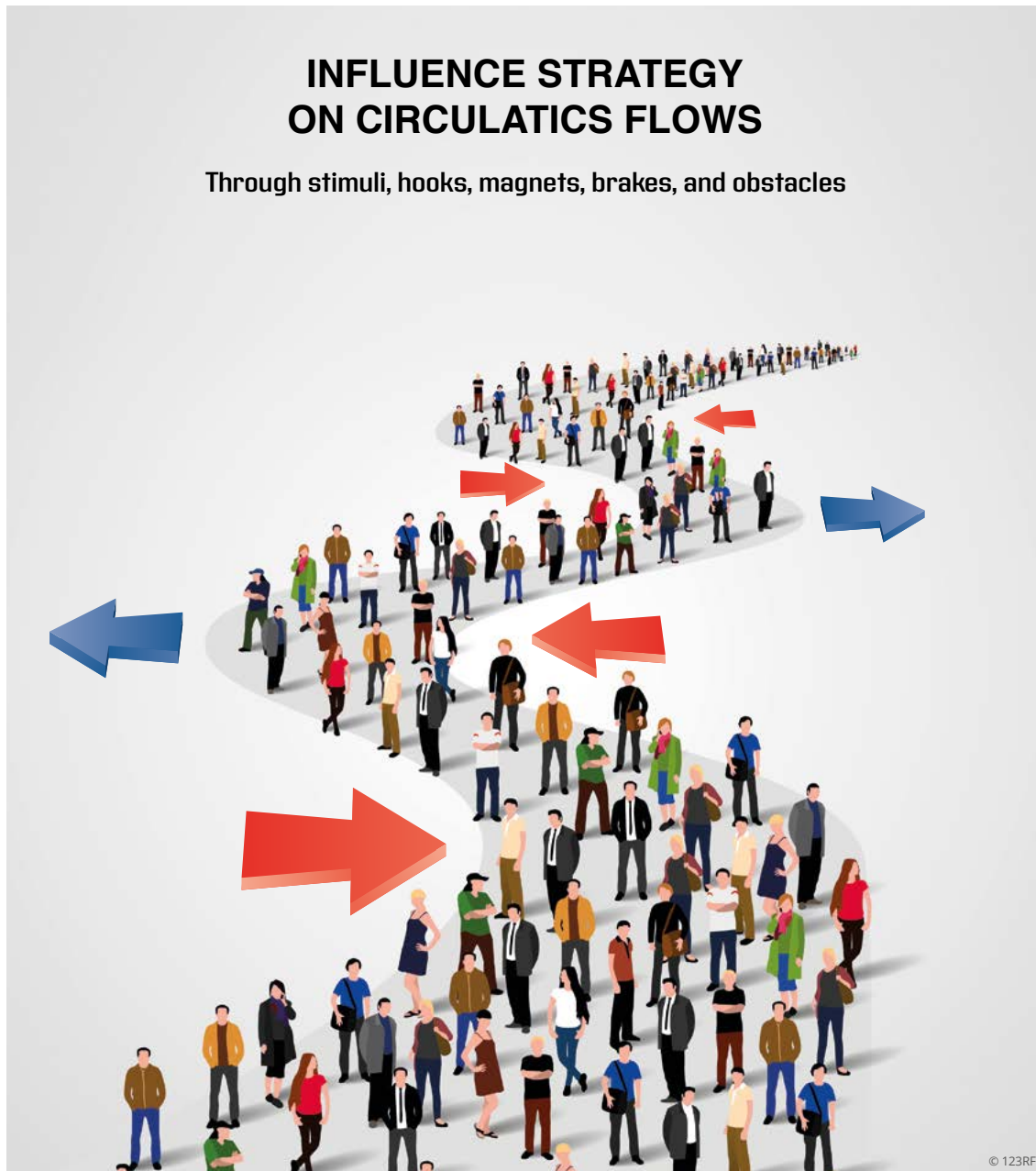
The mechanics of fluids therefore teaches us that water has no master other than the topography of the terrain, with its natural obstacles or those constructed by humans. It is these latter obstacles that will form the foundations of Circulatics, an intelligent influence strategy.



It is, in fact, a strategy for influencing flows with a specific objective.

Circulatics, as we will see later, operates through the same type of influence, not on water but on the flow of people.

It too has an objective: to generate customers by guiding them toward points of sale and, within points of sale, to trigger purchases.



4.2 To Behavioral Sociology



Water does not think and is therefore not conditioned by any influence other than physical.

Human beings, on the contrary, whether they like it or not, are conditioned by a certain number of stimuli in their environment and, unlike water, possess faculties of sensitivity that can be stimulated.

Psychology is called upon, on the one hand, to study the mind of an individual in order to understand their behavior and reactions, and sociology, on the other hand, which, beyond the individual, studies society as a whole and its social behavior.

Social behavior is thus shaped by a certain number of external factors:

this is where it all begins, and where, jointly, your subconscious and the masters of marketing take over.

Let us begin by studying your subconscious.

You may not know it, but after reading these lines, you will certainly test it yourself, by moving around and, if no stimulus catches your attention, you will tend to direct your gaze predominantly to your **right**.

I tested this for a long time and recorded it statistically at trade shows, but it is a constant that can be verified in everyday life.

Let us take an example: you are driving a car or riding a bicycle along a one-way street.

I conducted my test by letting my test subject take the wheel on the long Rue de Vaugirard in Paris, and then in the opposite direction on Rue Lecourbe.

I did not condition my test subjects before the test, I simply asked them to drive while remaining attentive to their surroundings, but without any other prerequisites.

Once the stretch of Rue Lecourbe had been covered, I asked a few simple questions, including, for example:

"Did you see any telecommunications brand stores during the journey?"

- 90% of the results indicated that yes, they had seen a BOUYGUES store and an ORANGE store.
- Only 10% indicated that they had noticed an SFR store.

The BOUYGUES and ORANGE stores were on the right-hand sidewalk, while the SFR store was on the left-hand sidewalk.

I repeated the test with other types of businesses, for example, how many supermarkets did you see along your route or did you see an optician?

The 90/10 ratio can be modified to 70/30 for pharmacies that have bright green illuminated signs and crosses, therefore strong stimuli that we will discuss later. The same tests can be conducted in trade show aisles, an effect that diminishes when the aisles are narrow.

We can also observe the flows entering and leaving a subway entrance: the bulk of the incoming flow naturally moves to the right, while the outgoing flow shifts to the other side (to the left in relation to the incoming flow, but therefore to the right when exiting).



There are more or less scientific explanations for this, the most serious of which were studied by the famous neurologist Paul BROCA.

The brain is divided into two hemispheres and we know that the right would be emotional and intuitive, while the left would be logical and rational. But also that movements, including those of the eyes, of the right side of the body are controlled by the left hemisphere and vice versa. Furthermore, the left hemisphere would allow us to perceive more abstract concepts.

Going further, we all have a dominant eye, just as we are right-handed or left-handed, without this being related. Right-handed people can have a dominant left eye.

Research on NLP (Neuro-Linguistic Programming) indicates that lateral eye movements are automatically triggered by our thoughts.

But beyond any scientific consideration aimed at explaining everything about our cognitive functions, I quickly decided to return to statistical aspects.

I consulted a number of merchandising specialists, particularly in supermarkets, and here, by contrast, the tests are absolutely unanimous: shelves are organized so that the products the retailer really wants to sell are placed on the right-hand side, those that are most profitable in terms of sales revenue, the result being significantly higher than in the equivalent test on the left.

A good merchandiser knows how to measure product positioning very precisely because they rely on experience and statistics, which are unequivocal: the customer walking around the store pays more attention to the right and consumes more from the shelves located on the right. This has also become a constant at trade shows, as we will see in Chapter 7. Savvy exhibitors always choose stands to the right of the main circulation axis. (See my book: “Exposez avec succès”, Volume II of the trilogy on trade shows – Amazon).



The driver functions like the pedestrian, but the time available to capture their gaze is considerably reduced. Indeed, they will be primarily focused on the road and therefore on driving, and as a result, visual hooks must be intelligible in less than one second. They will instead respond to ambient stimuli that attract the driver's attention, such as a row of stores with an inviting appearance.

4.3 Influence Strategies and Stimuli



If you leave your home, it is because you have an objective.
You are going to your office, to an appointment or simply shopping.
You have therefore planned a route, by car, by bicycle or on foot.
You think of this journey from point A to point B as being the most direct, and you are not particularly inclined to be distracted by anything along the way.
It is actually not much different if you have left home to go for a walk.
You do not have the same point A > point B program, but you are undoubtedly more easily influenced by an unexpected external event.
The influence strategy implemented along your route through appropriate marketing will modify your journey.

The role of Circulics is to bring about a change of objective from an individual's initial plan, through relevant stimuli. It is a strategy for influencing flows.



This is the role of Circulatics.

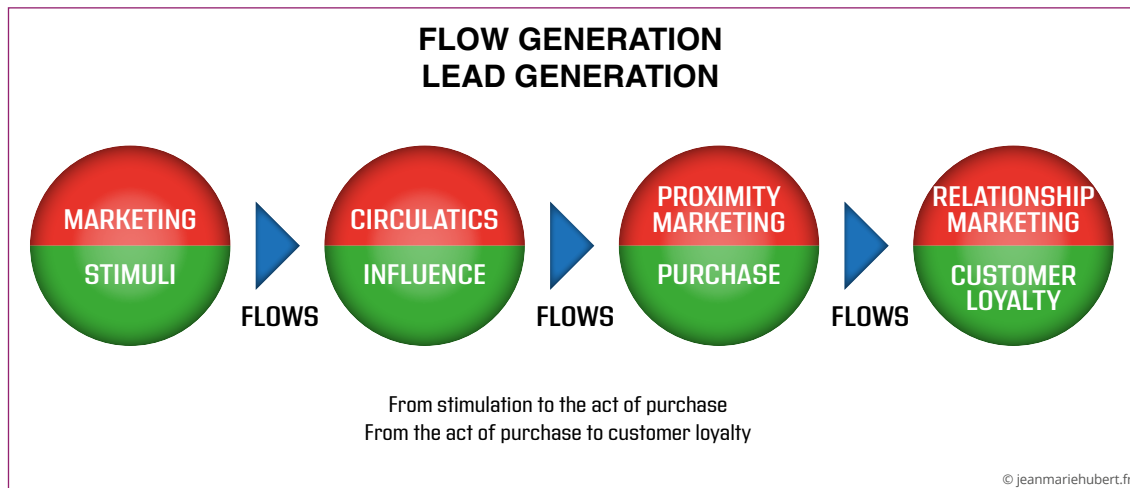
It impacts you through stimuli, solicitations, sometimes very numerous, which act more or less consciously on you.

The more numerous the stimuli, the more it will be the most powerful and/or most repetitive ones that will win your adherence.

Flow generation must lead to lead generation.

The 4 major stages are as follows:

- Marketing sends you stimuli.
- Circulatics influences you, generating desires.
- Proximity marketing leads you to purchase.
- Relationship marketing builds customer loyalty.



The stimuli, hooks or “headlines”¹ appeal to your senses:

- **Sight**, through lighting effects, posters, shop fronts, objects, signs or devices in public spaces, for example. Then attractive displays in the street or in shops.
- **Hearing**, through advertising announcements or calls from merchants at markets.
- **Smell**, emanating from the baker’s shop or the roasted chestnut seller.
- **Taste**, through the Pavlovian reflex triggered by the display of food in food shops.

Behind these sensory hooks, another element must be introduced: the promise.

A promise of quality or any other benefit offered by a product, or a benefit in terms of conviviality, atmosphere, or the prospect of having a good time.

The terminology used in this book regarding the levers of influence is **stimuli**, (of any kind), **hooks** or **headlines** (textual messages) intended to generate immediate attention, replacing the term slogan, which has fallen into disuse. Americans use the term “hook”, a striking argument. “Just do it”.

1. “Headlines” have now superseded the former term “slogan,” which has become outdated.

For a bakery, attracting customers through the promise of traditionally baked bread or hand-made pastries: the shop front must convey this sense of tradition.

To add smell to sight, some bakers have installed an air outlet on the façade of their shop to diffuse the steam released by the oven.

An influence on flows complemented by an olfactory stimulus.

For a bar or restaurant, the impression to be created on passers-by will be the promise of a positive, warm, welcoming experience, with subdued lighting, red velvet benches, drapes, white tablecloths, candles, and staff with a distinctive dress code.

For a fishmonger's, the tiling and wall tiles, neon lights and cool lighting will highlight the product, the fresh fish.

Another promise, other techniques!

All of this is carried out in an organized and perfectly "marketed" manner.



4.4 The Different Influence Marketing Stimuli and Drivers on Flows



Stimulus A: Phototaxis



Phototaxis is the science of attraction through light.

We behave like mosquitoes on a summer evening; we have all experienced it.

So when walking along a street, even in broad daylight, but obviously even more so once night has fallen, your eye will be drawn toward the strongest and most pleasant light sources.

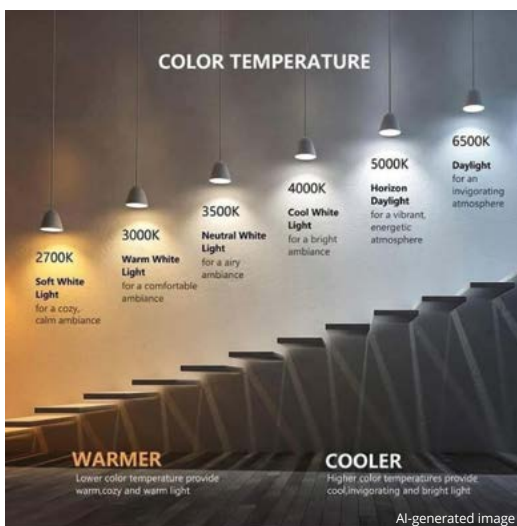
Light, apart from its intensity, is expressed in units of luminous flux, called lux or lumens. For example, in a bedroom, 500 lumens is a standard level of lighting. Outdoors, values between 5,000 and 10,000 lumens are effective. We no longer speak of power, expressed in watts as in the past, because we can now achieve significant light output with more reasonable power levels and energy consumption, particularly with LEDs.

Cool lighting (dentist's offices or hospitals) is not very welcoming, even unpleasant, but allows for the precise examination of an object to be highlighted.

Warm lighting will be more welcoming and warmer.

2700 to 3000 °K, warm white, are suitable for shops and hospitality venues.

4000 °K, cool white, are suitable for schools and offices.



In a shop or shop window, warm lighting will be recommended, whereas if the aim is to focus on a product and highlight it, focused, cool lighting will enhance it.

A pedestrian, cyclist or driver will be more attracted by a light source that is both more powerful and warmer than those of neighboring shops.

Depending on whether the person is a pedestrian or not, it is the speed of movement that matters, and therefore, the faster the speed of movement, the longer the impression must persist on the retina and then in the brain.

Let us take the example here of rue de Rennes in Paris. There are a number of shops, but one dominates: the Dinh Vanh boutique.

Not only is the shop window very bright and warm, but a wide frame of light around the window considerably increases its visual impact.

It is quite certain that the passer-by, at the precise moment they pass by, will probably have no need, desire or occasion to enter this shop or buy a piece of jewelry.



What is nevertheless certain is that they will have registered it in their memory and that each time they pass by, it will be imprinted first in their visual memory, and then in their memory as a whole.

This effect is, of course, even more effective during the Christmas season, when the time has come to make this type of purchase.

If the brightness of a shop window or store dominates, day or night, the passer-by's gaze will be captured, as anything that shines is, by definition, attractive.

As we will see later, the same phototaxis strategy is used for communication tools.

A backlit poster will have a far greater impact and create a lasting retinal and then cerebral impression.

This is why backlighting techniques are used, for example, in street furniture, advertising panels, poles, bus shelters, for example.



Stimulus B: Color



The first example that comes to mind is the visual identity used by pharmacies. This fluorescent green can be spotted day and night and from a distance by pedestrians and motorists, and is exclusively reserved for their use so that they can be easily identified in an emergency.

This demonstrates the importance of color, here reinforced by the fluorescent effect of the neon light.

The choice of bright colors considerably increases the retinal/cerebral impression and therefore the memorization of the poster and the brand.

On this VICHY poster, it is the face and the red background that guarantee an impression in less than one second.



Stimulus C: The Image, the Subject

An image is defined by its strength, its impact.

As with phototaxis, the brightness and power of an image contribute to its impact.

Hyper-realistic photographs, vivid colors and close-ups catch the eye.

Here, the shop window of a makeup store does not need long textual explanations.

In one second, these large red lips announce the nature of the business without any text.

More importantly, the perfection of the lips and makeup will create a mimetic effect, and therefore desire: Every woman focuses on the perfection of her makeup.

The light must be brought closer to the subject being highlighted.



This is where visual and conceptual power must match the quality of the lighting. The light has highlighted it; the visual must now seduce! Let us take the photograph of this Parisian café as an example. The dominant lighting has made it noticeable. The promise of a welcoming atmosphere must follow to reinforce desire. This is the case here because, on closer inspection, all the characteristics of a warm invitation to enter are there: inside, a cozy décor is an invitation to spend a pleasant moment.

An image, if it is used as the main trigger for your Attention, must be powerful enough to mark your retina and then your cortex.

Therefore, a close-up image of an object of desire (watch, jewelry, fashion accessory, automobile) capable of focusing your gaze.

There must be a triple effect: an object of desire, a perfect shot, and striking colors and contrasts.

To evoke another sense to be stimulated, an image of a dish full of gustatory promises will trigger a Pavlovian reflex of desire through appetite.

The shop window of brand stores and points of sale is the most visible element for





catching the passer-by's attention, and the more powerful this visual is, the more it will stand out from neighboring shop windows.

The power of attraction and the strength of the image lie in the light, the phototaxis mentioned above, but also in the visual power of the products, the color and everything that "jumps out at the eye" and captures the shopper's attention.

If we analyze the shop window of JOTT, a French manufacturer of body warmers, the product itself would have had relatively limited attractive power.

But by filling the entire shop window with a large quantity of products and

choosing a visually aggressive color, the resulting visual effect becomes captivating to the eye. The mass effect once again plays its role of attraction here: if there is such a quantity of products, it is because the product is in demand, that it is affordably priced, that many users from all social categories wear it, and that it therefore becomes a craze, with each person wearing it becoming an ambassador for the brand.

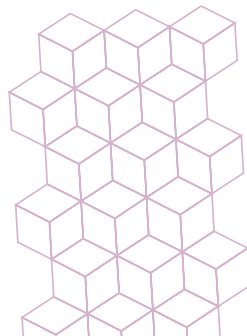
Stimulus D: Semantic and Textual Hooks: "Headlines" and "Body Copy"

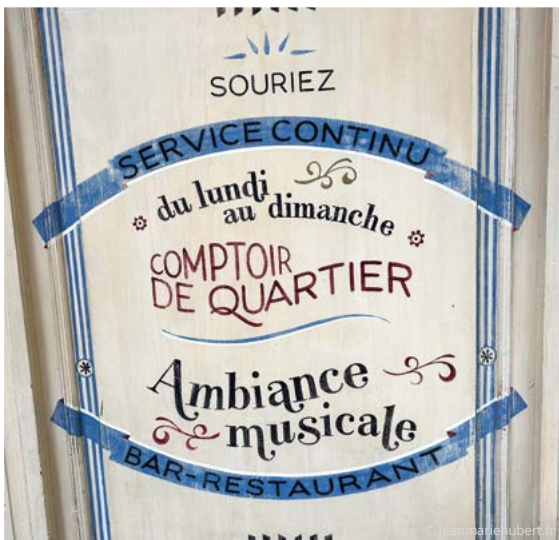
Names (when they are known), generic terms and designations and, above all, good slogans: when using the lexical field, it is essential to make good use of the power of words.

All forms of hooks that reinforce the quality of the invitation drive the point home.

Rather than a simple generic sign such as "Café", "Bar" or "Restaurant", for example, these establishments use more enticing semantic models, displaying, for example, on their shop windows:

- "SPRITZ at any time", a fashionable drink that invites you to celebrate.
- "Champagne by the glass", inviting you to enjoy a pleasant moment with friends, without paying the price of a bottle
- Other aperitif brands will have a nostalgic appeal: SUZE or FERNET BRANCA, while others evoke regions that call for conviviality, such as LILLET.
- "Local produce", "Home-style cooking", "Farm-fresh produce" will reassure customers about the cuisine on offer.
- "Room upstairs" indicates the possibility of enjoying a quieter setting.





All these linguistic elements will naturally inspire confidence and attract the shopper more toward one establishment than another, making them a typical element of an influence strategy on flows.

On the other hand, certain hooks can be a double-edged sword depending on the clientele. For example, the indication "Food served all day" may attract someone who wants to have lunch at 4 p.m. Conversely, a gourmet familiar with the restaurant business will know that for quality cuisine requiring a chef in the kitchen, the chef does not work non-stop all day, which implies that the dishes will be reheated or frozen ...

Stimulus E: The Functional Hook



The aim is to attract, to stimulate, not through the name, when it is unknown, but through the function, which is known.

On this shop located on boulevard de la Madeleine in Paris, it is the word "OPTICAL" that occupies a very large space above the shop windows.

Visible from a distance because of its size, to pedestrians and motorists given its height.

This very large sign is justified by the fact that boulevard de la Madeleine is very wide and that the sidewalks on either side are also wide.

The distance from the opposite sidewalk is therefore offset by the size of the sign.

Likewise, motorists cannot miss it, and its size will allow it to be imprinted in their memory in a fraction of a second.

If your name is not known to the public, there is no point in displaying it, because even if it is good for your ego, it will not attract any customers.

The sign “Raymond DUPONT Jewelry & Watchmaking” conveys no indication of quality. It would therefore be preferable to choose a product and/or a flattering descriptor, for example “Beautiful Watches”, which is more enticing and more in tune with the times. Beautiful watches are fashionable.

The same applies to all types of shops.

A simple sign such as “Butcher – Delicatessen” will be less appealing than “Aubrac Meats” or “Free-range Chickens from the Gers”.

If, on the other hand, the butcher is a well-known star, it will be in his interest to attract customers through his name, such as Le Bourdonnec in Paris.

Even more so, flattering descriptors such as, for bakers: “Award for the Best Baguette”, which in itself means nothing (Award given by whom?) but which encourages a purchase.



Stimulus F: The Architectural Welcome Hook

It is essential to create the ideal conditions to encourage the prospect to enter a point of sale. For essential goods stores, food shops or supermarkets, attraction will be driven more by price and then by in-store merchandising.

But making someone want to push open a door will rely more on the skills of the interior architect and decorator than on those of the merchandiser.

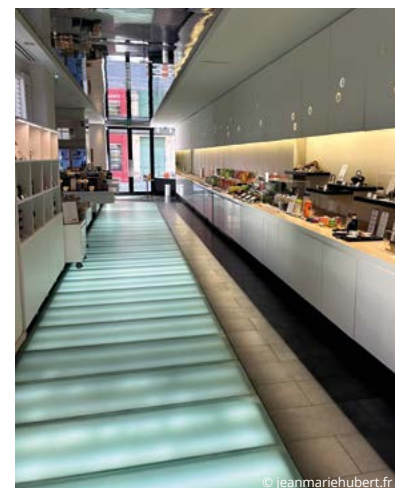
This floor made of illuminated tiles is an invitation to enter, from the street door all the way to the back of the store.

The product displays presented on either side allow visitors to independently discover the products sold in this store.

There is an invitation to enter and browse without constraints. This is obviously closely linked to the type of products being sold.

If you have to ring a bell to be let in, as is the case in jewelry stores, the objective is different: you enter as a VIP and, just like the retailer, you do not want a crowd around you.

The carpet is light-colored and thick and should create the feeling of a refined and luxurious interlude.



These two examples make it clear that on the one hand there is a formal invitation to enter to browse the store and its products, and on the other, a personal invitation to enjoy a private moment.

Stimulus G: The Hook Through the Brand and Logo

The brand, if it is well known, is in itself a generator of flows.

The beneficial effects of Circulatics can be summed up in 2 points: the brand and the location. You only have to walk along the Champs-Élysées to see this, with the queues outside boutiques such as Louis VUITTON. Even more so, some brands no longer even need to display their name because their logo is so well known.



This is the case with NIKE and its world-famous “swoosh”, or LACOSTE with its crocodile; the latter, a sign of notoriety, has, beyond its chic clientele, also invaded the suburbs through counterfeits.

The brand’s strategy of maintaining its visual identity consistently is an excellent choice. Wherever they are in the world, the “swoosh” alone is enough to identify them, and this winning strategy goes even further, because every shoe, every T-shirt displays the logo, carrying the brand’s reputation with the consumer everywhere on the planet. Too strong!

The same applies to APPLE, Steve Jobs’ brand, which, through product variations such as Ma-



cintosh, Mac Book, Mac Air (a strategic communication error?), eventually ended up bringing everything together not only under the APPLE brand and its variations (APPLE WATCH, APPLE TV, APPLE MUSIC, APPLE BOOKS, APPLE STORE ...

Like NIKE, for APPLE, the single “apple logo” is enough to identify the brand throughout the world.

The APPLE STORES located in the world’s major capitals have, de facto, adopted one of the most discreet and environmentally respectful urban planning strategies.

In particular, through their integration into sometimes prestigious buildings, the use of glass and transparency demonstrates this respect for their surroundings. The APPLE STORE in Bologna, Italy, is an example. As is the one in Paris, in the heart of Saint-Germain-des-Prés, in the Marché Saint-Germain-des-Prés.

A perfect balance between relative discretion and respect for this listed building, while maintaining strong visual attraction.

A virtuous strategy, in contrast to that of McDo, whose sometimes brutal integration ultimately creates rejection among local residents who rightly consider that it disfigures their town centers. These establishments have in fact been rejected in certain Italian cities in particular.

In some cases, we can see that as a brand gains in notoriety, it can afford to simplify its message while maintaining immediate recognition.



Like NIKE, this image shows how NUTELLA has successively been able to simplify its message, because over time, consumers have retained the distinctive signs in terms of color and typography. By simplifying the message, it becomes more impactful, more understated and more quickly memorable. An approach that advertisers have called “debranding”, after selling us their winning branding techniques!

We know that the memorization time depends on the consumer’s speed of movement. On foot, they have more time to be impacted by a message; in a car, much less, since they are moving faster. Hence the need to reduce the message so that it can be perceived and registered more quickly.

Using the brand as a hook to attract the customer is therefore also available to all retailers.

A motorcycle store displaying brand names will be more frequently visited than one relying solely on its own sign. HARLEY DAVIDSON, HONDA, SUZUKI will be more appealing than “Motos Bastille”.



Behind the brand and logos, slogans or “headlines”

If some brands are recognizable simply by their logo, such as NIKE or APPLE, it is often the slogan that reinforces the brand's immediate recognition and makes it a Circulatics vehicle through attraction.

It was the New York agencies of the 1950s that began this movement at STERLING COOPER on Madison Avenue. The MAD MEN series immortalized them, with Don Draper at the forefront. But the French very quickly got in step, with HAVAS, PUBLICIS, OMNICOM, OGILVY leading the way. I was fortunate enough to enter this extraordinary era and to keep friends and unforgettable memories of holidays in Corsica.

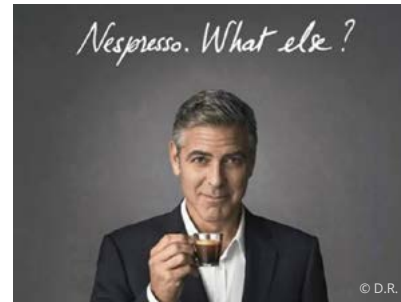
Jacques SÉGUÉLA and Bernard ROUX (RSCG), Jean FELDMANN (FCA), Jean-Claude BOULET (TBWA), Philippe MICHEL (CLM BBDO), a circle of cheerful Robinsons in southern Corsica where the cauldron of ideas was bubbling away in a playful atmosphere.

No one will have forgotten “La force tranquille”, devised by Jacques SÉGUÉLA for François MITTERRAND's campaign, or “Merci qui ?” Mamie Nova, of course! by my friend Philippe MICHEL, sadly deceased, who made it famous, as well as the agencies in which he worked, through slogans with a powerful memorability.

Benoît Clavé, Deputy Managing Director in charge of New Business strategies, said on this subject: "The strength of a popular slogan lies in its ability to condense the essence of a brand into a simple, memorable phrase that can be immediately attributed to it. Whether it relies on a play on words, musicality or a well-felt truth, it makes its mark because it takes root. And if it stands the test of time, it is thanks to repetition and consistency, which transform a phrase into a cultural reflex."

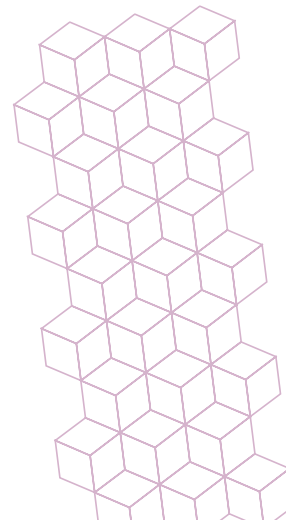
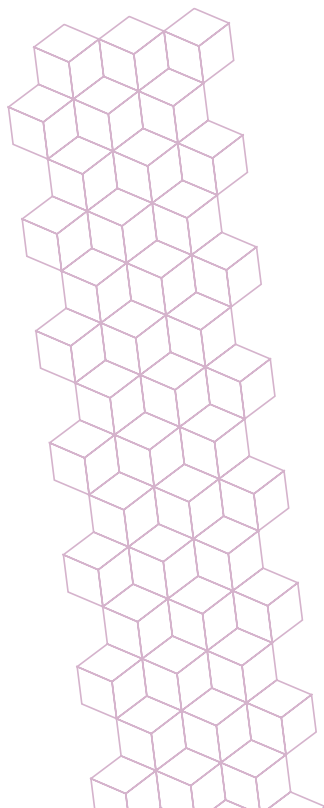
Among the most memorable slogans/headlines, let us mention:

- NIKE - "Just do it!"
- Apple - "Think Different."
- McDonald's - "I'm Lovin' It."
- Coca-Cola - "Taste the Feeling."
- Disney - "Where Dreams Come True."
- Adidas - "Impossible is Nothing."
- BMW - "The pleasure of driving."



And also the French ones:

- Carglass - "Carglass repairs, Carglass replaces"
- L'Oréal - "Because you're worth it"
- Decathlon - "All about fitness"
- Nespresso - "What else?"
- MMA - "Zéro tracas, zéro blabla, MMA" (agence New Business)
- TROPICO - "Quand c'est trop, c'est Tropic" (agence New Business)
- LAPEYRE - "Lapeyre, y'en a pas deux !" (agence New Business)
- RICORÉ - "L'ami du petit-déjeuner"
- LIDL - "Le vrai prix des bonnes choses"
- INTERMARCHÉ - "Tous unis contre la vie chère"





An excellent case study is worth more than the most brilliant demonstration: a major Parisian watchmaker has built a loyal clientele over many years through its professionalism, quality of service and, above all, the prestigious brands whose prestige, in turn, reflected on its points of sale.

In addition to the strategy of opening stores in different districts of Paris to secure local customer flows, an idea had to be found to strengthen flows in the areas with the highest catchment potential.

Yes, but opening several boutiques in the same neighborhood generates very little additional flow, other than strengthening both its brand image and reputation.

On the contrary, several stores of the same brand in the same catchment area only serve to divide customer flows while increasing the costs associated with creating and operating each point of sale.

Therefore, lowering its consolidated results ... a mistake!

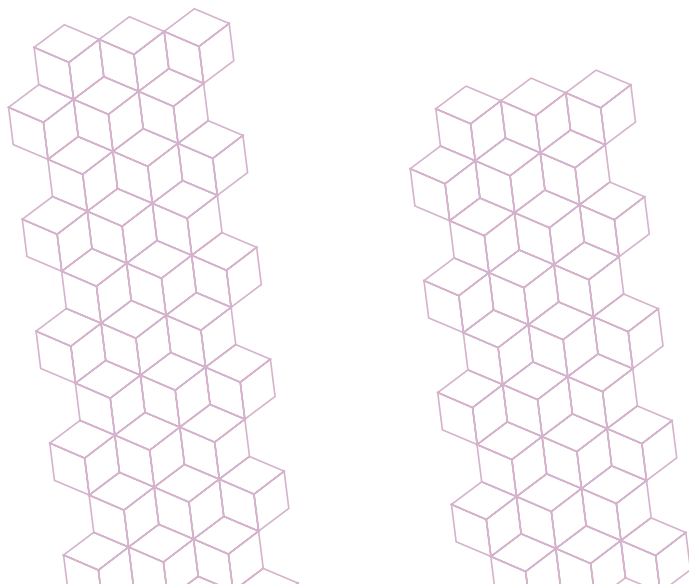
The idea, therefore, to generate new flows and thus new customers, was to attract them not by its own name, however well known, but through brands.

So, on the same street or in the same neighborhood, a ROLEX boutique, a TUDOR boutique, an OMEGA boutique. This means adding together the flows generated by the brands and their reputations.

Of course, as can be seen in the photographs opposite, each time with a strong visual hook focused on the brand and its positioning.

A textbook case is that of the LADURÉE brand, world-famous for its delicious and inimitable macarons, symbolizing French culinary art around the world, with around one hundred points of sale. I was fortunate enough to work alongside David HOLDER, whose mastery of all the resources of marketing enabled the reputation and brand image of this traditional company, acquired at the time by his father and himself, to explode.

In addition to the brand, which sometimes struggles to make a lasting impression on foreign consumers because of its very French-sounding name, another element was needed to strengthen its memorability.



This is where the background color was added to the brand and its remarkable typography. All LADURÉE boutiques around the world, including those in numerous airports, therefore adopt the style of the Parisian boutiques with an “aqua green” color, a soft green like the macarons, reinforcing brand recognition, whether in Paris, Tokyo or New York.



Another element of the brand hook is characterized by the effects of its reputation (a quantitative notion linked to the largest number) or its brand image (a qualitative notion)

- You notice that a place attracts a large number of visitors, you will be tempted to experience it.
- You notice that a place brings together a large number of prestigious brands and, de facto, a high-quality clientele, you will be tempted to identify with it (self-image), then to join it (experience).

But every brand will attempt to influence its image and the way it is perceived by the clientele it wants to attract.

- A brand such as LIDL will be attractive because of its prices and will attract a clientele more concerned with this aspect.
- A brand such as INTERMARCHÉ will use local producers' products as its hook
- A brand such as CARREFOUR CITY will attract customers through its neighborhood proximity and extended opening hours, from 7 a.m. to 11 p.m. sometimes, even on Sundays.

It can also be observed that the major Parisian department stores orient their strategy toward the clientele they target.

Thus, by welcoming corners of the most prestigious brands, Louis Vuitton, Chanel, YSL, Dior, Rolex, Le Bon Marché has positioned itself as a luxury department store for French and international customers.

There is no secret: this store belongs to the LVMH group ...

These corners allow a broader clientele to discover the ranges offered by these brands, whereas

they would probably never have thought of entering their boutiques. But this atmosphere of luxury that permeates the entire store also draws in a less exclusive clientele. There is a form of “phototaxis of luxury” here.



It is on the basis of this observation that its competitors on the Right Bank, Le Printemps and Galeries Lafayette, are attempting to win back this clientele with a new strategy focused on luxury products. But make no mistake, it is quantity that these stores rely on to generate their appeal, with flows of customers from the provinces, the suburbs and less affluent tourists.

This mechanism also works in the opposite direction.

The POLÈNE brand is an illustration of this.

Unknown a few years ago, this fashion brand, with no physical point of sale, selling online and visible on social networks, decided to target the luxury segment. To ensure its success, it brought LVMH into its capital and almost immediately became a sensation!

Seeing the queues growing longer at their corner in Le Bon Marché as well as at their Champs-Élysées boutique, we can understand that it succeeded in capturing the flow of a luxury clientele with affordable prices, securing certain success with CATTERTON (LVMH) entering its capital.

MONOPRIX embraces another concept: proximity through its large number of stores and attractiveness through its prices. Thus, the creation of clothing lines, which was not part of their original strategy but was entirely in line with current fashion trends, has been a success. Rather than simply attracting a fashion-conscious clientele looking for low prices into its food-oriented stores, it ensures long-term viability through modern cuts, a limited selection and loyalty programs.



Stimulus H: The Hook Through Size

The larger a hook is, the more visible it is because of its monumental nature.

Everywhere in the world, entire buildings can be seen covered by a gigantic advertising canvas.

In Paris and New York, these two monumental examples cover entire buildings, each on its own scale.

In Paris, part of the advertising company's revenue goes toward the subsequent restoration of the building, and the advertising space is therefore granted for a short period.

Abroad, these are more often locations dedicated solely to advertising displays.

Advertising tarps are proportioned to the size of the buildings, and here in Times Square, in the heart of Manhattan, we can see the gigantism characteristic of America.



Stimulus I: The Hook Through the Concept

There are trends that create traffic, flow and lead generation.

Organic products are one of them.

Vegetables, when they are organic, are more attractive, whether at markets or in stores.

Even more so, some businesses display this qualification as a signature.

This is the case, for example, of the “Bio C’ Bon” chain of stores.

It is a name with a double effect: Bio and Good, and this name is a remarkable marketing find because its quality is contained within the name itself.

This is also what made the brand’s launch instantaneous, because there was no need for either a baseline or an explanation: Bio C’Bon, everything is said. From an unknown brand, it became an invitation, a promise, an assurance of consuming properly.

Where marketing excels, and although the name needs neither development nor variation, Bio C’Bon stores use highly federating secondary concepts:

- “We have EVERYTHING and it’s ORGANIC too” to indicate the wide choice of products offered.
- “Organic at ALL PRICES but above all NOT EXPENSIVE” to attract customers through affordable prices.
- “It’s GOOD, it comes FROM AROUND HERE” to evoke the short supply chain of the products and therefore respect for the environment.
- “Bio C’Bon to LIVE in the neighborhood”, indicating that it is a local business.



An additional Circulatics driver: to the attraction of ORGANIC, we add 4 other federating concepts.

To go even further in generating flow, the tools for capturing attention multiply through shop windows that can be read on foot, by bicycle or by car.

The faster the prospect’s speed of movement, the shorter the message must be in order to be memorable.

On the shop window below, we can clearly see the concentration of all the right ingredients:

- The name, with its double connotation of “Bio” and “Bon”, is repeated 5 times!
- It is positioned at different reading heights.
- The middle section of the shop window provides a view into the store, inviting people to enter.
- The lower section repeats the secondary messages, but all of them have a strong impact and convey additional information: Bio, Good, choice, inexpensive, short supply chain, proximity.



Stimulus J: The Hook Through Presentation Quality – Staging

There is no doubt that in many cases the setting is important in the added effect it brings to the jewelry one gives.

The same applies to the presentation of the products one wishes to sell and, above all, to the influence one wants to exert on flows in order to attract customers.

Toward the points of sale first, then inside the points of sale, with an organized journey.

Outside, as we saw above, to encourage the potential customer, then in the shop windows as they approach, and finally inside the point of sale, to trigger the act of purchase.

Staging, scenarization, is an essential element of influence on flows.

To reinforce the attraction of a product, it must be placed in a setting that enhances it and also shown within its most explicit environment, creating an immediate understanding of its usefulness and generating the desire to acquire it.

Specialized architect-designers are responsible not only for creating attractive shop windows and regularly renewing them, but also for creating atmospheres and staging displays inside stores.

Their combined skills in architecture, decoration and merchandising allow them not only to create an atmosphere conducive to decision-making, but also to determine how best to showcase what they want to sell you.

It is a very old custom among greengrocers to create pyramid-shaped displays of fruit and vegetables and polish the apples to attract the eye and stimulate desire.

Caterers present their products in shop windows in such a way as to stimulate all your senses: an appealing appearance to the eye, a pleasant smell floating through the premises, and even the sizzling sound of frying in the back kitchen triggering Pavlovian reflexes.

Who has never salivated over dishes displayed at a caterer's?

A quality display requires constant care.

Whether at the neighborhood grocer's or in major retail chains.



It must always be visually appealing and therefore must be restored to an attractive presentation after every customer has passed through, thus giving the next customer the impression of being the first.

It must also be varied, because if you came to buy oranges, the lettuces must make you want them.

A beautiful display, a beautiful presentation sells more, because you are encouraged on the spot to increase your basket, a marketing principle to which we will return later.

Just like the "concept-storization" of points of sale. Transforming a grocery aisle into a concept store, as La Grande Épicerie has been doing for years.

All around the central display of fresh fruit and vegetables, endless displays of spices, condiments and seasonings that were not on your shopping list.



This is a brilliant example of Circulatics applied to influencing flows and ... your shopping basket!

Le Bon Marché belongs to the LVMH group, whose mastery of marketing has become a benchmark.

It is one of the finest marketing and Circulatics laboratories I have been able to identify for the CSP ++ target.

It has transformed the customer experience, both in the grocery section, with a quality of products and product

presentation identical to that of the main store. The culinary products at La Grande Épicerie are presented like the luxury and fashion items in the neighboring store.

At the corresponding price, of course, but when you enter an LVMH store, you are not looking for the best price but the best quality.

However, it would be unfair not to observe that all points of sale, particularly food retailers, have adopted its approach to Circulatics.

My study led me from Le Bon Marché, more oriented toward an HPA clientele, to the LIDL store in a small town 120 km from Paris, in the heart of the Aube countryside.

It is indeed a different clientele, but with the same good rules of Circulatics.

The aisles are very wide, allowing several rows of customers with their shopping carts to move around with ease.

The displays are well stocked, and here the technique is to impress through quantity rather than for aesthetic reasons.

The reasoning "If there are such quantities, it must be in demand, therefore it must be good" then applies and takes precedence over the refinement of the presentation.

But the implementation of the flow strategy at LIDL is, of course, also found elsewhere: attracting customers through low prices.



Alongside this, I would like to mention the experience I had during my period in the hi-fi audio business in the 1970s.

My stores specialized in high-end products, and so I terrorized my sales staff with my permanent obsession with the perfect presentation of products and the removal of the slightest speck of dust (always the rule of the jewel and its case).

At that same time, FNAC, which was still in its infancy, with a photographic equipment store in an apartment on boulevard de Sébastopol, did not yet constitute established competition. However, a newcomer to the hi-fi market opened in the Madeleine district under the name "King Music".

Its attack strategy was not based on product quality, but on prices.

Purchasing stocks whose commercial obsolescence made it possible to slash prices.

From then on, its strategy for influencing flows was radically opposed to ours.

Rather than presenting products in an attractive way, its shop windows were filled with stacks of boxes reaching all the way to the ceiling, with a sign reading "Everything Must Go" or "Limited Quantities" or even "-50%".

Its press advertising was of the same kind.

And of course, sales followed quickly.

We had to take a position.

One of the store's windows was therefore sacrificed by stacking boxes in it as a test. The regular clientele was not shocked by this, but asked about the approach.

After explaining that the equipment was in



perfect condition but had been made obsolete by a new generation, some customers were convinced by the demonstration.

But what changed above all was that a large proportion of passers-by who had not dared to enter the store, thinking that the products were unaffordable, came in and made purchases. At the time, a good-quality entry-level hi-fi system costing €3,000 saw its sales explode, without preventing customers spending more than €10,000 from remaining loyal.

But abundance is also a factor of attraction.

If the example of stacked boxes gives the impression that the product is in great demand, conversely, an arrangement of well-staged products demonstrates the existence of a wide choice.

A consumer will always gravitate toward stores offering the widest choice.



In these examples of staging, a store specializing in Japanese teas offers a very broad range, which will encourage customers to multiply their purchases.

The same applies to these scenographic displays of shoes, where, in addition, presenting them at the right height makes it possible to pick them up and assess their lightness.

Stimulus K: Merchandising

Merchandising is the set of installation and in-store display techniques designed to make you consume not as you have decided, but as the retailer wishes, depending on its stocks and margins. It is a kind of induced journey resulting from a combination of architectural and marketing rules, driven by a permanent obsession with the customer experience.

This strategic journey stimulates, arouses desire, and slows the customer's progress through the point of sale around the products to be sold. This journey must be intuitive and encourage fluid movement.

Generally, essential products are placed away from the natural path, because in any case the customer will go to them, while products that need to be sold as a priority are placed in the closest areas.

In merchandising terms, these areas are designated as "hot" for highlighted products, or "cold" for essential products.

The area approaching the checkout is a zone where movement slows down, and it is an area where small complementary products should be placed, which consumers will put in their baskets without thinking.

Merchandising is the quality and intelligence of a layout that determines the performance of the point of sale.

The expenses associated with a merchandising strategy are the investments essential to ROI.

Stimulus L - Nighttime and Sundays, Generators of Consumer Flows

There is another factor generating flow: nighttime, for customers whose working hours do not allow them to shop during the day.

In the past, small neighborhood grocery stores, especially in large cities, managed to generate flow simply by extending their opening hours, sometimes until midnight. Today, it is the major retail chains that stay open until midnight in cities, such as Carrefour Market. This nighttime clientele creates an additional flow for businesses that have adapted to it.

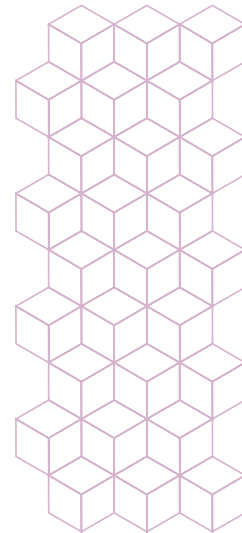
The same applies to Sundays, generally a day when stores are closed.



Here, it is not only food stores, but also all supermarkets, department stores and major retail chains. INTERMARCHÉ, IKEA, CARREFOUR, LIDL and even retailers of cultural goods such as FNAC.

It is, moreover, precisely this phenomenon that has created large shopping centers on the outskirts of cities: it is no longer a convenience purchase but a planned destination for weekends. Taking advantage of a day off, families go to shopping centers and, with a single trip by car or public transport, can group all their weekly shopping together, while also benefiting from the attractive prices offered by this type of retail.

Large retailers thus compensate in volume for the margin necessary to maintain their balance.



Stimulus M: The Customer Experience

Once the customer has entered, the first successful act of the Circulatics process has been achieved. But attracting, and then acquiring, a customer is above all a human adventure, and the latter must begin with a welcoming and caring attitude and, above all, a smile.

Indeed, throughout their journey, they must experience the dual effect of products that appeal to them and a welcoming smile, indicating the availability and interest of the sales staff.

In a sales process, the salesperson must demonstrate their availability and pleasure at seeing the customer arrive. They must never turn their back on the flow of visitors or give the impression that they are busy with other tasks, let alone be occupied with their phone ...

Everything lies in the attitude when it comes to slowing down a passing prospect, and even more so to completing a sale.

Everything is in attitude ...



Regarding attitude, the HUBSPOT group, a marketing specialist, has an interesting approach that it defines as the 4X20 rule.

This rule states that it is the first 20 seconds, the first 20 gestures, the first 20 words and the first 20 centimeters that determine the outcome of an approach.



We go to a point of sale, a shopping center or a department store to make a purchase, to browse and, even more, to experience a moment that we will have meticulously prepared with well-rehearsed storytelling, the creation of an atmosphere, careful staging: the experience begins!

For example, recreating, within dedicated spaces or corners of major brands in department stores, the most famous luxury shopping streets in Paris, namely avenue Montaigne, rue du Faubourg Saint-Honoré or the Champs-Élysées, while maintaining a high level of service.

The corners follow one another, just like the brand signs along the aisles, as in the finest streets of Paris.

Yes, but you are on foot, without the stress of parking, you have all the time you need, you are sheltered from the weather, and it is comfortable. It takes you just a few seconds to go from Yves Saint Laurent to Chanel, from Dior to Loro Piana, without having to ring a bell for the doorman to let you in. Then, from fashion, you move on to perfumes, where your sense of smell is stimulated by a thousand fragrances.





This CHANEL corner is an example.

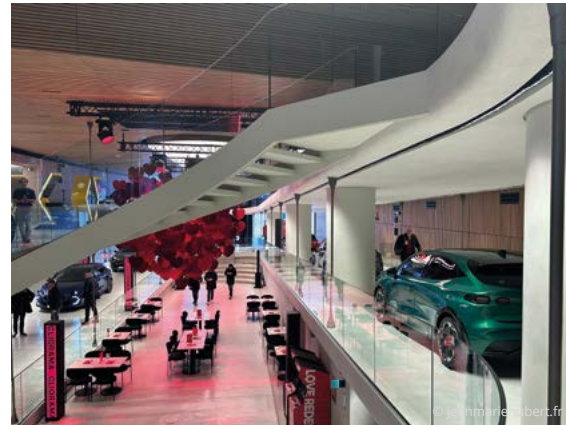
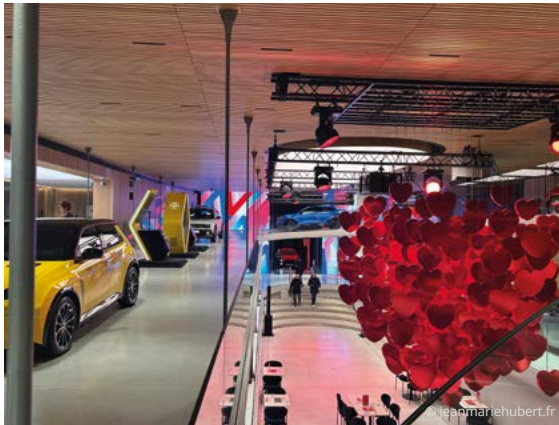
Visually very welcoming, you enter the space and are offered a glass of champagne, a glass of water or a coffee.

The overall experience is memorable.

It will have another benefit mentioned later: making you stay longer, because when an experience is pleasant, it encourages you to extend it, to discover others .

Brand showrooms and concept stores are creators of hype traffic and leads.

Not only because visitors make innovative discoveries, but also because these places are frequented by a clientele that one would like to resemble. This is the same phenomenon that we will discuss later: places frequented by well-known people attract a flow of curious visitors who associate themselves with an environment that appeals to them.



One of the oldest brand showrooms is undoubtedly the RENAULT one on the Champs-Élysées. At the time of its creation, it was called PUB RENAULT and had become a meeting point or a place to stroll and stop for a drink.

A generator of flow which, under the pretext of having a drink in a popular place in the capital, also promoted the brand and gave it that certain trendy quality.

Today it has been completely renovated, but cars have taken up most of the space, even though an area is still reserved for a promotional merchandise store and refreshments.

The presentation of the cars, their modernity and their technology have returned to the center of the activity. However, the tables are empty because, in fact, the attraction of the “Pub” trend has had its day and flows have shifted toward other centers of attraction, namely concept stores. Concept stores emerged around fifty years ago, and the first was undoubtedly the “INNOVATION” store on the Champs-Élysées, which showcased all the latest developments in every field. Brands such as SONY at the time used it as a launchpad, especially since journalists came there to find out about the latest gadget or the latest

“Boys Toy”, revolutionary watch, pen for writing in zero gravity ...

When it disappeared, it was the famous DRUGSTORE locations, on the Champs-Élysées, at Opéra or in Saint-Germain-des-Prés, that took its place, but with enormous powers of attraction, backed by marketing (which at the time was still called advertising) thanks to PUBLICIS.

They were incredible convergence points for flows and centers of attraction for all those who came to discover, marvel and, of course, buy.

It was in the DRUGSTORE stores that the first APPLE Macintosh computers were sold, because computer stores did not want this “toy”.

The next generation was COLETTE, with its iconic boutique on rue Saint-Honoré, which made and unmade fashions.

The crowds during Fashion Week were enormous.

It was the high priestess of innovation, and to be included in its selection, brands had to accept several months of exclusivity when launching a new product.



Win-win, because the product launch and its media coverage were immediate.

The reputation of this concept store spread around the world, and tourist customers flocked to buy a new kind of Paris souvenir.

It also had the perfect strategy for creating scarcity. You wanted the new little CANON, the latest SONY or a Marc Jacobs T-shirt? It had only 100. Translation: don't postpone your purchase, quantities are limited.

A genius of stock management and inventory turnover as well.

When it disappeared, the business model had been so successful that larger retailers took over the market, such as CONRAN SHOP.

Being part of CONRAN's selection meant ensuring that your product would take off, because it very quickly became the place for Parisians to stroll on Saturdays. Then people from the provinces, then foreigners.

The place to be for brands seeking the seal of innovation, good taste and, ultimately, success.

Finally came the concept-storization of points of sale, which dispersed this flow of compulsive buyers influenced by fashion trends.

It is a new mechanism for generating targeted flows.

Every furniture, interior design and homeware store played the game of conceptual objects, creating a space or an activity around technological, fashionable or rare novelties.

Also to expand their product range, their palette of new products.

With the arrival of connected speakers and the revival of vinyl, stores have transformed. These products are no longer found only in audio stores or major retail chains, but also in decoration and gift stores.

They have become objects that have been repositioned as products related to the home, such as furniture, lighting or decorative objects.

This reorientation of flows has, de facto, given traditional stores a renewed sense of modernity, making them “trendy”.

An excellent example of **concept-storization** was also introduced by fashion designer Yves Saint Laurent's new flow marketing strategy.

It is no coincidence, moreover, that this is the brand that took over the premises of the legendary COLETTE store.

The basis of YSL's strategic thinking is founded on the fact that the brand itself can intimidate consumers, who think that everything is beyond their reach in terms of price.

It was therefore necessary to find a way to recreate a flow of confidence toward potential customers, prospects, by getting them to enter under another pretext.

A magnificent illustration of influence on flows, the boutique chose to display and sell affordable cultural objects such as beautiful books, but also vinyl records, riding the current trend that appeals to all ages.

In this boutique on rue des Saints-Pères, you will therefore find vintage vinyl records, some at €50, some at €500 or more.

Even better, because it is exclusive, the house produces limited-edition vinyl records in transparent acrylic sleeves featuring the music from each of its fashion shows.

What does this strategy tell us?

Bring people in through a fashion-related topic and impress them with a good selection (Yves Saint Laurent was a vinyl enthusiast and had a considerable collection).

Be able to sell a vinyl record at an affordable price and thereby interest the customer in the brand, but also surprise high-spending customers by offering them a high-quality Japanese pressing of a DAFT PUNK vinyl record for €2,000.

The strategy for generating flows, and therefore leads, aims to reach new customer targets



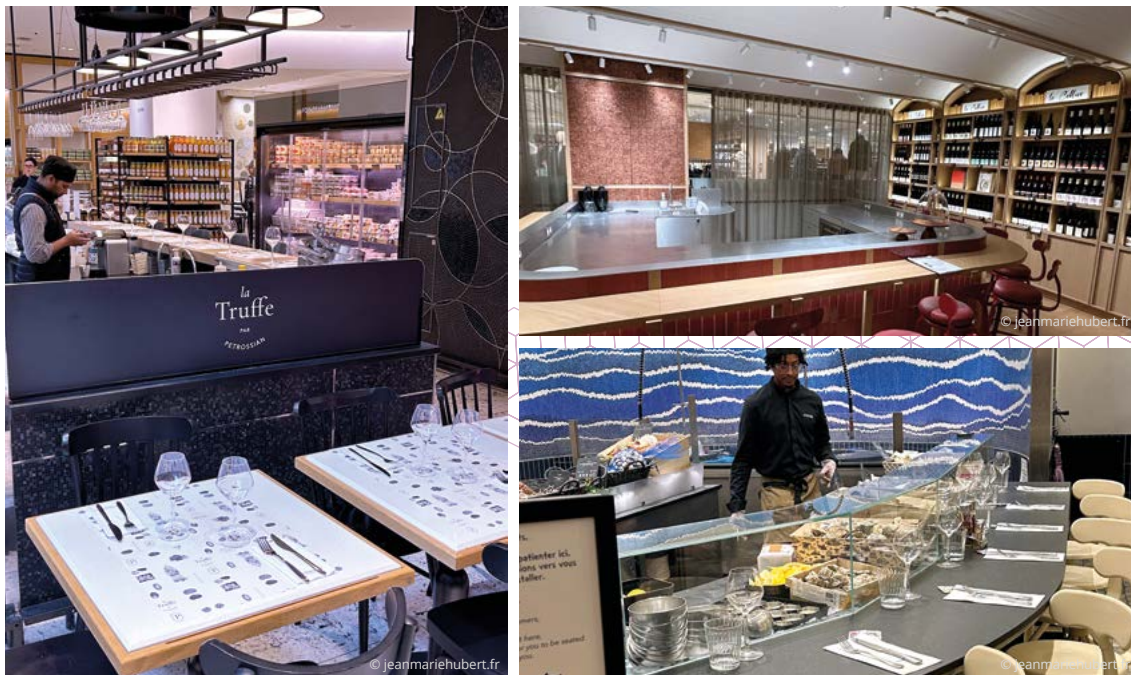
motivated by the concepts used and to give the brand a youthful boost, which, like all brands, is subject to the test of time and needs new signals, precisely those that are in tune with the times. The "hype" clientele will spread this type of message on social networks.

Stimulus N: Extending the Experience by Multiplying Experiences

In order to extend the store experience for as long as possible, it is necessary, on the one hand, to add different stimuli, that is, in the example of the department store, to generate flows toward other attractive areas.

The time factor and the events that may interrupt the customer's stay in the point of sale must also be taken into account. In particular, offering the possibility to have a drink, eat, or even use the restroom, so as not to create a break in the experience. A customer who leaves may not return if they are attracted by other stimuli or if difficulties arise (parking, traffic, the need to eat). This is why, for example, as we will see in the dedicated chapter, IKEA has areas set up for refreshments and dining. The experience is extended with Swedish products, so you do not leave either the atmosphere or the warm concept that has been created.

Even more enticing, and for a more refined clientele, are the tasting corners found in luxury department stores.



For example here, specialized corners for fast but refined dining, with high-end choices: seafood and shellfish tastings, dishes based on truffles or Iberian ham.

For those in a hurry, sandwiches made with these same selected products.

Foreign customers are accustomed to this type of dining, as iconic examples preceded it at HARRODS in London and MACYS in New York.

There is thus an entire community of loyal customers around the brand.

Stimulus O: Commercial Operations – One-Off Events – Sales

Once a customer has been acquired through a first visit, once the point of sale has been imprinted in their memory through a good experience, it is likely that a return visit will happen naturally:

replenishing the stock of a product already purchased, the temptation to try another product, the desire to relive a positive experience at the point of sale.

This is why points of sale organize occasional events: the arrival of Beaujolais Nouveau, a festive occasion to come back for, various promotional operations.

Le Bon Marché, for example, organizes the “3 TMB” every year, three days during which it showcases the season’s trends across different segments: fashion, lifestyle, home, grocery.



The acronym TBM also means “Très Bon Marché” (“Very Good Deal”), thus conveying the notion of special prices during this period without displaying the markdowns.

This is quite clever, because sales are regulated and limited to specific periods of the year, allowing them to run an additional proprietary commercial operation and create a new flow toward the store.

This flow is widely supported by a campaign targeting its customers, through displays, press advertising and the publication of a dedicated 3TMB catalog, distributed in-store, sent to the customer database and circulated as an insert in magazine press.

The Printemps department stores, for their part, use the current trend toward ecology and “responsible consumption”, highlighting responsible consumption and using it to generate flow through specific hooks:

- 500 brands labeled “United Toward Responsible Beauty”.
- €1.7 million collected through “rounding up at the checkout” since 2017.
- 70% of suppliers are from the European region.

This positive image triggered a flow of customers sensitive to this responsible approach.

Another Circulatics action with strong influence is the creation of spaces dedicated to the current trend toward vintage and second-hand goods.

The creation of the “7th Heaven” space, a 1,300 m² area dedicated to second-hand “Luxury and Designers”, offering both a selection of the finest vintage luxury and designer pieces and a service for buying back and authenticating exclusive pieces.

Finally, the Binet Dome, which, through its fashion and decoration pop-up stores, showcases designers and brands committed to an ethical approach such as upcycling, art cycling, repair, personalization or second-hand goods.

All of these are mechanisms that create differentiated flows.

The opposite, negative flow, is illustrated by the BHV stores, which, by dedicating one floor of their store to the Chinese brand SHEIN, lost part of their visitor flow due to a negative brand image inherited from the criticized Chinese brand.

Regarding our previous case study on the BON MARCHÉ stores, the “3 BM” is an operation showcasing their most attractive products combined with promotional price operations. Organizing a new flow toward the store through the temptation to find good deals, and to gain access to products at reduced prices. Of course, here as elsewhere, the store’s loyalty card offers special conditions encouraging a return visit, a new flow, as we will see later in the customer loyalty tools.

Stimulus P: The Double Effect of “TO and IN Retail”

This is the extension of marketing strategies: from Circulatics, an influence strategy on flows toward points of sale, to Circulatics, an influence strategy on flows within points of sale. The Circulatics influence strategy has worked, the customer or prospect is in the point of sale, “bravo!”

It is now a matter of implementing a second phase of Circulatics influence inside the point of sale, using the same techniques: arousing interest through stimuli consisting of hooks on flagship products, placed at the end of aisles either because of their price, their quality or their originality. Thus creating a subliminal expert journey.

You have just bought salads or vegetables and suddenly you find yourself in the world of sauces and spices that invite you to enhance the flavor, then in the fine wine section, which will transform your meal into a celebration.



What has just been offered to you in a subliminal way is the overall experience, an irresistible urge to consume more has taken hold of you because it was simply too tempting. You came in to buy a salad? You leave with a full shopping basket! Successful transformation, and you are now a customer.

Stimulus Q: The Happening

A store must also be a place of discovery and surprise, sometimes in the form of a happening, sometimes even completely unexpected, to emphasize its difference: an area of the store can thus be dedicated to creating an unusual event whose sole objective is to surprise you, so that the experience you have had encourages you to tell others about it, and therefore to talk about the store.

Here, it is the creation of a fake grocery store, with imitation products.

Fruits and vegetables are made of foam, sponge, plastic or plush, in deliberately striking colors. The result: a crowd of people coming to marvel at these funny, inedible fruits and vegetables and creating an event within the store. Another corner will offer imitation drink cans, slices of pizza or fake sandwiches, it doesn't matter, everyone looks happy.

Ultimately, for a few euros you can buy a large sponge strawberry and decorate your bathroom with it, or put this basket of fake fruit in your kitchen.



Stimulus R - Events

Creating a brand event, a proprietary event, means putting the brand in the spotlight in a temporary but powerful way.

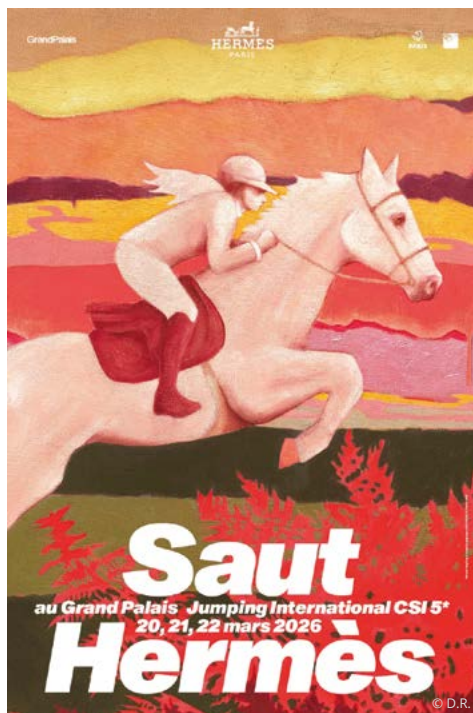
Participating in a well-known event is also highly motivating.

There is no doubt that associating one or more brands with an event is an important memory marker.

For the Tour de France, for example, the major partners are those that will have maximum public visibility; the official partners, more numerous, will have less visibility.



This of course determines the amount of sponsorship, whether monetary or in the form of goods, and is part of advertisers' preferred advertising investments because, in addition to visibility, it also gives them undeniable goodwill.



Coca-Cola has been an official sponsor of the FIFA World Cup since 1978 and has appeared on posters since 1950.

Recurrence is an important element for lasting brand recognition.

Being a partner of a sporting event or a major cause gives the brand a human dimension.

A proprietary event obviously has a much greater impact, as the brand itself creates the event.

HERMÈS is the organizer and sponsor of the eponymous jumping competition, the famous "Saut Hermès".

It takes place every year in the prestigious setting of the Grand Palais in Paris, which has a double impact for the brand, which is also a major patron of the Grand Palais!

The brand therefore gains double visibility through the proprietary event and through the iconic venue, a world-famous historic monument.

Some opportunities have generated buzz around events.

“Power outage? No problem!”

An unexpected power outage occurred during the SUPER BOWL in 2013. As it is a very important event in the United States, the news quickly spread, and several brands made jokes and comments about it. Among them, OREO took the prize, stating that it is possible to eat OREOS even in the dark.



“Brad is single!”

Los Angeles. Direct flight from BCN from/one-way fare €199

When the divorce of Hollywood celebrities Brad Pitt and Angelina Jolie was no longer a secret to anyone, social networks went into a frenzy. A low-cost airline even decided to use this information as an advertisement, accompanied by the slogan “Brad is single!” to invite fans to travel to Los Angeles and have the opportunity to win him over.

“Breakups happen.”

IKEA also alluded to their separation, without naming names, using its furniture as a metaphor to show that they could work together or separately, accompanied by a phrase saying “Breakups happen” and assuring that they are open to any kind of relationship.

Stimulus S: Retention

The Circulatics influence strategy has worked, the customer or prospect is in the point of sale, that's good.



Then, a complementary “in retail” strategy has made you buy what the point of sale wanted to sell you, that’s even better. But it’s not over. You need to be kept for as long as possible. That is the real challenge!

First point: letting you know everything you may find in the store you have been led to. Signage plays a major role here, as it indicates, floor by floor, everything you can find there. This will allow you to generate other desires as you move around the store, another call of the D in the AIDA method.

These directional signs and maps work like a visitor circuit, an expert journey in which your desires are the masters and will make you stay longer in the store.

Let us go even further in this expert circuit approach. If you like shoes (who doesn’t?) and more particularly sportswear, for example sneakers, this store has imagined the ideal Circulatics trap:



an initiatory journey into this world that will allow you to discover all the brands and models in the most varied colors.

So look at this journey and this world, which will undoubtedly take you from D to A in the AIDA diagram!

To make you consume even more, you need more time, and this is where a retention strategy must be implemented so that you spend more time in the point of sale, by appealing to all your senses.

Without forgetting it, let us mention the most commonly used: background music and an ideal temperature for your well-being.

"You feel good, let's stay a little longer, it's pleasant."

Be careful, because this requires fine-tuning: music that is too loud or too trendy, a temperature that is too high, and the effect is the opposite: you want to leave.

The stimuli must always be suggested rather than imposed.

As you pass through the perfume area, the fragrances stimulate your sense of smell, as a light, very seductive scent floats through the air. In the catering section, your Pavlovian instincts will



make you salivate because the aromas escaping from it will make you give in. Then your eyes will be attracted by one display or another of tableware, interior decoration or fashion.

Strong visuals will stop you in your tracks: look at this wine corner in this Parisian department store: it invites you to enter a space and discover, region by region, the most diverse grape varieties in French and foreign wines.

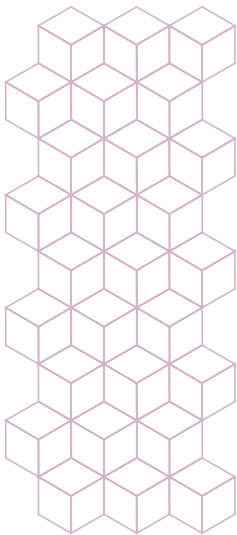
It is important to keep the essential point in mind first: the attitude of those who welcome you. Attitude is everything in the welcome strategy, as already mentioned above and which we will develop further in the chapter on trade shows.

First, the initial contact will be made through the visual aspect.

In the previously mentioned interplay between the jewel and its case, the person welcoming you must embody the image of what they are selling.

A discreet but impeccable dress code, suits for men, dresses or suits for women. Black and white are basics. Perfectly fitted, fresh and pressed. A hairstyle that may be original but is well-groomed, just like the hands and nails.

A person with a certain class will have an influence on the purchasing decision.



The quality of the salesperson is equated with that of the product.

The visitor must feel welcome and feel that the salesperson is available, even for simple advice.

The warmth of the welcome will determine the outcome of the sale.

A friendly but always respectful tone, a distance dictated by respect for the customer, but far from familiarity.

Let us take, for example, a high-end car dealership, Audi for instance.

The showrooms are luxurious, the carpet is thick, the furniture made of noble materials (always the principle of the jewel and its case).

You enter a world of luxury, you feel comfortable and confident there.

The sales staff are elegantly dressed but without being ostentatious.

The salesperson must not, either, convey a sense of superiority over the customer.

You are offered a coffee, made to feel at ease, and the process of seduction around the brand, its environment and ultimately the car you desire can begin.

The same scenario applies in any other luxury boutique, jewelry store, watchmaker, branded ready-to-wear. Of course, a balance must always be maintained between the product, the service and its environment.

For an everyday purchase, your baguette from the baker or your coffee at the local bar, a formal dress code and reserved attitude would not be appropriate; on the contrary, a relaxed and friendly relationship would be more suitable.

But the smile as the key to making contact remains and will always be appropriate.

It's mathematical: the more time you spend in a place where stimuli are numerous, the more you will consume.

Retention is, in the Circulatics process of flow strategy, the counterpart of circulating flow: bringing you to a static state once the objective has been achieved.



4.5 Customer Loyalty



Customer Loyalty Through Customer Experience

Once the Circulatics rules have proven their effectiveness in bringing in new customers, a second arsenal of flow management measures must be deployed / Bring them back, build their loyalty and create a lasting relationship.

The first element is the customer experience.

The customer you have brought into your point of sale, does he or she have a good memory of it? Will they come back?

Bringing them back, and therefore creating a recurring flow, is of course the result of a successful customer experience, but it is also, and above all, about doing everything possible to make them come back.

Here we move beyond the limits I set myself by treating Circulatics as a strategy for influencing physical flows, but I cannot fail to mention it.

In short, it is through the continuation of a strategy for influencing physical flows that a strategy for influencing digital flows must be implemented.

To put it simply, the physical relationship created with the customer must be extended through a lasting digital relationship.

This means having their contact details collected at the



first contact (address, email address, telephone number) in order to continue the acquisition strategy through a loyalty strategy designed to create new physical flows.

Thank-you messages, commercial offers, personalized proposals based on purchase history through all current communication channels.

The customer experience therefore becomes part of the strategy for influencing flows by bringing the customer back based on their level of satisfaction.



Open House Days

This is, of course, nothing more than marketing!

The store is not only open during these days, but who knows what happens in our brains when we read “Open House Days”?

A simple marketing effect, a somewhat stronger invitation to come, a personal message (which is only personal in name, since the doors are, precisely, wide open).

More seriously, the point of sale will use this flow-generation technique to justify it through the presentation of the new collection or special commercial offers.

The Loyalty Card

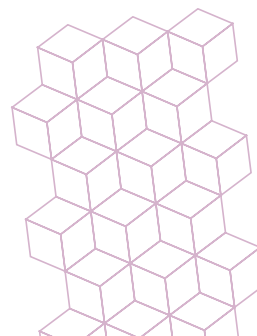
Of course, one of the most effective marketing tools remains the loyalty card.

If we analyze this mechanism, the initial deal is simple: offer customers benefits such as discounts, accumulated purchases with rewards, newsletter subscriptions and priority offers in exchange for collecting complete contact details that make it possible to enrich their databases.

But beyond this, there is also often the notion of belonging to a privileged “club”.

These loyalty cards are of course a valuable Circulatics tool because they create flows and re-flows toward the points of sale concerned, in response to promotional offers or simply to accumulate points.

This mechanism has the advantage of creating flow throughout the year, because it creates a lasting relationship with customers, unlike sales, for example, which are limited to a regulated period of the year.



Sales and Private Sales

Sales are another important Circulatics tool because, being focused on a limited period of the year, they offer the retailer the dual advantage of clearing unsold stock and the customer the opportunity to benefit from it.

Large-scale signage in the shop window will obviously catch the eye and influence the passer-by's path, tempted by the prospect of getting a good deal. It will generate an additional flow on top of the usual flow of customers.

This opportunity can be reinforced even further by preceding it with "Private Sales" or "Private Shopping" on invitation, aimed at an already acquired clientele who will have received an invitation.

Most often, as can be seen in the illustration below, this pseudo-privatization is merely a marketing device: indeed, these private sales are sometimes displayed in the shop window, with the door wide open and a hook on the sidewalk with display stands.

Even more so, these private sales are the subject of a campaign on social media.

It does not matter; once the customer is there, the objective has been achieved!

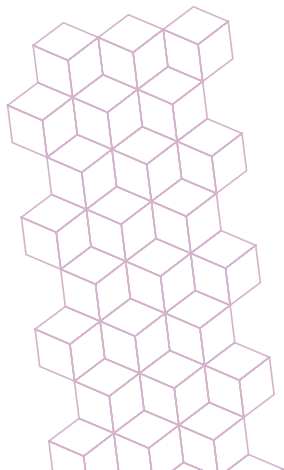
It should be noted that in this personalized mechanism, the most personalized means are the most effective, such as sending personalized card invitations to your mailbox.

To be effective, these hooks must be limited in time, otherwise their power of attraction will wear off.

Once you have seen this shop window for a week, you no longer see it...

But indeed, sales are regulated by law, particularly in terms of duration, and cannot deviate from these rules.

Yes, that is fine, but that is without counting on the fertile imagination of marketing!





Black Friday

Indeed, based on an example from across the Atlantic, the concept of “Black Friday” has now arrived here.

An opportunity to create a desire to consume based on the principle of sales, with this fashionable effect imported from elsewhere.

Less old-fashioned, more modern, we will turn our backs on sales in favor of this trendy American outfit, these “Black Fridays”. Others have drawn inspiration from it by creating “French Days”, “Crazy Days”, “Wood Days” and many others (see p. 242).

Calendar Contexts

Finally, all calendar-based or festive occasions are Circulatics stimuli: Christmas, New Year, which are all opportunities to consume.

The Ramadan period is also exploited by major retailers, which dedicate numerous aisles to it and thereby generate a significant flow of Muslim customers during this period. Customers whom they can then build loyalty among.

May 1st, or Mother's Day, will be peak revenue periods of the year for florists.

The same applies to holiday periods, which significantly alter flows. For example, my town of Bonifacio in southern Corsica has 3,000 inhabitants in winter and 15,000 during the summer season.

This obviously determines the number of stores that are open, around ten in winter and several hundred in summer. However, there is only one pharmacy all year round.

As a result, in winter it is perfectly accessible, while in summer it is less so, which sometimes encourages residents to drive 25 km to reach a larger pharmacy with easier access, more choice and parking facilities.

This symbolizes the need for retailers to conduct a market study before setting up, regardless of the city, the context, or the profile of the resident or passing population.

Circulatics applied to provincial retail is therefore an essential consideration here.

Seasonal Contexts

Each season encourages us to meet new needs. Light clothing in summer, warm clothing in winter, but also different food or everyday objects.

As winter approaches, store designers will remind us that the cold is coming by installing suitable winter displays in the corners.



By creating winter atmospheres and also grouping together in one area everything that will make up our shopping basket. You came in to buy a pair of gloves; you will leave with a thick sweater or a scarf as well.

This type of mechanism is intended not only to simplify the consumer's life with a comprehensive and concentrated offering, but above all to increase your basket!

4.6 Tools: The Toolbox Serving Stimuli

In the preceding pages, we have been able to discuss all the marketing techniques involving stimuli: through light with phototaxis, images, textual formulas, brands and logos, etc. ...

All these marketing techniques need media, tools in the public space and extending into the private space of businesses to direct flows and generate leads.

The visual opposite clearly represents the pressure exerted by illuminated digital advertising and, below it, the businesses that are all stimuli guiding our steps and influencing our behavior by creating desire and wants.

When considering the strategic visibility of a business on a street, the tools that make it possible to increase the number of visual hooks must be added together.

Street-facing shop windows are the best tools available to businesses, department stores, specialist retailers, or neighborhood shops.

These shop windows function like screens to capture attention.

They deserve to be entrusted to specialized professionals in order to make full use of all their resources.

Store signs, window graphics, lighting, and screens will transform this medium into an attraction device and a means of competing with neighboring businesses.

A shop window must attract the eye, surprise, and seduce.

Once this effect has been memorized several times, its power of attraction will decline, and the passer-by having memorized it several times





will tend to turn their head, looking for new images and new surprises elsewhere within their field of vision.

This is why it is essential to renew shop windows regularly, inviting passers-by to enter: a strong phototactic hook, with a lighting system, considerably increases the visibility and attention given to a shop window.

When a shop window focuses its presentation on clothing, regular renewal is essential in order to demonstrate the



choice available. Let us now look at the main tools available to brands and their points of sale for applying the marketing techniques for influencing flows described in the preceding pages.

- The name (if it is known) or the function (Perfumery).
- The shop window itself, its attractiveness, its phototaxis, its visual hooking strengths (color, flagship product) or its animation.
- Lighting systems to capture attention.
- Slowing-down devices such as "sidewalk signs," posts with ropes.
- Signage and store signs, which must be multiplied to be visible at the height and distance of pedestrians, bicycles, and cars.

Also the direction of traffic, because you need to be visible from the front and from the side, up close and from a distance.

This is why signs should always be doubled: wall-mounted and fascia-mounted.

as shown opposite. This principle of double signage, of a double axis of visibility, will also be found in our chapter on trade shows. These have a third dimension, height, with signs suspended above the stands.

The rules of marketing have established a certain number of traditional media, namely television, the press, radio, advertising, cinema, and the internet.

These media, with their specific marketing actions, are all vectors of agents of influence on flows, with varying degrees of immediacy.

Influence of Media on Flows



Messages perceived on television, radio, in cinema, on the internet, or in the press have more or less delayed effects on our decision to move toward products or points of sale. Advertising is considered a fast medium, because it can trigger a reaction, a change in flow as soon as it is perceived; the same applies to radio when it is listened to in a car.

Television, the press, cinema, and the internet, on the other hand, will have a delayed effect and are considered slower media, but with a stronger memorability effect. The arrival of smartphones has made it possible to restore speed to the internet.

Today, social networks and the telephone with smartphones should also be added, as in real time they can have an immediate effect on our behavior, based on the principle that they never leave us and that an advertising SMS, a solicitation on social networks, or through the web

stimulates us. Advertising also has immediate effects in this respect, as it can make us change course in an unpredictable way.

Traditional advertising remains an excellent tool, found with 4x3 billboards in the subway, on bus shelters and on the buses themselves, as well as throughout this current urban generation of "sucettes."

The latter, managed by major groups such as JC DECAUX in cities or airports around the world, make it possible to build solid, effective, and targeted media plans. Broadly targeted when considering the global size of their network, or more narrowly targeted at a city, neighborhood, or segment.

The cultural network of the Mâts de Paris, for example, often used to mobilize visitors toward trade shows, allows for very precise targeting on the Champs-Élysées, shopping streets, and affluent neighborhoods of the 5th, 6th, 7th, and 8th arrondissements, as





well as the upscale suburbs of the 92 or 78 departments.

The Mâts de Paris are visible to motorists given the city speed limit of 50, or even 30 on certain routes, and of course to two-wheelers and pedestrians, whose travel speed is slower and who have plenty of time to stop and look at them.

The same applies to buses and bus shelters.

The 4x3 billboard in the subway offers one advantage: the captive audience waiting in the stations. Then there are the repetitions from station to station. The public has time to read and record the message and the images or slogans.

Even the addresses and other details, as the time spent in the stations between two subway trains makes this possible.

The “sucettes,” generally placed on sidewalks at the edge of the roadway, fulfill this dual targeting function well.

All the more so because most of them are now illuminated, thus increasing their visibility even during the day when the creative has been well designed, with strong contrast and impact.

This urban furniture catches our attention and solicits us throughout all our movements, and extends beyond cities into the surrounding areas and particularly into shopping centers.



A “sucette,” placed at the boundary between the sidewalk and the roadway, therefore offers dual visibility to pedestrians and vehicles, bicycles, scooters, and cars.

It has another function: accompanying pedestrians between two stimuli, those of the shop windows on one side and advertising on the other.

Urban furniture is managed by advertising agencies or networks, but each retailer can, at their own level, use the same illuminated advertising technique, for example for their shop window.

We saw the important role of phototaxis in Chapter 4.3. Therefore, along a row of shops on a street, it is necessary to stand out through greater illumination compared with other businesses, with a hook making it possible to visualize the highlighted product in order to attract you.



Pharmacies, as already mentioned, have a distinct advantage in the race for the most effective phototaxis: indeed, regulations reserve them the exclusive right to use fluorescent green, visible from a very long distance and making it possible to identify them immediately through color alone.

The high level of illumination combined with this highly perceptible color distinguishes them from all other store signs.

Nevertheless, neon lighting is permitted in other colors for other uses and is now surpassed by newer and, above all, more flexible technologies.

The technology known as “Digital Signage,” translated as digital display, has evolved considerably. Posters in lightboxes, as well as illuminated posters and “sucettes,” benefit from LED technology, which provides powerful backlighting, generates no heat, and consumes little energy.

The screens found in shop windows also benefit from advances in television technology: increasingly large flat screens, and OLED technology derived from our televisions, have the specific feature of delivering brighter, more energy-efficient images, with pixels that are switched off in dark areas of the image consuming no energy.

65-inch televisions are available in 4K and 8K resolutions. The 4K version offers a resolution of 3840 x 2160 pixels, guaranteeing a highly sharp image with an exceptional level of detail.

Each pixel functions like a projector sending you an intense light signal.

This is why, if your business is “ordinary,” you





should make it attractive by using an entire shop window for a poster visible from a distance, attractive and showcasing not your “ordinary” business but the beautiful product to be discovered by opening the door.

On the other hand, if the brand is well known and easily recognizable, a large logo is undoubtedly the best strategy.

Observe one of the shop windows of this LACOSTE store: it is entirely covered with the brand’s logo, making it visible from a distance whether you are on foot or in a car.

Beyond being a flow-generation tool for this point of sale, the brand strategy goes much further: permanently imprinting the brand in people’s minds.

A proverb says, “You don’t catch flies with vinegar,” so highlight what is the important stage in the AIDA method: Desire.

Your shop window, if you are a travel agent, should be occupied primarily by images on XXL screens of the magnificent destinations you dream of visiting.

If you are a real estate agent, shop windows of apartments or dream homes. These images will make you stop dead in front of the window to dream ... and one day Buy.

“Sidewalk Signs” are mobile obstacles that retailers place on the sidewalk to encourage passers-by to take a closer look at the business, the product, or the services offered, as already mentioned above.

This technique reminds us of fluid mechanics, the rock found in the course of the river.





From the restaurateur's "Sidewalk Sign" (developed on page 21), which moves its chalkboard into the pedestrian circulation path in the street with its daily menu or specialties, to those of other businesses, the obstacle technique is the same, but here too we must remember the rules of phototaxis mentioned above, and if the device is illuminated, it will be more attractive. Size obviously plays, in addition to brightness, an important role in terms of impact.

Another effective arrangement is the installation of a terrace, which is not only an invitation to sit down, especially in good weather, but also makes it possible to significantly increase the restaurant's seating capacity.

The attraction role of certain terraces is such that restaurateurs install awnings and heating systems to extend the periods of occupancy.

If terraces therefore play an important role in stationary flows, in some cases this has become a social phenomenon: to see and be seen, to identify with a sometimes-famous clientele, or to immerse oneself in a historical legend, as we will see in the following paragraph.



4.7 “Celebrities” and Associated Events, Vectors of Flows



“Celebrities” represent an interesting and targeted phenomenon for generating flows, both intentional and unintentional.

For example, SÉNÉQUIER in Saint-Tropez, once frequented by Brigitte Bardot, Eddy Barclay, Johnny Hallyday, Jacques Chirac, and Karl Lagerfeld.

Even more iconic, Café de Flore in Paris, frequented by philosophers and artists, has become a “place to be” for Parisians on the Left Bank and for tourists from all over the world.

In the past, the power to attract flows was justified by the opportunity to be in the company of



a celebrity; today, it is more about experiencing the memories of a legendary place.

For the anecdotal history, in the 1900s Guillaume Apollinaire made the place his own, followed by André Breton, who created the Surrealist movement and Dadaism.

Later, Pablo Picasso, Giacometti, and Zadkine brought the painters to life. In 1939, Jean-Paul Sartre and Simone de Beauvoir had a daily table there and debated with the thinkers, writers, and artists of the time.

The neighboring Saint-Germain-des-Prés club, a world-famous jazz club, brought artists such as Boris Vian, Juliette Greco, and Miles Davis, as well as the great names of jazz, back to Le Flore when they were staying in Paris.

Les Deux Magots now share this chic clientele and constitute a permanent attraction, with terraces always packed all year round ... Forcing them to channel the flow of customers waiting for a table.

The generation of flows created by celebrities is at the heart of the history of Saint-Germain-des-Prés, and this phenomenon can be found in all places frequented by stars.

Some restaurants invite stars to ensure that they generate a flow of customers.

A restaurant that has hosted Madonna, De Niro, or Johnny Depp is assured of being fully booked for months or years, especially when this brings in other stars and customers lucky enough to



reserve a table dream of taking a selfie. Turning this public attraction through the “star system” into an event is an art. And the flows thus generated are high-quality and highly effective. There are many examples all over the world, but I would like to focus on two events that I know well and whose main objective concerns the subject of this book: the Circulatics effects.

The first is the American Film Festival in Deauville, created by my friend, sadly departed, Lionel Chouhan in 1975 (PROMO 2000, Le Public Système).

At that time, the mayor of Deauville, Michel d’Ornano, and the Lucien Barrière group shared a common interest in encouraging the establishment of such an event in their city, because if successful, not only would a flow of stars come to make the city shine, but also and above all, a significant flow of participants, visitors, and curious onlookers would come to cross paths with celebrities and, de facto, fill hotels, restaurants, and shops.

The induced effects are often more significant than the direct economic effects, and the combined flows of a famous clientele and a consumer clientele quickly flourished.



From left to right : Martine de Kerkhove, David Lisnard, Bernard Brochand and myself

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The success of the Deauville festival did not disprove the rule.

The second example, less well known, but whose mechanics were highly effective, is the creation of a very high-end antiques fair in Cannes, which I organized.

During a meeting with Bernard Brochand, then mayor of Cannes (one of my most brilliant inspirations in marketing, mentioned in the table of contents), he confided in me his concern

about increasing the profitability of his “Palais des Festivals,” made famous by the International Film Festival.

Indeed, while the Festival and the various trade shows and events ensured a satisfactory occupancy rate, the vacancy of the premises during the August and Christmas holidays was penalizing.

David Lisnard (now mayor of Cannes) was responsible for managing the Palais.

They therefore asked me to find an idea that would make it possible to make the Palais profitable during the quiet months while creating a new flow of visitors during this period, in order to generate revenue for Cannes hotels, restaurants, and shops.

I therefore created a high-end antiques fair, bringing together the most prestigious names from the Saint-Germain-des-Prés antiques district, the Quai Voltaire, as well as major names in the high-end antiques world in Italy, in particular. Major art dealers were to complete the selection, offering a showcase worthy of the Biennale des Antiquaires in Paris.

Two dates were set: August, during the summer holidays, and the week spanning Christmas and New Year, when the affluent Italian clientele has its habits on the Côte d’Azur.

We brought all the luxury hotels on the Croisette into the operation, offering a personalized invitation on every breakfast tray.

The result was achieved:

- In terms of occupancy of the Palais des Festivals site
- In terms of the arrival of major names in the antiques world, particularly from France and Italy
- In terms of the arrival of a high-quality audience to visit the fair
- In terms of the resulting turnover generated by hotels, restaurants, and shops.

Generating flows, and therefore leads, through an event specifically created for this purpose is therefore particularly effective.

By creating proprietary events, municipalities ensure regular flows of new target audiences and an opportunity to build their loyalty.



The 4x3 billboards occupying the Croisette for three weeks formed the core of the local media plan, a premium flow-generation element.

Trade shows are, in general, highly important generators of flows and leads, which is why Chapter 7 is devoted to them, as they are a laboratory for Circulatics.



A combination of different powerful stimuli, including phototaxis and the attraction power of brands, is a major lever for influencing flows.

The image created by AI illustrates a symbol of a concentration of stimuli.

To create this fiction, the prompt was clear: "Visualize the attraction exerted on the flow of people, on foot and by car, by stimuli of light (phototaxis) and iconic brands, to make them converge toward points of sale."

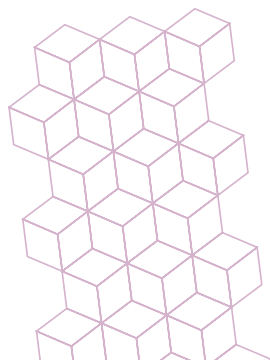


Circulatics, as successfully practiced by global leaders, is first and foremost about ensuring memorability through large-scale messages along major flow routes.

Here on Canal Street in New York, but exactly the same can be found simultaneously in all major cities around the world.

The second rule for effective memorability is concision, ensuring speed and perception: just the brand, the logo, and an enticing image.

A few seconds are enough for millions of leads to be impacted across the planet (same scenario in Paris at the top of page 60 along the quays or on page 89 at the Paris Opera).



Chapter 5

Circulatics[®], the Strategic Lever of Operational Marketing

5.1 From The Art of War ...



One cannot speak of strategy without mentioning a founding book, “The Art of War” by Sun Tzu. Indeed, this book is the absolute reference when it comes to strategy.

It has inspired several generations of decision-makers, both in the military field and in the corporate world.

Its reading being rather challenging in its literal translation from the 1772 Chinese edition, the books and Master Classes on applied strategy that it inspired, notably that of K McCreddie, have turned it into a contemporary work for use by businesses.

Chapter 10, "Mastering the Terrain" already addresses our subject of the environment in which we exercise our strategy.

In wartime, this will be the battlefield.

For the marketing specialist, it will be the environment, the catchment area, the city, the point of sale, or the trade show.

The place, the perimeter where the battle to gain market share will take place.

Within this perimeter, we will then speak of acquisition, transformation, and the generation of ROI.

Because yes, "The passer-by who passes by,"

by Jean-Claude Vannier, the prospect who must be converted into a customer, is in an open or closed environment in which their attention must be captured within a few seconds, and this in a highly competitive environment.

This environment is your battlefield.

More than the Champs-Élysées, which have become a showcase where interactivity has taken second place, notwithstanding the queues outside Louis VUITTON or NIKE, I prefer to draw inspiration from Rue du Commerce in Paris.

It lives up to its name and is a testing ground.

Walking or driving down it, have you ever been drawn to one business or another?

Probably not, because the dismal uniformity of the storefronts is unlikely to influence your trajectory..

So, unless you have a specific objective, you will go from point A (your home) to point B (the ORANGE store to have your phone repaired, for example) without any flow-influence strategy from any of the retailers having caught your attention or stopped you.

However, this Rue du Commerce meets one of the first rules of Circulatics, the strategy of influencing flows: its positioning and its overall offering are what brought you here.

Because there is a pharmacy, a baker, a tobacconist, a bookseller, a herbalist ...

Positioning in a neighborhood with a high density of residents, resulting primarily in pedestrian traffic, and therefore with a sufficiently slow movement speed to be drawn to something.

So, just as in a trade show where simply taking a stand is not enough, here in your business the location does not do everything either; it is now up to you to play your part in this war that does not speak its name: capture attention more than your neighbors to arouse interest, then trigger a need, a desire, a purchase!



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When Steve Jobs launched the iPad, this type of device, known as a “tablet,” did not exist except as a version of a laptop computer or a phone.

We all had phones, which had become smartphones with internet access, and we had our laptops or desktop computers.

So, a priori, there was no need for another device.

This is precisely where the genius of Steve Jobs emerged: not to create a device that meets a need, but, on the contrary, to create a new need and offer the device that meets it.

Against all expectations, we had our smartphone, our PC or Mac, our smartwatch, and yet we still fell for this new “need” to check the news at breakfast, slip it into our travel bag, or watch films on the train or plane.

Steve Jobs thought about how to develop his sales: he concluded that he would not have sold you another phone or another Mac, but managed to sell you a complementary device because he first triggered a desire, then an almost compelling need.

Steve Jobs, with the creation of the iPad, generated a new flow toward his points of sale, to discover the use of this new tool, give it status, and lead to its purchase.



The difference between an entrepreneur and a genius.

Giuliano da Empoli wrote in “The Hour of the Predators” that the difference between a madman and a genius was the result.

In politics as elsewhere, that is how it works, and particularly in the finest pages of marketing.

So if you really want to move forward and grow, rush toward everything you thought was impossible.

Good strategic marketing begins this way.

When Pierre Berville and Joël Le Berre (CLM/ BBDO) launched an unimaginable idea with their client AVENIR, it made all the difference from its competitors in a single three-episode advertising campaign, whose conclusion, “AVENIR, the billboard company that keeps its promises,” was decisive.

Myriam took off the top, then the bottom (from behind).



Basic Axiom: “Stand Out! Be Unique.”



And it is not necessarily a question of price, investment, or resources.

An original idea that captures attention is worth more than substantial resources.

5.3 Positioning, Location



Being in the right place at the right time is the prerequisite.

In other words, being on their route, which means being in a good neighborhood, a good street, or a good shopping center, a good store, or a good trade show. Let us look at a few cases.

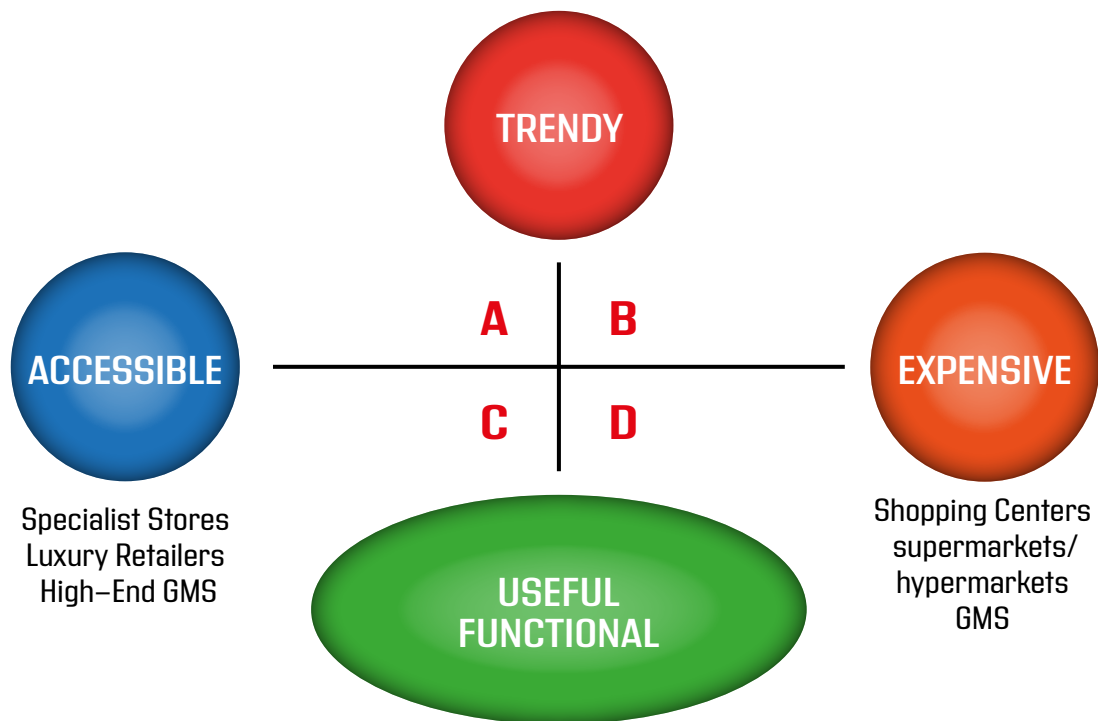
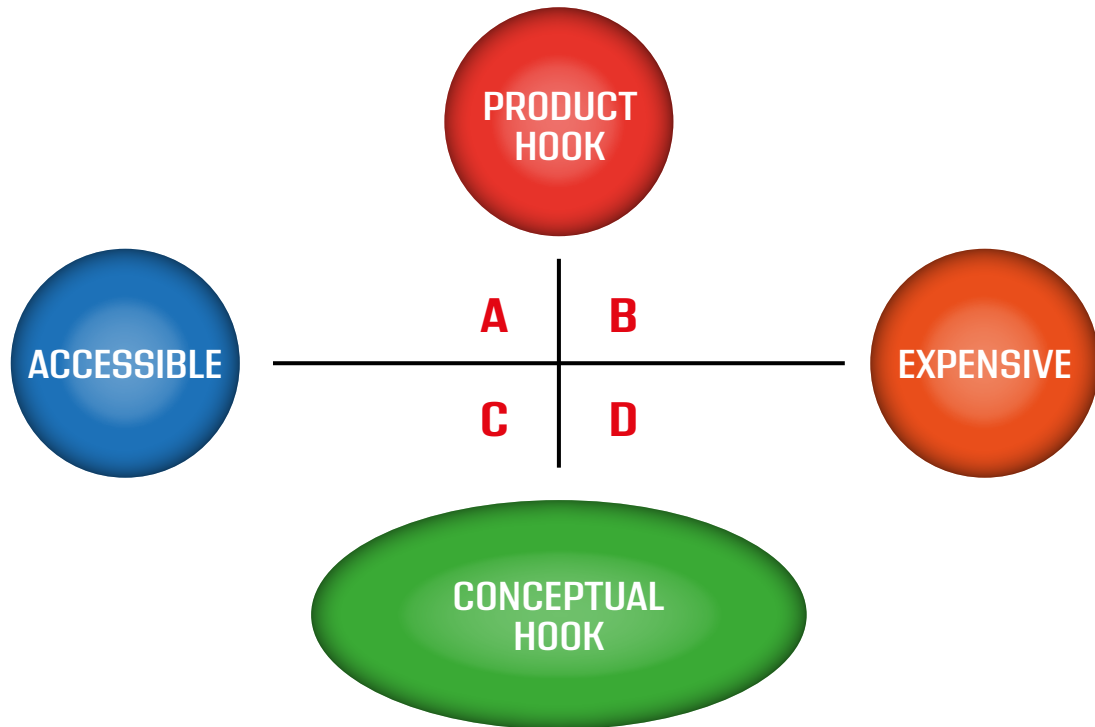
Case 1 – Residential Retail

Your prospect is a resident of the neighborhood and your business is a food retailer: bakery, grocery store, caterer.

Your business is accessible on foot, close to other food retailers, your geographical positioning is correct, and customers will do their shopping within a limited area.

All you need is a winning strategy: good products, good prices, a welcoming reception, and

INFLUENCE MAPPING / SEGMENT



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to differentiate yourself from your competitors through an attractive presentation, extended opening hours, staff enabling fast service, and additional services: prepared meals, meal services, restaurant vouchers.

For other everyday businesses, residents of a neighborhood will also prefer proximity, shops within walking distance.

The pharmacy, for example, where in addition to customer proximity, knowledge of their health and family will create a closer bond.

This intimacy, this close relationship of trust, will be all the more reinforced during a first contact by a more welcoming, more reassuring shop window



Case 2 – Luxury Retail

Your prospect does not necessarily live in the neighborhood, they have high purchasing power and your business is considered a luxury retailer.

Your location is strategic.

Taking Paris and fashion as an example, depending on the brand, this will be Rue du Faubourg Saint-Honoré, Avenue Montaigne, or Saint-Germain-des-Prés.

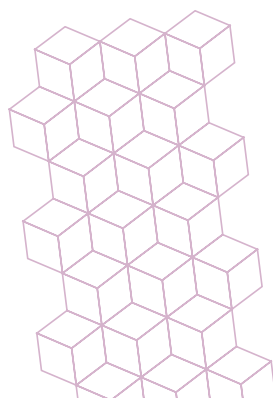
For food businesses, the major Parisian markets and the streets where delicatessens, master cheese affineurs, and star butchers are concentrated.

La Grande Épicerie (the grocery store of Le Bon Marché) is at the center of all the capital's culinary attractions, having taken the place of the former HEDIARD and FAUCHON.

The concentration of this type of business will only increase the appeal of the catchment area rather than divide it, because concentrated customer flows generate the turnover by themselves.

I had fun checking the circulation of a luxury magazine by testing a number of points of sale and newsstands.

The newsstands on Avenue Matignon, Boulevard Saint-Germain-des-Prés, and the one in front of the doors of Le Bon Marché had a representative stock of all the luxury magazines. The one on Chaussée de la Muette, despite being at the heart of the chic 16th arrondissement, does not sell them. Its clientele is not there, or rather its clientele does not buy luxury magazines. Yet prices per square meter are high, but the clientele is not a luxury clientele, but one that thinks most carefully before spending.





Case 3 – Specialist Retail

For highly specialized businesses, customers will travel, even though there are still some somewhat specialized districts that are losing momentum: Faubourg Saint-Antoine for furniture, overtaken by Saint-Germain-des-Prés, which has taken all the leading players.

Rue de Rome or Bastille for musical instruments, overtaken by the new businesses around the Cité de la Musique, even though Rue de Rome still has the best luthiers in Paris.

Today, the advantage is accessibility and the possibility of parking.

We have seen the businesses on Rue de Rivoli decimated by the lack of access and parking.

This is also what makes shopping centers and large retail chains successful, as they have grouped together in the outer suburbs.

For highly specialized businesses, demanding customers will not hesitate to travel, but nevertheless, an explicit and welcoming shop window will be able to arouse curiosity.

This specialist shop dedicated to peppers from around the world catches your attention at first glance.

It will encourage you to enter and look, and having discovered a world you knew nothing about, it may perhaps create new desires.

Case 4 – Brand Stores

Brand stores primarily serve as showcases, showrooms, and also points of sale. These brand stores are markers of reputation and brand image, intended to distinguish them from the competition.

A store bearing a major brand name gives it a leadership positioning.

Of course, this does not prevent them from being distributed through all types of points of sale. Some brands are thus present in major cities in France and abroad, and even in airport boutiques all over the world.

Adding the words “PARIS – TOKYO – LOS ANGELES – MOSCOW – SHANGHAI” to the brand communication will give it the status of an undisputed leader.

French brands excel at this type of exercise, particularly in the food and restaurant segments.



Case 5 – Major Retail Chains

Major retail chains are places where significant flows are concentrated.

Let us take the example of specialized retailers such as FNAC.

Like BOULANGER or DARTY, customers looking for electronic equipment, household appliances, televisions, and telephony will be sure to find advice, choice, and fair prices.

But FNAC has an additional major advantage: generating cultural flows and leads, which are more qualitative, and therefore attracting an additional clientele with a higher intellectual level and greater purchasing power among the CSP+ targets.

De facto, for a brand, being present in this type of retail chain is a guarantee of flow, and therefore of visibility, and therefore of promises of turnover.

FNAC is said to generate a daily flow of 400,000 visitors, and if this flow is generated by customers looking for books or vinyl records, they will de facto be subjected to stimuli relating to other products.

For more specialized segments such as hi-fi, for example, being listed by FNAC is not only an assurance of turnover, but also brand visibility, which is furthermore endorsed by FNAC as a mark of qualitative choice.

A recent and interesting phenomenon deserves attention: high-end hi-fi is little or not at all visible to the clientele of major retail chains, and if it is absent from them, it is because luxury clientele only buys through luxury channels, while hi-fi retailers are often highly discreet.

While luxury cars are visible simply because they circulate in the streets, luxury watches because they are visible in the windows of jewelers and jewelry stores or on the wrists of your friends, if you have never pushed open the doors of specialist stores, you will never see them! High-end hi-fi sells little, quite simply because it lacks visibility.

It was based on this principle that FOCAL, the famous French manufacturer of speakers and headphones, decided, in an intelligent Circulatics strategy, to establish itself in an important and high-quality flow zone.

They therefore set up at FNAC Ternes, the largest in Paris, with high footfall and a high-quality clientele, through a dedicated corner for their brand.

De facto, the store's 400,000 daily visitors discover a world they knew nothing about and, better still, find themselves in a bubble where they can listen and therefore discover the difference in sound compared with mainstream brands such as B&O, Bose, or others.

To ensure maximum flow, not only is the corner presented with perfect quality and refinement (always the jewelry / case function), but the welcome also meets the criteria mentioned earlier in this book.

Beautiful materials, thick carpeting, comfortable armchairs, subdued lighting, and stylish staff...

The presence of major luxury brands in department stores allows a new flow of potential customers to approach these prestigious brands because, undoubtedly, this clientele does not always think of pushing open the doors of their iconic boutiques, considering them to be beyond their purchasing power.

Case 6 – Shopping Centers

The same phenomenon of Circulatics positioning within maximum flow is observed in shopping centers.

Their primary flow-generating leaders are the very large food retailers, the major destination brands such as IKEA, DECATHLON, BRICORAMA, FOOT LOCKER, GIFU, or INTERSPORT.

They are the ones that generate the maximum flow.

As a result, customers who visit these stores pass through the aisles where other, lesser-known but also more specialized stores can benefit from these flows: opticians, perfumeries, jewelry, fashion, toys, etc ...

All these businesses also benefit from the logistics of the shopping center, particularly easy access and parking, which guarantee that they can accommodate the expected flows.



5.4 Obstacles to Circulatics®



Just as in fluid mechanics each natural obstruction diverts the flow of water, the same applies to flows of people.

“Mechanical” Obstacles

“Mechanical” obstacles are those that prevent flows because of difficulty of access.

When the city of Strasbourg, a pioneer in the rehabilitation of tramways to serve the pedestrianized city center, decided to undertake its major works, it began by building large car parks around the outskirts of the city.

As a result, people left their cars outside the city center, where they could then stroll, browse the shop windows, and shop peacefully, without any worries.

The retailers therefore benefited, in addition to the nearby resident clientele, from the influx of customers from the suburbs and the many small villages in the region.

Moreover, relieved of the concern of parking, customers are more inclined to extend their city experience and therefore to buy.

Some other cities began closing traffic lanes without anticipating the consequences and therefore caused inner-city retail to die out.

In Paris, the closure of Rue de Rivoli to traffic similarly led to the decline of most of the businesses, as parking solutions had not been sufficiently anticipated: saturated and overpriced car parks, on-street parking reduced to a minimum and subject to discouraging rates.

Ah, if only those who govern us at state or city level had ever had to run a business...

So, first reflex, first point of a market study: accessibility!

Is my point of sale easily accessible and compatible with the expected volume of flow?



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Congested access roads, on-street parking, and public car parks are essential data for guaranteeing the expected flow. Often, recurring traffic congestion can cause a purchase project to be abandoned; getting from one point to another in Paris can take 1 or even 2 hours. This is what makes suburban shopping centers successful.

In the case of hypermarkets and shopping centers, is the car park nearby and easy to access? And even more so, when making large purchases, which access points allow direct and easy access from the store checkout to my parking space?

This is a successful experience at IKEA, for example, even in the city.

Marketing Design Errors

This has been one of my battles.

My recommendations and specifications were simple:

- A pedestrian walking past a poster gives you 10 seconds of attention, more if they are drawn in by its content (which must be triggered at first glance).
- A motorist driving at 50 km/h gives you 2 seconds, so repetition is essential: a substantial outdoor advertising media plan).

So, for a trade show poster, for example, the name, date, and location must be memorable within a few seconds.

This translates into an attractive visual + the dates and locations in highly legible form (colors, shape, and type size that can be immediately memorized).

I was fortunate enough to move in circles that were once known as advertising. Bernard Roux and Jacques Séguéla (RSCG), Jean-Claude Boulet (BBDO TWA), and above all creative people who dared to do anything, including Philippe Michel (brilliant creator of Mamie Nova).

Advertising messages were explosive, striking, and effective, like Pierre Berville's "I take off the top" campaign for AVENIR mentioned above.

But today, political correctness and conventional thinking have emasculated agencies by limiting their creativity with all kinds of more or less justified barriers.

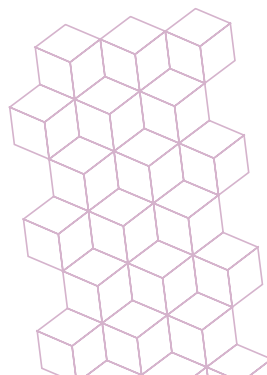
At the same time, the prevalence of beauty over effectiveness has led us to teach discretion and lightness in design schools.

Being soft, discreet, and light for aesthetic reasons.

Pastel tones, excessively thin typefaces reminiscent of the anorexic models of an era when we lose sight of the ultimate objective: to be visible, legible, in one second and without effort.

I had to fight with an agency of the RMN over a poster for an event intended to bring the general public together.

For these posters displayed in public spaces and along roadsides, they had to be read and understood within a few seconds by a motorist and encourage pedestrians to stop.





Look at these four posters:

Top left, it is almost illegible; the typeface is so thin that it is difficult to decipher the name, the subject, the dates, and the location. In addition, the lack of contrast between the background and the type further reduces its visibility. White on a light background is less readable than when contrast (black on white or red on yellow) makes reading intuitive.

Top right and at the bottom, the three posters allow you to immediately identify the name, the subject, the dates, and the location.



You must always remain focused on the notion of reading time and intelligibility, which sometimes escapes creatives.

When driving a car, you have a few seconds to understand the message.

On a bicycle it will be a little longer. On foot in the city, you can have 5 to 10 seconds and, if the hook is good, you may decide to stop.

In the aisles of a trade show, the visitor's travel time is also limited, and the A in the AIDA method is subject to this merciless stopwatch.

For a product poster, it will be easy: a large, flattering photo of the product and the brand: one second of attention. The point of sale where to find it, one second more. Hence the need for repetitive posters along a given route.

For a trade show, as we will see in Chapter 7, and as

briefly mentioned with the posters above, you need one moment of memorization for the subject, a second for the location, a third for the date, and possibly a fourth for a slogan.

So, in summary, it must be short and striking, easy to memorize.

In the poster below, deliberately exaggerated in terms of colors and contrast, we have the right recipe for performance, with in addition a Pavlovian trigger visual, because you immediately want it! The D of AIDA.

Poor Management of Flow Peaks

The lack of anticipation of major flows, the lack of preparation of points of sale during periods of high footfall, can cause failure, particularly during peak-flow events such as sales, Black Friday, or any specific or calendar-based marketing operation.

The main pitfall is waiting, whether in-store, at a service counter, or at checkout.



Abandoning a purchase because of overcrowding obviously has serious consequences for turnover, as well as for the lack of return on investment from marketing operations.

HARRIS INTERACTIVE published a study according to which 60% of customers would accept a 5-minute wait at checkout, whereas this percentage drops to 34% if the wait reaches 10 minutes. More importantly, $\frac{3}{4}$ of customers reportedly said they had abandoned their purchases because of a checkout queue that was too long.

To anticipate these situations, retailers must reinforce reception and service-counter staff, organize clear and efficient queues, train staff to provide fast service while keeping in mind the need to deliver a pleasant customer experience.

Do not be rushed, but support a forced pace with a reinforced smiling attitude.

Customer experience must remain at the heart of all concerns.

Studies prove that customers prefer businesses where they can receive advice, assistance with their choices, and added value.

Providing advice on storage or cooking, for example in food retail, is a major asset and guarantees a customer-loyalty effect.

At checkout, it is recommended to multiply the number of payment points, including self-checkout points.

A queueing system channeling customers toward several payment points, both staffed and automated, with retractable-belt posts, must demonstrate its fluidity through the progress of the queue, reassuring the customer.

If the queue remains stationary for too long, this is when there is a risk of losing the customer. In some department stores, staff are present to manage peaks in flow, deciding to open additional checkouts at a moment's notice and accompanying customers through this final experiential phase.



Chapter 6

IKEA, from Circulatics® to Total Marketing

IKEA undoubtedly illustrates the introduction of intelligent Circulatics into points of sale, but this is only the visible part of the iceberg.
IKEA is a model of all marketing strategies.



6.1 Discovery Visit

But let us begin this chapter with a visit, because images speak more clearly than a long speech. The first experience of a visit to IKEA is surprising, enchanting, and sometimes later becomes a little irritating if you are in a hurry or have only one item to buy.

But let us agree, the marketing concept is bold and brilliant!

Of course, as soon as you enter, carefully designed signage and arrows on the floor indicate



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the route to follow. Escaping it becomes a treasure hunt worthy of the scouts of our youth. Signage is everywhere: on walls, poles, suspended from above, on the floor, and in every form: illuminated signs, posters, Cadapak, whether in the aisles or in dedicated areas.

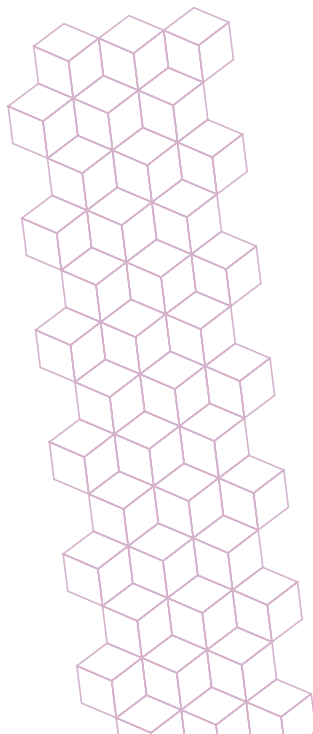
The signage works like a virtual assistant providing information at every stage of your journey: this is the major Circulatics element of IKEA's strategy: accompanying and informing you, corner by corner.

There are also the large "Info" signs that show the entire circuit, zone by zone, with, on the one hand, the thematic route, like a subway map, combined with thematic lists by zone and by type of room to be equipped: living room, dining room, bedroom, kitchen, etc ... as well as a 3D plan. The information system is supplemented by printed documentation.

More than the signage, it is the installations, the atmospheres created to seduce you, that catch your attention, segment by segment of your home equipment.

An interior architect and designer has created it for you, and everything is done to catch your attention, because the overall impression is warm and welcoming. The stimulus works through the emotional dimension of the installation you can already imagine reproduced in your own home.

What is interesting about this approach is that it takes you even further in creating desire: the bathroom created in the same colors, the same warm atmosphere, the same tones and colors will encourage you to change everything. Immediately or in two stages, depending on your budget.



Let us now take the example of the areas dedicated to children.

The perfect composition of the marketing offering starts with a few typical children's bedrooms: they create desire because, as mentioned above, these settings have been carefully designed by interior architects and designers, and therefore their ideas for layout and composition are provided to you free of charge. This is a less obvious aspect to perceive, but one that appeals to IKEA customers.

The individual does not feel they possess the qualities required to make aesthetic and balanced composition choices.

IKEA customers also come for this: to get ideas for interior design, a significant and meaningful flow generator, because ultimately you (almost) never leave without making a purchase.

Tip: on each of these composed bedrooms, a poster indicates the price of each piece of furniture or object making up the setting, encouraging you to buy one or another to complete the decor and atmosphere of your children's bedroom.

But if you came to completely furnish a new children's bedroom, this is where the total package price is indicated ... only €550, obviously attractive!

While you are busy putting together the composition of your children's bedroom, they will conveniently find piles of soft toys, each one more tempting than the next. It is difficult not to give in to reward your children for their patience. You will also notice on this image one of IKEA's other strategies for selling more: piling up products is intended to make you understand, through the large quantity available, that they sell well ... and therefore to make you buy! This is one of the consumer "lemming effect" mechanisms.

More than a long speech, there are images that speak for themselves, and this example is remarkable: during your journey through the children's bedroom area, look at this display: 3 bedroom wardrobes for your growing little ones. You do not know which wardrobe to choose for your child or teenager, it is written right there!

If, despite the quality and quantity of information overwhelming you throughout your journey, you have not managed to find answers to your questions or your searches, self-service information terminals with touchscreens or advisors are there to help you. Customer assistance throughout the entire journey is comprehensive.

As discussed in previous chapters, the same techniques are used here as elsewhere. Use of phototaxis with carefully measured lighting focused on the products we want to sell you as a priority, and a kaleidoscope of colors to attract your eye and also to show you that there is indeed a cushion color to match your interior.

Here too, beneath the lighting fixtures, two marketing stimuli: the corresponding packages are displayed beneath the proposed lighting fixtures, so you only have to help yourself.

And the piling up makes you understand that the product is in demand, sells well, and therefore must be good!

Are you ready to leave?

The final temptations are between the end of the route and the checkouts.





First of all, the furniture self-service area, directly accessible with your trolley, which will accompany you to your car.

Here too, a perfectly organized circuit is remarkably effective, just as it was earlier in the store.

The final temptations will be just before the checkouts, with arguments based on discounted prices.

The same technique used throughout the store: a product assembled to catch your attention, a price of €6.99 to make the decision, a pile of products to make it easy to put one in your trolley, and there you are with a coffee table whose design and, above all, price will have convinced you while you were queuing ...

Good deals on downgraded products are also available before the checkouts, in case the new product seemed too expensive.

A small defect, with a good discount, is enough to make you decide.

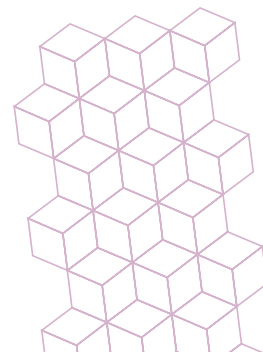
There is not a single minute, not a single step, in which you will not be solicited by a stimulus at IKEA, which has an absolute mastery of Circulatics.



Extending your experience will also be an objective here. You will not be tempted to leave the store to have lunch, a snack, a drink, or a coffee. The food and beverage areas are there so that you can take a break and resume the circuit.



The “second life” areas are an intelligent response to the current trend toward consuming second-hand products, as they are less expensive.



Creating flows and encouraging consumption is good, but as seen previously in the other chapters, the most important thing is to build customer loyalty and create recurring flows. Of course, customer experience is the most important flow generator, here as elsewhere, but customer experience is IKEA's trump card. Its tutorials for assembling furniture, or its home delivery and assembly services, extend the experience into your home. Then, as everywhere else, loyalty is formalized through a loyalty card that encourages you to become part of the "IKEA FAMILY."

6.2 Strategy



IKEA has created several concepts in one. A visit to IKEA means taking you on a tour of the ideal home, room by room, and during this visit tempting you with a thousand solicitations of objects, accessories, and furniture that you can already imagine in your own home. You came to buy a baby's bed? You will leave with a very full basket. The journey that IKEA offers (imposes) is indeed all about this.

You have been solicited through advertising, attracted by affordable prices, by choice, and by the temptation of a global experience. Once there, IKEA does not want you to be in a hurry, and the dedicated dining areas invite you to extend the experience.

Your journey through an IKEA store is packed with stimuli:

- The warmth and harmony of the spaces reproducing every room in the house and suggesting interior-design solutions. And in each recreated room, in addition to the furniture, the lamp, the rug, or the picture that goes with it ...
- Accessories at cut prices along the route, "bargains" you would not want to miss.
- Information desks to guide you through each area.
- Everyday objects that suddenly seem to be missing from your life, such as a power strip, and more generally a multitude of things that will ultimately end up in your basket.

The solicitation sometimes begins before you even enter the store. For example, here, in the store located in the Italie 2 shopping center in Paris, you are drawn in as soon as you enter the center by a bedroom display in the middle of the complex's circulation areas, therefore outside the store.

This is a perfect example of applying the Circulatics strategy of influencing flows: you are not yet in the store, and perhaps you had not even intended to enter it, but this installation will make you want to go inside.





Once inside, particularly well-designed and positioned directional signage, on the floor and on the walls, will be your rail along which your visit will unfold. After that, each area will solicit you, slow down your progress, and draw you toward a product. The positioning of each product, each bestseller, is studied to attract your attention.

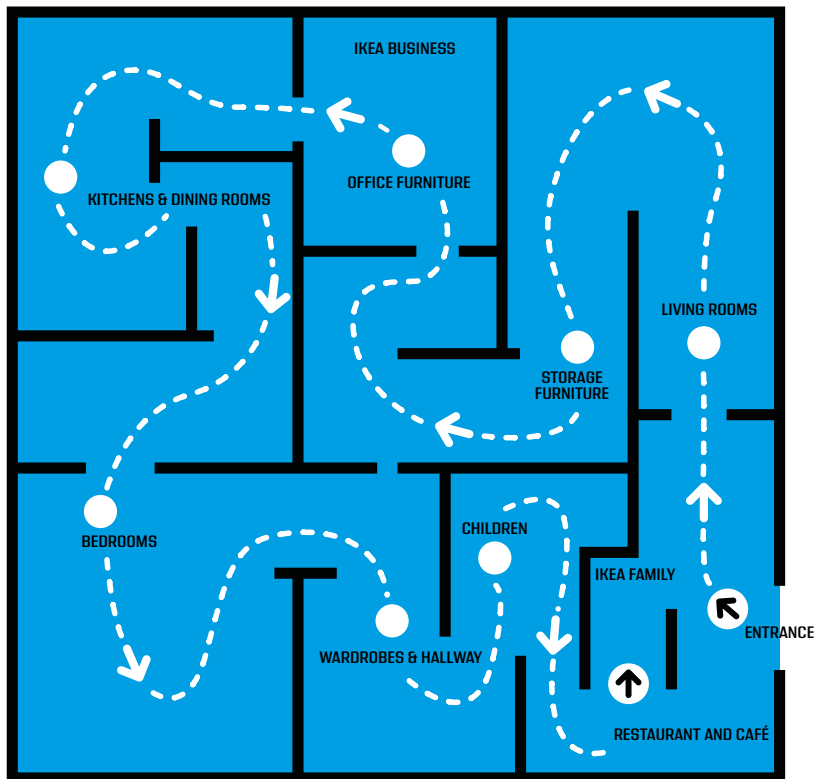
This is a pure example of merchandising, “marchandisage” in French.

First of all, let us return to the concept of layouts and their associated advantages:

- A layout without a plan will always be pleasant because you move from one product stimulus to another and feel completely free to choose your route. The stimulus / purchase ratio is nevertheless low.
- A checkerboard or grid layout also allows free and therefore pleasant exploration, with the stimuli organized and “marketed” by grouping products by type, inducing a comparison before purchase. The stimulus / purchase ratio is average.
- A layout with an imposed circulation route offers maximum exposure to all the products in the store, therefore strong consumer immersion, inducing a strong temptation to purchase. Good marketing will place at the ends of aisles the products that the retailer wants to sell in quantity. The stimulus / purchase ratio is high.

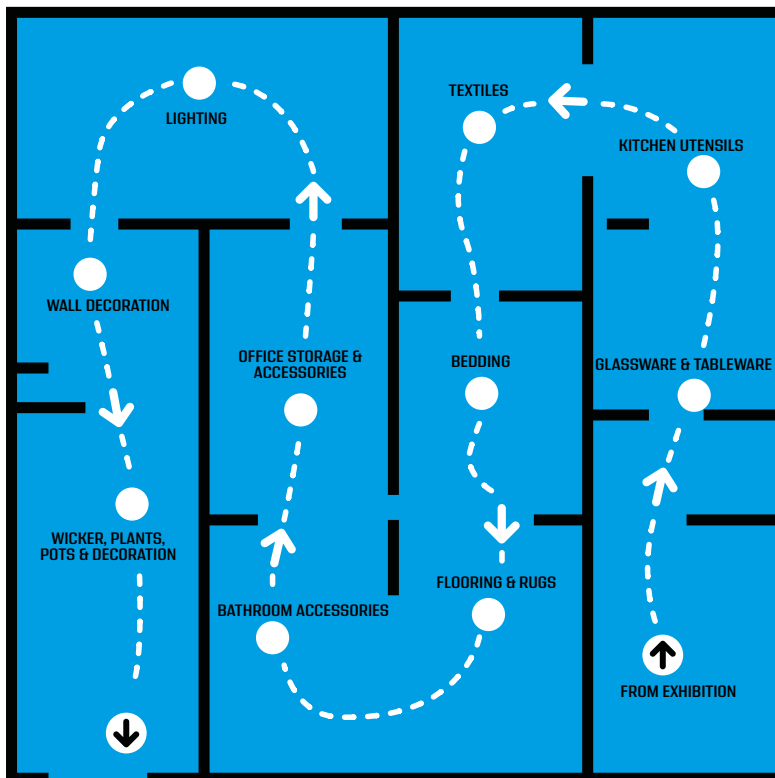
As for the merchandising operated by IKEA, it operates on two fronts:

- Organization, the arrangement of the aisles, for easy and intuitive access to products, which is called organizational merchandising.
- Seduction, with every object presented having the potential to trigger a desire to purchase, which is called seduction merchandising.



SHOWROOM

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MARKET

GROUND FLOOR

But let us return to IKEA's overall marketing and why it has succeeded:

- IKEA targets families. It invites families to come and stroll through its spaces. It is therefore an experience offered to the family that goes far beyond the principle of entering an ordinary furniture store.
- IKEA is a well-known and reputable brand, which is reassuring for the consumer.
- During this journey, visitors can touch, handle, and assess each object, whereas in some points of sale there is a "do not touch" sign.
- The furniture and items on offer are modern, and Scandinavian design is appealing.
- You are never approached by staff, giving you all the time you need to think or dream. In traditional retail, "Can I help you?" often prompts people to withdraw.
- The offering is abundant.
- Flat-pack furniture makes prices possible that would be impossible to achieve with finished furniture.

Beyond this in-store experience, it should be noted that IKEA has always been one step ahead:

- First of all, with its very extensive free paper catalog available in all stores, which, once you had returned home, allowed you to extend the experience and rethink a future purchase.
- Then, before the end of the paper catalog, IKEA immediately introduced its digital equivalent on the web.
- The creation of warm and cozy interiors is a signature of the brand, giving you the impression that you have your own interior designer or architect
- The very high added value of its tutorials, instructions, visuals, videos, YouTube, and its strong presence on social networks.
- The perfect response to consumer needs and listening to them, resulting in increased loyalty and therefore new flows.
- Loyalty tools such as IKEA FAMILY, allowing you to become part of this welcoming family.

IKEA's strong response in terms of Circulatics and flow generation has also been to position itself in commercial areas that are easy to access and offer parking.

It should be noted on this point that these are very extensive and that the trolleys provided have access to them by elevator. From the aisle all the way to the trunk of your car.

The same applies to stores located in city centers: they have easy access by public transport and to their car parks and are closer to urban customers.

Restaurants located within the stores make it possible to extend the experience and, even more so, the customer retention time in the stores.

"Come for our furniture, stay for our hot dogs."



IKEA PARIS Italie 2

Chapter 7

Circulatics®

Applied to Trade Shows



It should first be recalled that almost all of the content of the preceding chapters can be applied to Circulatics in trade shows.

Sometimes by amplifying their effects.

The preceding chapters therefore constitute a prerequisite for what follows.



However, this chapter summarizes the elements of the books on trade shows⁽¹⁾, focusing them on the subject of this book: Circulatics.

A trade show layout is merely a replica of an urban plan, designed to facilitate information and consumption.

It is simply more targeted toward a subject, a product or service typology, or a given theme.

1. "Les Salons - Volume I : Organiser, c'est un métier - Vademecum de l'organisateur de salons"
"Les salons - Volume II : Exposez avec succès Assurez votre ROI et faites décoller votre entreprise"

The trade show is limited to a fixed spatio-temporal space (the venue and dates of the trade show), but offers the advantage of concentrating supply, direct B to B and / or B to C exchanges, and above all of being, for a given period, the market-place of an industry or segment. It is therefore necessary, by way of introduction, to recall what a trade show is, as described in Volume 1 of the trilogy on trade shows, and as the trade show is a laboratory of major importance for the study and generation of flows, leading to lead generation.



7.1 Trade Show Context Reminder

It is useful, in order to understand the context, to revisit a few pages from the book on trade shows mentioned above.

A trade show could be defined as the **organized meeting** of different types of populations around a given theme, in a dedicated venue, on given dates, with commercial results in perspective.

More precisely, the trade show brings together a given population (visitors) with an appropriate corresponding population (exhibitors) presenting products and services of interest to visitors, with the aim of making them known and encouraging their purchase.

These populations would be defined according to the type of trade show.

- Professionals in the case of B to B trade shows (and by affiliation B to R).
- General public in the case of B to C trade shows (and by affiliation R to C).

The trade show incorporates activities, conferences, product presentations, and various satellite events into its programme.

The trade show is therefore the meeting of different types of populations around a given theme and which, in theory, follows the rules of the three unities of ancient theatre:

- Unity of time,
- Unity of place,
- Unity of action.



We will see that certain developments in trade shows lead to an atomization of the rule of the three unities, particularly the unity of place. In this introduction to the design and planning of a trade show project, it should be specified that a number of characteristics define the trade show more precisely, notably:

- Its typology,
- Its scope,
- Its positioning,
- Its audience,
- Its legitimacy,
- Its positioning within the economic fabric,

which will be discussed in the following sections.



The **visitor benefit** can be summed up as complete, varied, and comparative information on the subject, solutions, and products presented.

The **exhibitor benefit** can be summed up as return on investment, in contacts, turnover, awareness, and brand image.

Trade shows generally act **vertically** on a subject, a trend, or a professional sector. **All economic sectors** within this industry are involved, but always according to a backbone, an editorial “red thread” around a single coherent and correlated subject or group of subjects.

This is why fairs will be treated separately, because they operate **transversally** across different sectors of the economy, which differentiates them from trade shows. A fair is multi-sectoral, which is what distinguishes it, as will be developed in other sections of this book.

The classifications made by different institutions and in our students’ books have long considered trade shows as belonging to the “**non-media**” category compared with **traditional media** such as radio, television, the press, outdoor advertising, and cinema. For us, the concept is rather: the trade show, a super medium, a contact medium! An interactive medium based on face-to-face interaction.

The same exclusion had, moreover, been applied to the various tools used by marketing, particularly digital tools such as e-mailing.

Today, new media derived from digital technology, particularly the internet and social networks, have carved out a significant share of the “media pie” thanks to the ease of access to content of interest to the “media consumer”.

Of course, in traditional media, information is delivered as a block, one-way, without the possibility of choice, research, or filtering. No interaction, no interactivity is possible: newspapers, books, and posters are printed; reports are recorded, films are shot.

Radio, a traditional classic medium, was the first to introduce interaction by giving the microphone to the listener.

But what is interesting to observe is that new digital, interactive, and open media have not really caused traditional media to retreat.

Probably because, like radio, they have adapted to interactivity. Newspapers are online. Books too.

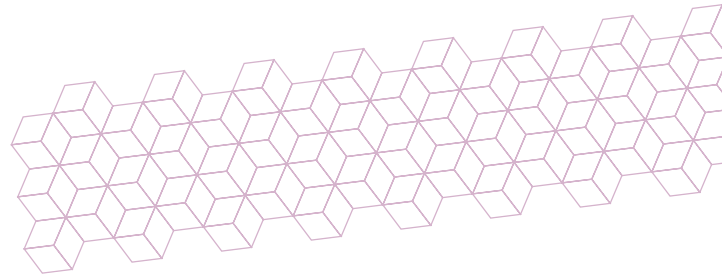
As a subscriber to “L’EXPRESS” or “LE POINT”, you can choose the print and web option.

To leaf through it when you have a moment, quietly at home, or consult it on your tablet, on the TGV during your next trip. Cheese and dessert.



Indeed, digital media have also become **gateways** to traditional media: press, radio, cinema. Younger generations themselves have discovered traditional media through the digital tools they enjoy: smartphones and tablets. They read newspapers on their digital devices. Let us come to the trade show. The trade show, a super medium, a contact medium! To return to our subject, I fully intend to slap this outdated classification of “non-media” applied to trade shows. Indeed, if we consider the definition of media as a medium for disseminating information or as a communication tool, it is clear that traditional media offer no interaction with the consumer. Digital media, meanwhile, whether Web 2.0 and beyond or social networks, of course offer the possibility of interaction.

The trade show, a super medium, a contact medium, but above all an interactive medium!



PHASE 1: the encounter, the contact



Business leaders and companies’ marketing departments have understood this well: the trade show is indeed a medium for disseminating information, a communication hub, a showcase for the company, a loudspeaker within its industry, but it offers what no other medium offers: **physical encounter, contact.**

Exhibitors and visitors have the opportunity to meet physically, communicate directly, and interact face-to-face.

It is statistically proven: in a face-to-face encounter, the protagonists can add much sharper weapons, namely persuasion through discussion and debate.

Ever since, to convince, it has always been more effective to have your interlocutor in front of you, looking them in the eye. Even if this brings to mind the anecdote of the minister swearing to the French people “eye to eye” that he was honest.

Many of us were convinced.

There is also another dimension to face-to-face interaction, subjective but essential: **the emotional dimension.**

You have all said to yourselves one day, “I’m happy to finally put a face to your voice.”

This is also why I recommend that all company employees who have contact with customers be mobilized during trade shows.

And this starts with the switchboard operator or reception host(ess).

They are all, right up to the Managing Director, ambassadors of the company.

Even during customer visits, the salesperson alone bears responsibility for direct contact.

This brings me to the factor of sympathy and seduction within the emotional dimension.

You cannot please everyone, that is obvious.

However, when two individuals in a business relationship discover common ground, whether it is the age of their children, their region of origin, football, the relationship changes tone:

"Did you see the beating PSG gave OM?"

The next time it will be: "Are you coming to Paris for the trade show? I'm counting on you!" .

Your prospect, your contact, finds you likeable.

The next step would be seduction. In a professional context, of course.

Indeed, it is essential to be pleasing in the moderate sense of the term: to appear eminently likeable.

It is a commonplace: you prefer your baker or your colleague at work to be likeable.

That is precisely what must happen at trade shows.

Present yourself in the best possible light, because you are going to meet your prospects; you must turn them into future customers.

You must appear available, relaxed, smiling, and give the impression that you are completely dedicated to them, even if you have a profitability objective for your day. That is the work of seduction. And it is at the trade show that it happens.

Back from the trade show, your prospect will say: "He's really nice."

Of course, not everything is settled; now you have to be the best, have the most relevant offering, and convince them on the substance. But you have prepared the prospect to listen to you attentively and favorably.

This is why I consider the trade show a super medium, a contact medium, an interactive medium.



PHASE 2: captivity

I have never believed in virtual trade shows. Indeed, the “visitor” there is just as virtual. At the office, with the phone ringing, a colleague coming in. At home, with all the domestic distractions. In a word, you disconnect at the first solicitation! So for trade shows, let us keep the contact! Digital will not replace it, but it can anticipate it, amplify it, and extend it, following the Web Event model, for example. Here we are in the opposite case: we anticipate, amplify, and extend the CONTACT!

The same applies to the sales process, prospecting. Your interlocutor, your prospect, if you have established contact by phone or email, is not captive. At any moment they can escape you with a sleight of hand. The very essence of the trade show is that the visitor who goes there is actually present; they are **captive** for the duration of their visit. It is this **state of captivity** that you will benefit from to establish a relationship of trust, a period during which they are entirely **dedicated** to you and **fully attentive**. Your chances of closing a deal are therefore multiplied tenfold.

PHASE 3: performance

**The trade show, a performance medium for companies:
As an optimized profit generator, the trade show is the company's best investment.**



This is also what explains the ever-increasing performance of trade shows. For the most part, companies have abandoned or reduced their investments in traditional media, which are expensive and poorly targeted; only very large companies can still afford traditional media campaigns, which are moreover more focused on awareness and brand image.

Companies are more willing to allocate their MarCom budget to digital and trade shows (often around 5 to 7% of their turnover in B2B and up to 12% and more in B2C).

**Performance cannot be
achieved without a broad and
diverse supply and demand.**



Different Types of Trade Shows

We will define trade shows and adopt appropriate terminology according to:

- Their type (professional or consumer),
- Their scope (generalist or niche),
- Their positioning (economic and strategic),
- Their audience (local, national, international) and their legitimacy.

In order to establish a correlation between the world of marketing and that of trade shows, the English language, and even commonly used Anglicisms, will be used.

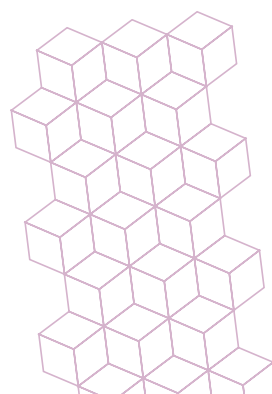
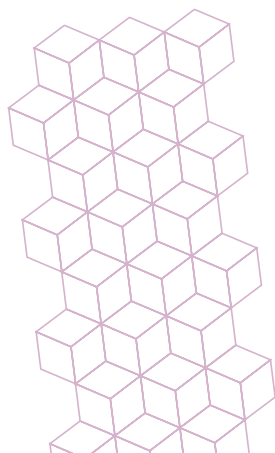
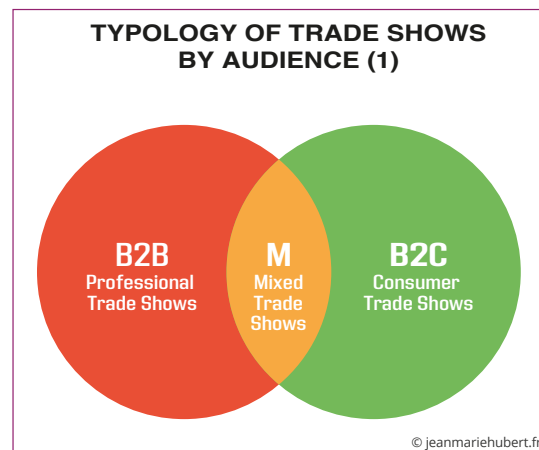
Generalities

There are different types of trade shows, defined according to the types of populations they bring together, the most common being:

- Professional trade shows or "B2B", Business to business,
- Consumer trade shows or "B2C", Business to consumer.

In addition, other derived models will be discussed:

- "Mixed" trade shows or "B to B to C", which are both professional and consumer trade shows,
- "B to R", "R to B", "R to C" trade shows, derived from these models because, in particular, in the "B to B" segment, it is sometimes essential to distinguish between brands, manufacturers and their distribution network, which has a direct relationship with the consumer,
- Brand trade shows, mono-brand trade shows and atomized trade shows,
- FAIRS, finally, which are a hybrid form of "B to C" trade show with multiple themes, transversely involving different economic segments aimed at the consumer.



The Professional Trade Show or “B to B” Trade Show

This is the most common type of trade show among the different types of trade shows.

In principle, it is not open to the public.

It is part of a given economic sector, industry or market.

It brings together the players in this sector:

- Major brands and manufacturers (exhibitors),
- Resellers and professional users (visitors).

This is the most frequent type of trade show: every profession, every economic sector has its trade show, or even several if the sector is large or segmented.

The trade show has a vertical structure within its segment, extending downstream across its entire professional sector.



Some economic segments have around ten trade shows, with sometimes very slight variations in scope, target audience and nomenclature.

Media partners and professional associations often also have networks, competing interests and commercial relationships that justify a split or diversification.

In France, there are 370 professional trade shows, bringing together 99,000 exhibitors and 4.5 million visits (Source UNIMEV).

The professional trade show is considered the most profitable investment for companies, with an ROI that can reach 10/1.

Exhibitor nomenclatures and visitor targets define the personality of the trade show.



BATIMAT is a major trade show covering all professions and the entire building industry. This sector brings together manufacturers of construction materials and solutions, who will be the exhibitors. Visitors, meanwhile, will notably include general building contractors who use these materials and solutions.

Another example, **SECOURS EXPO** is the trade show for first aid. The exhibitors are companies manufacturing emergency equipment, vehicles, professional clothing, while the visitors will be emergency physicians, nurses, healthcare professionals, and rescuers.

It is not impossible for the general public to enter some of these professional trade shows, generally not without a certain amount of cunning, if they are interested in the subject and the organizer (and therefore the exhibitors) turn a blind eye.

This can have three major disadvantages:

- The first is the search for the best return on investment for the exhibitor, for whom a trade show is always too short; They must therefore devote all their time to their customers and prospects, not to end users.
- The second is the confidentiality of discussions. Indeed, a trade show is a marketplace where sales arguments, commercial terms and discounts reserved for professionals and resellers are discussed. The exhibitor must be free to address these subjects without fear that a private individual may intrude into the discussion. Hence the need for visitors to wear badges and be identified upon first contact. This subject will be discussed in the chapter on badges and identification.
- The third is the interference that a consumer may cause, as illustrated by the following two anecdotes.

In summary, if the organizer is not vigilant enough about entrance control, they are very likely to be called to order by exhibitors if they are disturbed.



At the SRN, the Digital Reception Trade Show, the CANAL+ group had reserved a very large stand to welcome its 4,000 distributors, resellers, and mass retailers. The market represented by this segment is worth millions of euros.

Now imagine a CANAL+ subscriber, who gets involved in these negotiations to complain about the quality of a programme or the snow on their screen...

Another example is the professional trade show for hearing aids. The world's largest brands are present to meet audiologists and doctors and showcase their expertise and products to them.

This is certainly not the place for a hearing-impaired consumer or someone suffering from tinnitus to make their presence known!

As for exhibitors who wish to meet both their professional customers and the general public, the "Mixed" trade show is made for them!

From an economic standpoint, the "B to B" trade show is the safest and does not require major investments in terms of mobilizing visitors, because the target is identified and perfectly targeted. The prospect database is generally jointly solicited by the organizer and their own databases, supplemented by databases from federations, trade unions and professional media. Visitor mobilization therefore takes place essentially through these databases and digitally (websites, email campaigns, social networks).

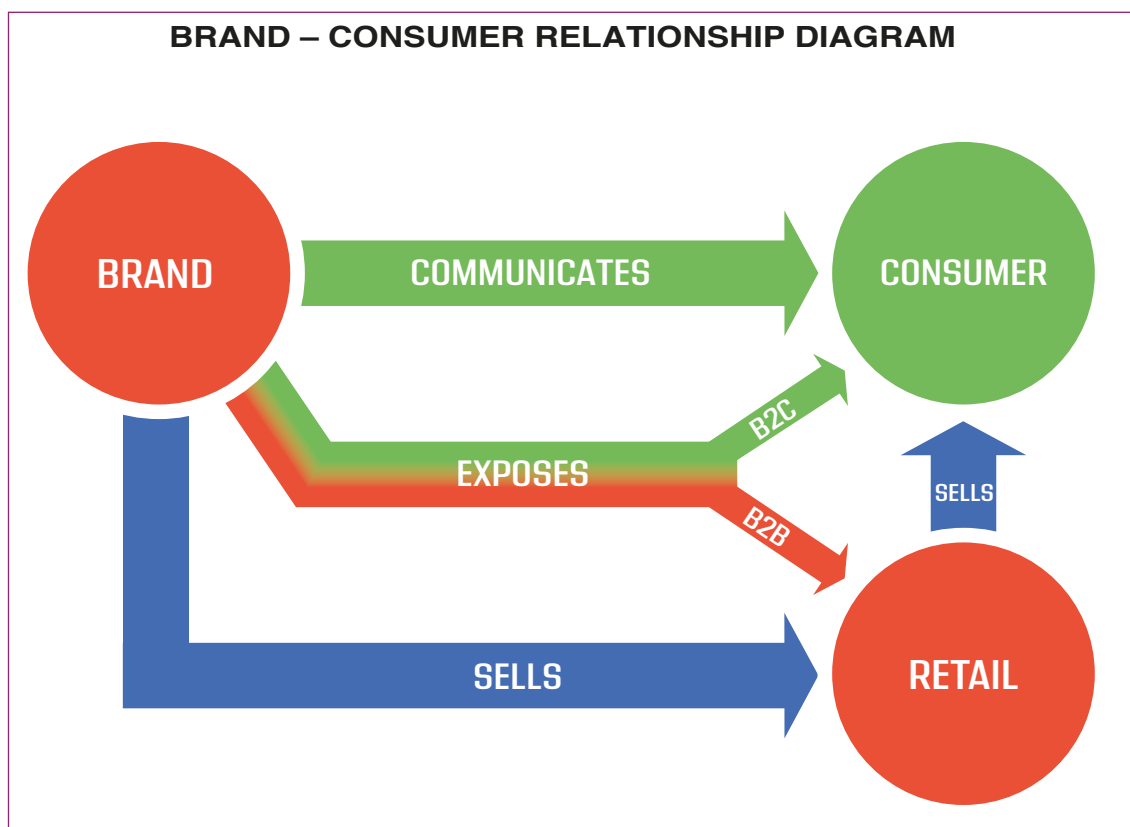
The Consumer Trade Show or “B to C” Trade Show

With the consumer trade show, brands have a means of being in contact with the consumer and end user with whom they do not usually have any direct contact.

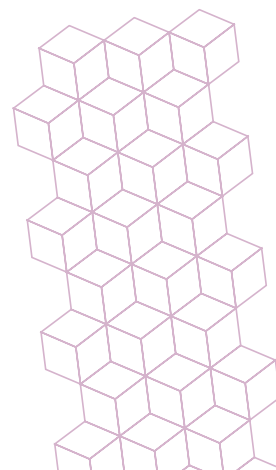
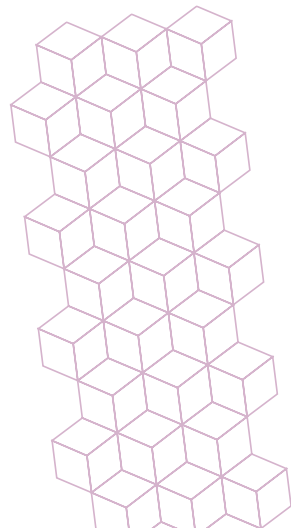
In the classic market structure, the brand does not sell directly to the public, except for certain brands that have now created online stores or their own retail stores.

Sales are made through a distribution network of resellers (Retail), which therefore acts as the intermediary between brand and consumer.

The classic structure is therefore as follows:



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The “B2C” trade show is therefore an exceptional and temporary opportunity for a brand to be in contact with its end user, particularly in order to:

- Show, demonstrate and promote its products and new releases.
- Record consumer perceptions of its products and brand through direct and interactive contact with the consumer (customer feedback).
- Test a new product with consumers by measuring their interaction with it.
- Test its marketing approach and market positioning.
- Develop its brand awareness (quantitative aspect) and brand image (qualitative aspect),
- Trigger sales through its distribution network.

From an economic standpoint, this is the riskiest model. Indeed, without very broad-spectrum mobilization, including all traditional media, and therefore costly, the visitor target will not be reached.



The choice of media and their return-on-investment potential is therefore a major issue. Specialized media-buying agencies are particularly useful in this field.

In addition, an effective press service will make it possible to obtain editorial coverage, which will be far more effective at mobilizing visitors than advertising.

In the study of the Primary Fundamental Equation (PFE), the “Resources and Partnerships” element will provide an opportunity to build a visitor-mobilization force that balances pure investment and partnerships, which are the best way to mobilize visitors at lower cost.



7.2 Circulatics at the Heart of the Trade Show Strategy

Mastering Circulatics is fundamental for the trade show organizer, the exhibitor, and the visitor alike. The organizer must both do everything necessary to ensure public safety and irrigate the trade show in a balanced manner.

The exhibitor must be able to choose their location and orientation in such a way as to ensure maximum visibility.

The visitor, for their part, must be able to find comfort and clarity in moving around the trade show.

This therefore gives rise to considerations such as prioritizing the nature of the location rather than its surface area, analyzing movement speed and slowing-down devices, and understanding the visitor's orientation reflexes when exploring. This visitor is free to pursue their own objective, but can be conditioned by numerous Circulatics influence tools.

And all this while observing the safety rules established for ERP.

In Circulatics applied to trade shows, we will apply the STRAHLER rule studied above (Chapter 4) in reverse; we move upstream along the rivers toward the source: indeed, we start with a maximum flow at the entrance, which then disperses throughout the trade show. The Strahler number is therefore established according to a 4-to-1 branching structure.



The pitch behind the “trade show / fluid mechanics” connection is the purpose of the system: to “irrigate” exhibitors with visitors in a balanced manner.

But, in order to circulate, water has no qualms; only physical rules apply.

We will therefore have to induce the visitor’s intelligence and sociological behavior, the human dimension.

What we will retain at this stage, therefore, is that we will add the consideration of aisle widths to the fundamental principle of flow distribution.

Before developing this important aspect of Circulatics in a later chapter, let us briefly assess its scope.

Since the natural circulation of fluids has been discussed, it will be intuitively followed by our visitor. But this rule will remain in their subconscious.

7.3 Back to the Concept of Behavioral Sociological Analysis

The visitor is free by nature, so we will have to invent subliminal tricks to guide them.

Let us begin with the basic human parameters: just like a watercourse, the visitor will take the most direct and widest routes to travel from point A to point B; likewise, just as a watercourse goes around an obstacle, the visitor’s planned trajectory can be diverted by any unforeseen situation: a group of people gathering in an aisle can create a bottleneck; from then on, the visitor will change route.

More subliminal factors related to the environment will come into play.

It has been statistically established that people who are moving tend to look more to the right than to the left; this will result in goose-foot-shaped layouts causing them to take the right-hand aisle rather than the left-hand branch. Perhaps this is an automobile driver’s reflex? The same phenomenon occurs when shopping along streets. Attention is first drawn to the right.

Awareness of colours and light is also quite enlightening; we will therefore refer to the rules of phototaxis discussed above (Chapter 4.4).

The visitor will, for example, easily take an aisle with red carpeting, as it conveys a sense of prestige.



It is the royal route, giving the visitor a VIP sensation. Blue, on the other hand, is a colour that suggests calm, comfort and well-being. The blue aisle will be intuitively taken by calm temperaments, or also by those whose discretion dictates that they should not take the royal route, the VIP aisle. One final example: yellow. Yellow aisles are avoided by visitors.

The colour is unwelcoming and, moreover, the visitor will subconsciously be afraid of getting it dirty! That said, most trade shows adopt basic colours to avoid the effect of visual disorder, of a patchwork.

Conversely, the most important flows will also be those with the highest ambient light levels. This is a factor that both the organizer and the exhibitor will know how to use, as will be demonstrated later on.

Let us return to our visitor, beginning with their physical and psychological state:

- Relaxed, stressed or tired?
- Soaked after the storm they have just weathered?
- Annoyed by an hour of public transport and a poorly managed reception at the trade show, or because they forgot their badge?
- Relaxed and in a good mood because they are arriving at the trade show, which is their professional or leisure environment?

Their preparation:

- Did they register online to make access easier?
- Did they prepare their visit in advance, create a visit circuit, an expert route proposed by the organizer, or simply their shopping list?

Their objectives:

- What did they decide before coming to the trade show? What is their objective?
- How much time do they have?
- Are they coming to find a solution to a given problem? For example, to make a decision on office or IT equipment in the minimum possible time?
- Are they coming at the request of an exhibitor who wishes to present them with a product or a technical solution?
- Are they simply coming because it is their professional environment or simply the trade show dedicated to their favourite passion?

As we shall see, all of this will impact the way they enter the trade show, how they move around it and at what speed, seeing or skipping everything along the way to their objective, the reason why they came. Top of mind will be the grain of sand in our Circulatics strategy; it must be anticipated.

**Therefore, the trade show layout
will have to modify its plans!**



Circulatics has more than one trick up its sleeve, by strategically placing “magnets” and “slowing-down devices” (virtual and therefore invisible), cleverly positioned in conference rooms, activities, the TV studio, snacks and, above all... exhibitors, in order to influence the programmed behaviour of our visitor!



7.4 The Trade Show Layout, an Element of Economic Choice

Let us begin with the economic aspect of the trade show layout.

Venues rent out their spaces based on gross floor area.

That is to say, the number of square metres of the entire hall, whether you use this area or not. Even more so, the so-called “safety” aisles imposed by ERP regulations, and therefore non-buildable areas, are charged at the same rate as the rest of the hall.

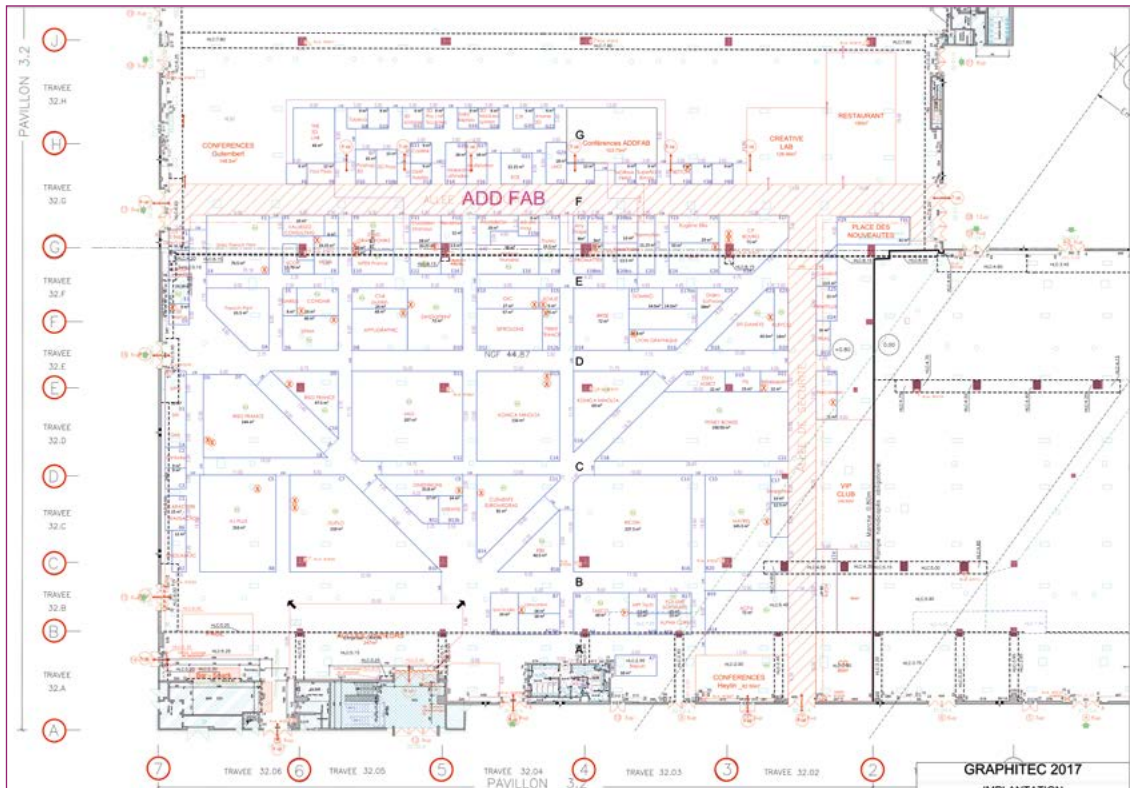
The only exceptions are the application of specific rates for setup and dismantling, or arrangements in cases where the venue landlord is also the general contractor and offers a specific setup / dismantling rate if you entrust them with the installation of the trade show.

What should be retained in terms of Circulatics is that you pay for the circulation aisles. In a hall with conventional geometry and standard layouts, the weighting ratio between gross and net floor area is considered to be 0.50.

In other words, if you rent a hall of 10,000 m² gross, you will be able to build (and therefore sell) 5,000 m² of stands. This rule applies to a conventional square layout (see below).

Without any fancy features, diagonal aisles or too many common areas.

That said, let us be philosophical: no trade show without visitors, so let us give them the royal route to ... circulate!



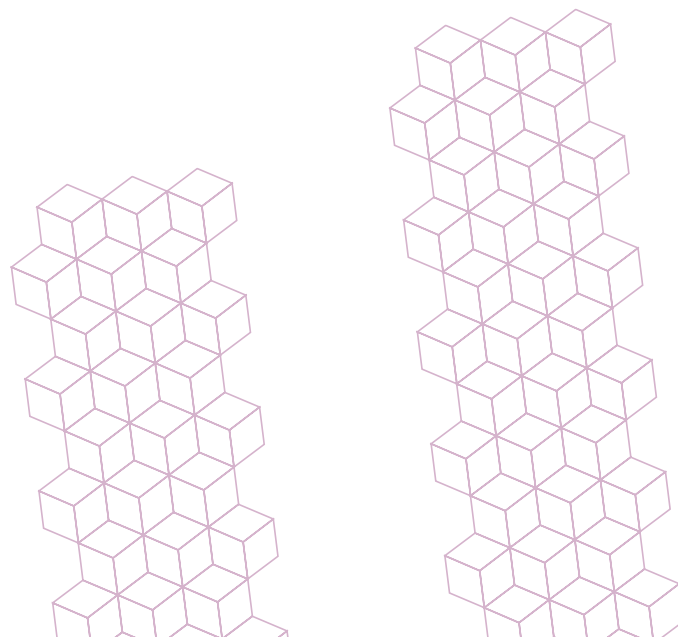
Horizontal Aisles 1 to 7. Vertical Aisles A to J.

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7.5 The Trade Show Layout, an Architectural Element of Circulatics®

In order to address the ins and outs of the rules of Circulatics, let us begin by discussing the trade show layout and its main architectural constants.

Even though each trade show has its own specific layout determined by the “concrete” structure of the hall, the relative sizes of stands, zoning requirements and, above all, ERP regulations and their UPs, several major families can be distinguished.



Let us discuss the most common ones:

- The square layout:

Like modern cities, and particularly the Manhattan district of New York, all the axes are parallel or perpendicular. The avenues mark the aisles and the streets the crossways.

The advantage of this arrangement is that it favours no exhibitor, or almost none. Commercialization often begins with the backbone, the 5th Avenue of trade shows. First come, first served! This is a very commonly used and rather fair commercial principle, as it is normal to favour the first exhibitors to register. It then becomes a compelling commercial argument for other exhibitors to register. The case of “Broadway” and “Central Park” will be discussed further on.

The square layout of Manhattan offers another façade-related advantage that we will demonstrate later: the profitability of every square metre. Much like when you lay carpet or parquet flooring, you will seek the best compromise to minimize offcuts ...



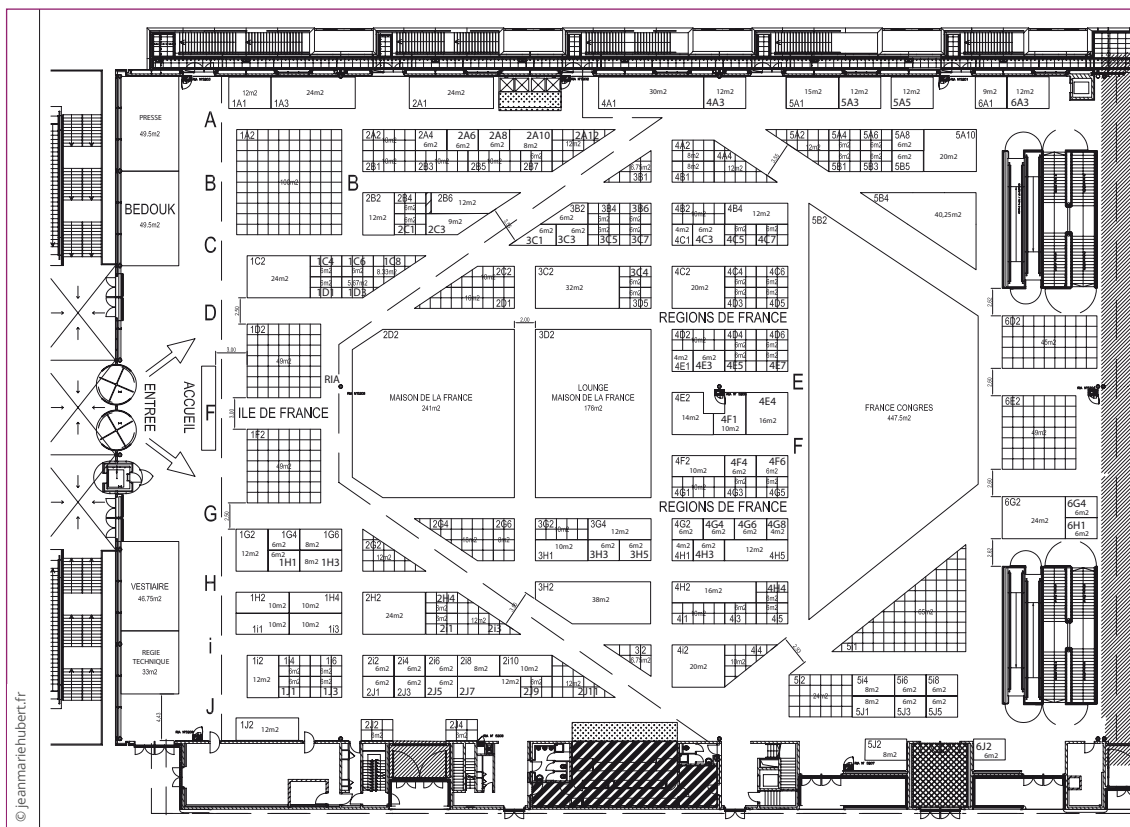
• The square / diagonal layout

Within the geometric rigour of the New York City plan, the exception of Broadway will not have escaped your notice.

Good irrigation depends on the number of channels; let us return to the number of Strahler. Let us multiply the aisles and, unlike Vespasian's plans, mix the flows.

In fact, all that is needed is to add diagonals to the square layout to maximize irrigation of all areas of the hall.

When multiplied, these diagonals can lead to a layout incorporating flow diamonds. This system, implemented for the Bedouk trade show, demonstrated the great fluidity of Circulatics. The positioning of large stands at the heart of the diamond also benefited smaller stands by irrigating them more effectively.



This mixed square-and-diagonal solution is an excellent Circulatics compromise.

Admittedly, the organizer loses a few square metres, and therefore a little theoretical turnover, but customer satisfaction, for exhibitors and visitors alike, and the comfort this provides are ultimately profitable because this is a customer-loyalty tool.

In summary, and as an example, triangular stands, which could be perceived as wasted space, are quickly transformed into a decisive visibility advantage. The ship's-bow layout within the flow of visitors is one of the exhibitor's first means of intervening in the Circulatics of the trade show. It literally plunges into the public with the bow of its stand.

This stand perfectly illustrates the principle: the visibility of the stand's "bow" provides strong visibility over the visitor flow. It divides the aisle into two flows while maintaining 100% visibility. The small amount of square footage is used here for a lounge area.



A good stand designer undoubtedly knows how to exploit this type of opportunity.

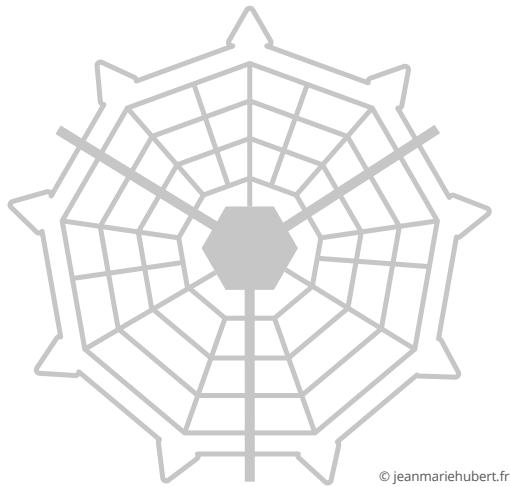
• The star layout

A central agora, in the middle of the hall, forms the centre of the trade show, from which the aisles radiate, somewhat following the principle of the Place de l'Étoile in Paris and the Boulevards des Maréchaux. Naturally, an aisle will be drawn from the entrance of the hall to the centre to guide visitors, who can then spread out in a star pattern toward the 4, 6 or 8 cardinal points.

This is certainly the most egalitarian layout for exhibitors.

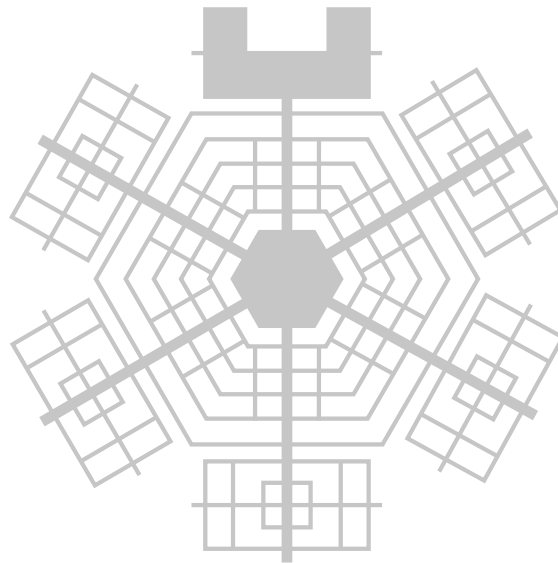
As seen above (in Chapter 3), certain Italian cities are a brilliant illustration of this type of flow distribution. In particular GRAMMICHELE, in Sicily, one of the largest hexagonal cities, or PALMANOVA, the "Star City", located in Friuli – Venice. This allows us to see that urban architects and planners have long incorporated the principles of Circulatics and their influence on societies. This type of urban planning has existed for many centuries, as demonstrated by the old map of PALMANOVA. One can note the similarity with today's trade show techniques: agoras are placed along the main arteries to relieve congestion in traffic flows.

PLAN OF PALMANOVA



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PLAN OF GRAMMICHELE



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These radiocentric, star-shaped layouts found in Italian cities can also be found in northern France, in ROCROI in the Ardennes. This inspired trade show organizers to create radiocentric layouts where a central agora serves as the meeting point for the main aisles coming from 4, 6, 8 or 10 angles of the trade show, while the cross aisles connect these main aisles concentrically.

From the central point, where people gather, the “Latin agora”, they can redistribute themselves among the city’s various centres of interest.

• The sunset layout

This arrangement is a variation of the layout above, with the central circle cut in half. From then on, the reception area is arranged in a quarter-circle at the entrance to the trade show, and the aisles radiate diagonally in 5 directions. These two arrangements cost a few weighting points in the gross/net calculation, and therefore offer a lower yield for the organizer, but undoubtedly the best and most egalitarian solution for the exhibitor.

• Brasilia, a reasoned layout

As seen in Chapter 3 of this book, it is impossible to discuss all urban architectures without mentioning BRASILIA, the symbol of modernism in terms of urban planning.

Haussmann was far surpassed in his principles, beginning with the width of the avenues and the sheer scale of the squares.

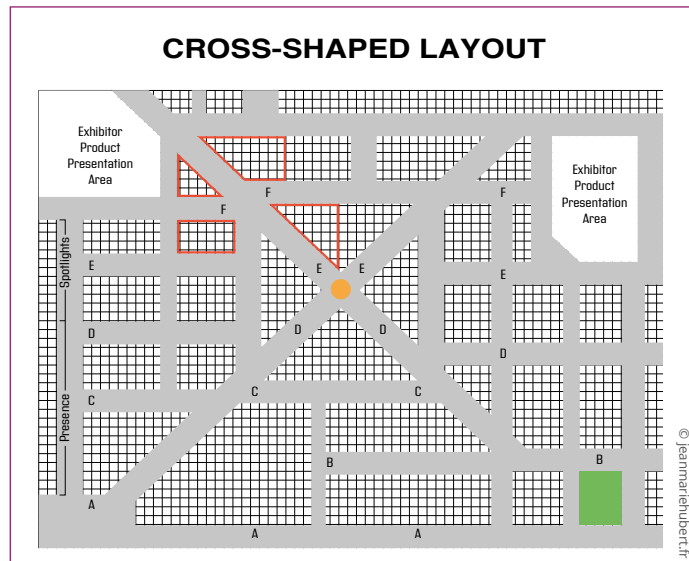
Here, a curved cross allows for reasoned irrigation of population flows. But the principle of the backbone, even if curved, remains the basic axiom.

We will return to BRASILIA later to discuss the zoning of which it is the symbol.

• The Market Leaders' Layout

This is a layout that I adopted for one of my longest-established trade shows, and it has proved effective. The starting point is simply a grid of the hall. Each prospective exhibitor then informs the organizer of the floor area they wish to occupy. In my case study, this ranges from 250 m² to 6 m². Once the exhibitors' requests have been reviewed, they are ranked from the highest bidder to the lowest bidder.

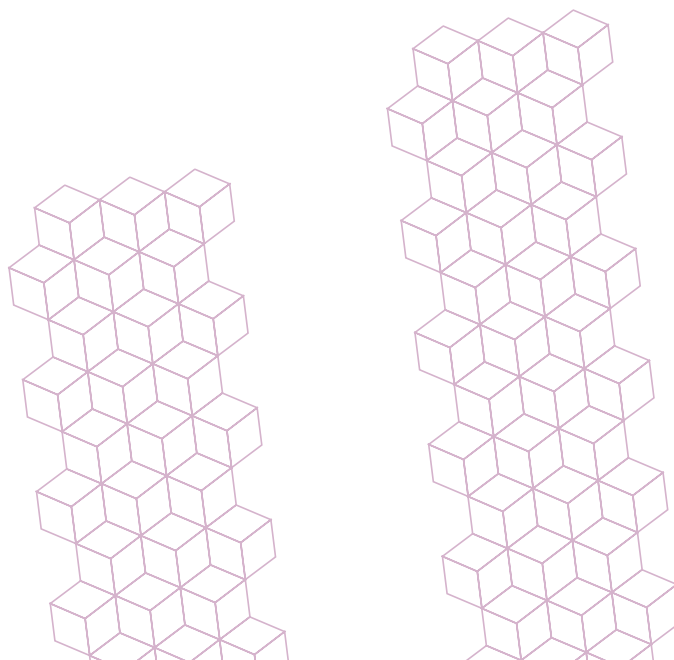
An exhibitors' meeting is organized, and each exhibitor is given the floor, in order from the largest to the smallest. The market leaders choose their large blocks first, followed by the others, down to the last available square metre. The layout is therefore drawn progressively as the spaces are allocated. Naturally, the safety officer ensures that the layouts remain within the original framework.



This process may appear to favour the wealthiest at the expense of the less wealthy, but this is not the case, quite the opposite: it wins everyone's support.

The leader chooses a location alongside its peers. The smaller exhibitors are delighted to be able to position themselves, thanks to their smaller floor areas, close to the leaders, who will attract the largest crowds. Let us retain from this a basic principle of Circulatics: the most significant flows will be conditioned by the topographical positioning of the leaders.

We will return to this subject when studying layout strategies.





• The “IKEA” Circuit Temptation

A chapter of this book is devoted to IKEA’s layout strategy.

The principle is to create a circuit with a single aisle winding through the entire space, from the store entrance to the exit, where the checkout counters are located.

This type of layout is of course very tempting because it ensures comprehensive irrigation of the

trade show. No stand can escape the visitor, and vice versa.

On the other hand, it is very restrictive for a visitor who has an objective and a defined amount of time. Having to pass by furniture for every room in the house, kitchens, offices, bathrooms and bedding just to buy a light fixture is, to say the least, exhausting.

It is of course impossible to implement in trade shows due to the application of ERP regulations, which require short routes to the exits.

Virtual Circulatics devices will therefore have to be used if we want to channel visitors. There is no shortage of tools, as we shall see, for influencing flows.

The difficulty is circumvented by the store through shortcuts that can be used when necessary or in case of danger.

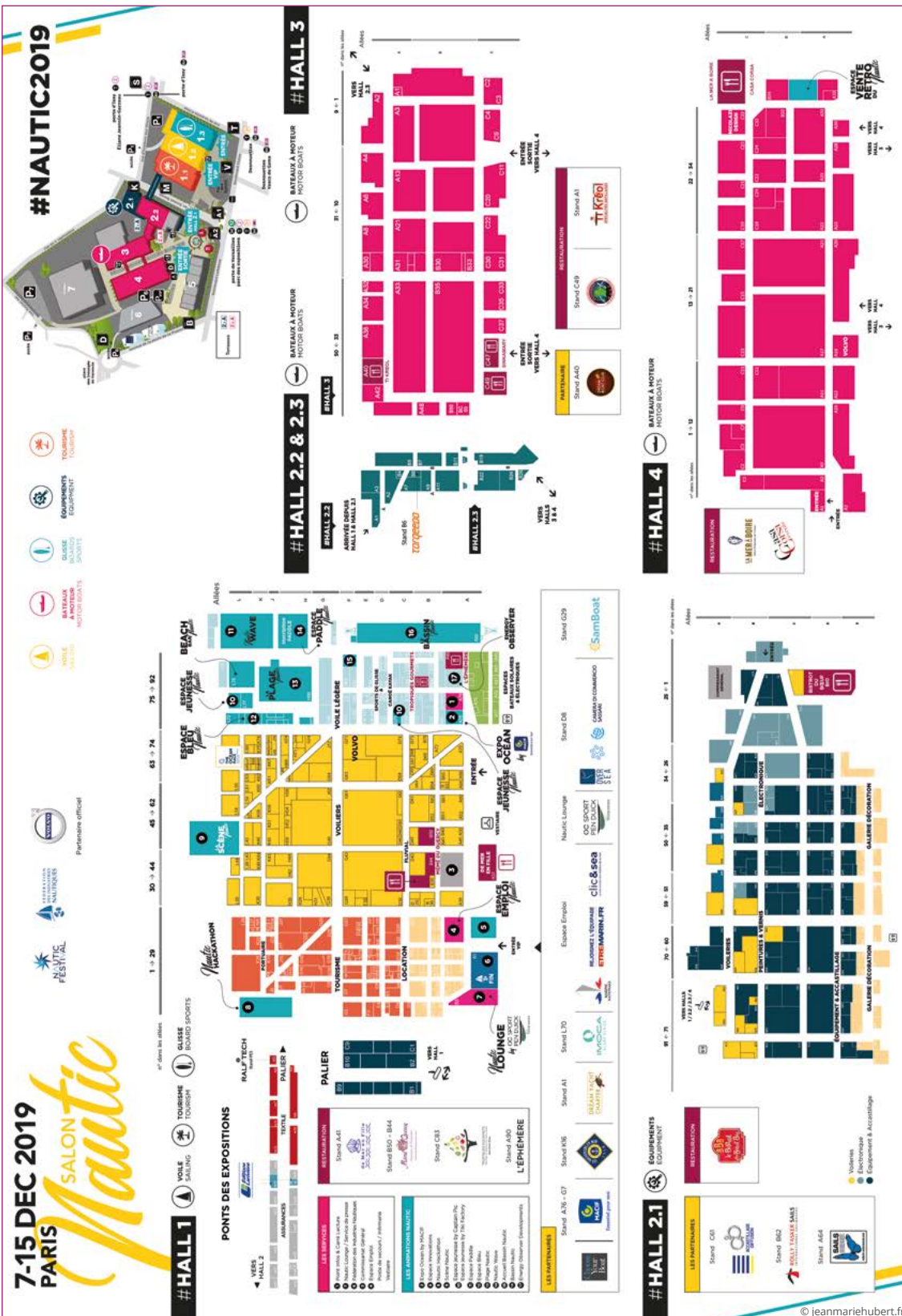
Trade shows spread across several halls (see next page).



We will examine this subject in detail in the chapter dealing with zoning.

The essential difference lies in the initial strategy. If zoning is chosen from the outset in the trade show layout to separate different offerings, this zoning will be positive: it will make it possible to group types of exhibitors by profession or speciality and thus provide visitors with a comprehensive, grouped offering.

This is a major element of Circulatics strategy.



On the other hand, if the additional hall is an overflow from a hall that is already full, exhibitors finding themselves in the new hall will feel excluded from the heart of the trade show, and this is where a new dynamic will have to be created in Circulatics, and therefore in the trade show layout.

7.6 ERP Regulations and the Safety Officer at Trade Shows

The ERP (Establishment Receiving the Public) safety regulations are intended, in the case of trade shows, to protect the people gathered in a hall against any risk, particularly fire or panic. Their purpose is to ensure that the entire population present in the hall can be evacuated quickly and under good conditions at any time. This is far from self-evident when one observes the unexpected overcrowding generated by the success of certain trade shows. The safety officer must anticipate this issue together with the organizer.



In applying these rules to **Circulatics strategy**, the objective is to find the best layout between legal requirements and the flow strategy desired by the organizer.

The limits of the building cannot be modified and correspond to the space rented by the organizer. If the trade show expands, the increase in floor area can take place in adjacent or neighbouring halls, or through an increase in floor area for trade shows held under marquees. The safety officer will ensure that ERP safety regulations are applied to the organizer from the design stage of the layout. The widths of the aisles and the number of emergency exits, calculated in **UPs** (Units of Passage), are thus established, taking into account the number of people expected.

Among the basic requirements, no aisle, even a very short one, may be a dead end. The nearest exit must be immediately identifiable and access to it must be in a straight line.

As project planning progresses, followed by the commercialization of stands, the initial layout evolves. This is why the safety officer remains in constant contact with the organizer, to ensure that the evolving layout remains compliant with the requirements.

Once the layout is more or less finalized, and no later than 3 months before the opening of the event, the safety officer submits a safety file to the Prefecture, describing all measures taken to ensure the safety of people. It is accompanied by 7 copies of the trade show layout for subsequent review or reference.

The Prefecture, after review, issues a favourable opinion. If irregularities are identified, requests for modifications will be imposed.

What should be remembered is that, whatever the organizer's requests, the safety officer ensures that the files and layouts are fully compliant with regulations and, as a result, the files are only very rarely rejected.

Of course, the trade show layout continues to evolve after submission to the Prefecture according to changes in stand sales. If, for example, a major exhibitor occupies a large area, its stand may have to cover an aisle that was initially planned. The safety officer then compensates for this by creating new aisles to maintain the fluidity of any potential evacuation.

The safety officer is present throughout the entire trade show setup and checks, as the work progresses, the layout, tape measure in hand, to ensure that the installation complies with the plans.

Electrical installations are also checked and must be compliant (particularly grounding).

They then also monitor the exhibitors' setup and ensure that nothing protrudes into the aisles that could reduce visitor circulation.

They also check the nature of the materials, all of which must comply with a fire-retardant classification. Thus, for example, cardboard or untreated wood are prohibited. Wooden stand partitions must comply with the M1 standard (Flammability Standard).

The Prefecture may carry out inspections before the trade show takes place and prohibit its opening if any non-compliant or dangerous element is discovered.

7.7 Circulatics® Influence Strategies Applied to Trade Shows



Notwithstanding the principles of fluid mechanics and visitor freedom of movement that we have discussed, there are technical devices for influencing movement within the trade show. Some techniques are used by organizers, others by exhibitors, and naturally they are not the same.

7.7.1 Organizers' Influence Strategies on Flows

Controlling and influencing a visitor's movement may seem implausible. Yet it is simple.

Here are a few techniques:

A - Positioning of Market Leaders

Two techniques are the most commonly used:

The first consists of distributing the stands of market leaders at different points throughout the layout. The second consists of creating a showcase for the trade show at the entrance, with the stands of the major players.

The first arrangement has the advantage of ensuring good irrigation of visitors throughout the trade show and benefiting smaller exhibitors by giving them visibility around the leader, as explained above in the chapter on layouts. Different reactions may emerge among major exhibitors:

Either their reputation makes their geographical location irrelevant and they will consider that, whatever happens, they are at the centre of the visitor's attention, or they will prefer the second option.

The organizer can design their trade show layout with a showcase strategy right from the entrance. Enhance the trade show by displaying a series of large blocks belonging to the major market leaders. Show through this block that the trade show represents an entire industry. The major players in an industry readily adopt this organizer strategy because, in addition, it enhances their profile, placing them "in the front row".

It has another advantage: once the visitor has been absorbed into the trade show, they may sometimes no longer know where they are or remember where they saw a particular exhibitor. Clearly, if the leaders are at the entrance, this will have been memorized by the visitor as soon as they entered the halls. There is no doubt that, upon arriving at the trade show, the visitor is eager to enter. A queue at the entrance will further increase their haste once they have been "released" from the reception area.

They will therefore walk quickly upon entering until they feel they are in the heart of the trade show. This tends to demonstrate that the stands of smaller exhibitors have no interest in being located at the entrance, especially if they are not well known. They will go unnoticed between the visitor's impatience to enter and the shadow cast by the major exhibitors.

B - Signage, a Premium Tool Serving Circulatics – Digital Signage, Audio Announcements

Trade show signage is certainly the foundation of the visitor guidance system. It reminds visitors of its existence and indicates the directions to take to reach the places where the organizer wants to lead them: conference rooms, TV studios, product presentations.



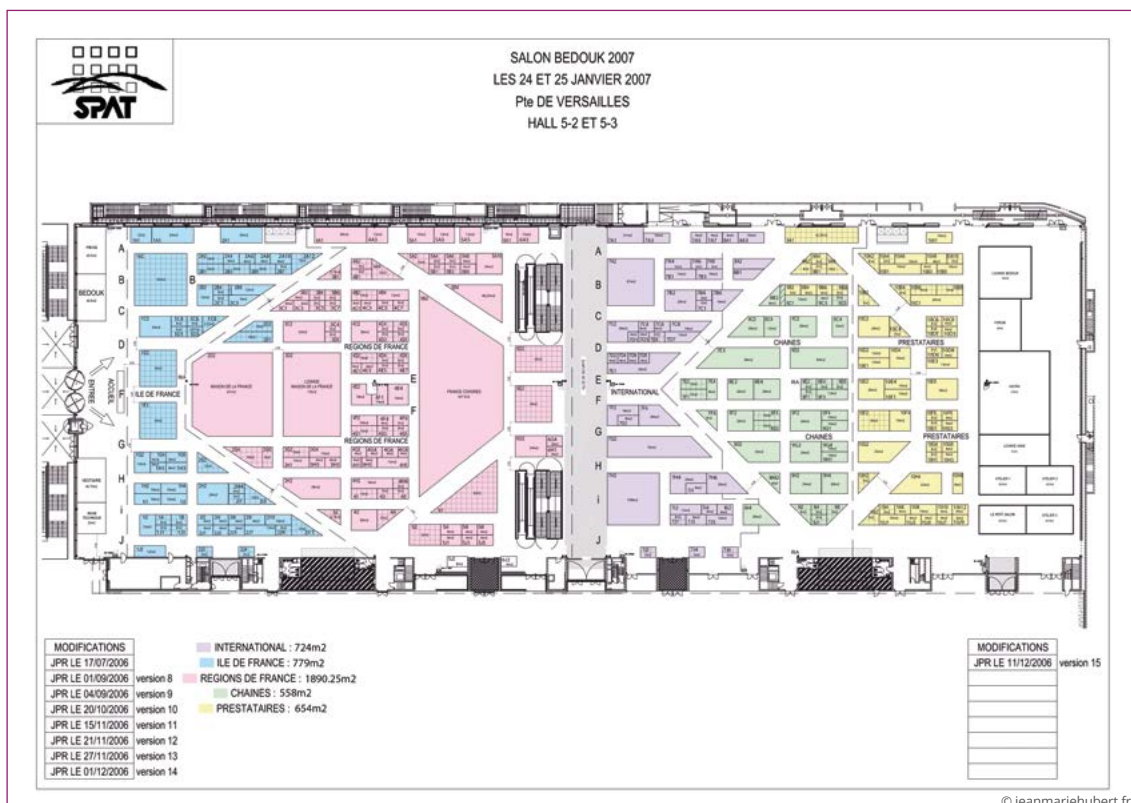
This invitation to move around is also sometimes reinforced by audio reminders. Finally, the new generation of digital signage on screens, digital signage or dynamic displays, allows this system to be updated in real time in order to channel flows according to events taking place at the trade show. This is particularly the type of medium on which the conference programme is displayed, with locations and times.

This type of system is controlled by a computer that the organizer's teams can update in real time. The dynamism of this type of display, following the sharp fall in screen prices, makes it the most widely used medium today.



C – Zoning

The organizer can guide visitors according to their objectives by creating thematic zones. For example, for the BEDOUK trade show, exhibitors were grouped into zones according to their activity: French convention cities, international destinations, service providers, organizers. In this way, visitors will go directly to the area that interests them.



This is an advantage and a time-saving benefit for the visitor, who finds themselves at the heart of the offering that interests them. The same applies to the exhibitor, who finds themselves among their competitors and therefore gains visibility among their common target audience. Symptomatically, exhibitors may, on the contrary, request to be located away from their competitors for the same reason, in order to protect their customers and prospects from their competitors' view.

D - The Visitor Circuit

In Circulatics, as a strategy for influencing flows at trade shows, the visitor circuit or **expert route** is a device used by the organizer who has not chosen the zoning technique. Exhibitors from the same product and service family are therefore scattered across different points of the trade show layout.

The organizer then creates a thematic list of exhibitors, in addition to their alphabetical list, and offers the visitor a circuit allowing them to see the family of products they came to find.

Example : Professional Digital Information Trade Show:

the visitor routes offered, for example, a typological search for publishers of indexing solutions. Looking back at the previous chapters, we can identify in this system a device for managing "niches" within general trade shows covering an entire industry.

E - IPP: Project Holder Identification

Introduced for the Forum des Acteurs du Numérique by SPAT 20 years ago, this system used visitors' online pre-registration.

When registering, in addition to the standard data collected by the organizer, visitors had the option of answering a question about the purpose of their visit, particularly the product or service they were looking for and their purchase intentions in the short, medium or long term. This enabled the organizer, using sorting software based on the nomenclature of the products on display, to propose a pre-established visitor circuit. Time saved for the visitor, effective prospect targeting for the exhibitor, and negligible cost for the organizer.

FAN case: a professional visitor is looking for equipment to digitize the books in their documentation centre: they are directed to manufacturers of automatic book-scanning machines, such as Canon, Minolta, Ricoh and others.

F - The Web Event

Exhibitors are invited to participate in a mini TV studio before the trade show to explain their new products, their offers, or even give a tour of their factories. These videos are put online several weeks before the trade show and generate dedicated traffic to the stands featuring the products presented.

G - The Slowing-Down Obstacle

Circulatics, as a strategy for influencing flows at trade shows, uses obstacles or magnets to modify the visitor journey.

It was established in the previous chapter that visitors tend to take the most direct and least congested routes, as a fluid would; But if a group of people is standing in an aisle, our visitor will tend to go around them or slow down to make their way through.

This observation can therefore lead the organizer to create a physical or visual obstacle to slow the visitor flow, naturally in compliance with ERP regulations. If a device is placed in the middle of an aisle, such as an information kiosk, the equivalent in Units of Passage must be recreated. This slowing-down obstacle can also be created through a floor projection of the “gobo” type which, by attracting attention, slows the flow.

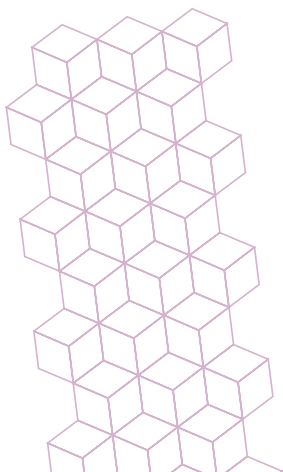
H - The Attraction Point or “Magnet”

To irrigate a less well-served area of the trade show, the organizer will tend to place a point of interest there. A “magnet”. This may be a conference or product presentation room, a TV studio, or a bar. The presence of this point of interest will appear on the trade show signage to create a flow in this direction, a flow from which exhibitors located along the route will benefit. In some cases of trade shows spread over large areas, a decline in attendance at the back of the hall may be feared. On the BEDOUK layout, you will note that the conference rooms are placed at the far end of the hall, thereby ensuring complete irrigation.

I - The Agora

One or more aisles leading into an agora will cause visitors to slow their momentum. In terms of Circulatics, the agora is a slowing-down device.

If the surroundings or content of this agora is interesting, the visitor will stop there: this is the parking effect, and usually also a meeting point. In this case, the agora can therefore be considered a stopping point.



J - The Roundabout

The flow arriving from a wide aisle onto a roundabout (often square as well) will allow the flow to spread out, dividing it among the other aisles.

This layout reminds us of the Place de l'Étoile in Paris, with the Boulevards des Maréchaux dividing the flow coming from the Champs-Élysées.

K - The Sponsored Trade Show Layout



Organizers offer exhibitors the opportunity to sponsor the trade show layout, thereby indicating to visitors their position and the route to reach them. This is one of the marketing tools offered by organizers as an additional visibility opportunity.

In this product range, there is also floor marking, indicating to visitors the route to a stand.



L - Activities

Circulatics also finds in activities an effective lever for action.

At certain trade shows, fixed activities can serve as points of attraction, as described above.

Mobile activities, on the other hand, such as musicians, magicians and dancers, for example, generally carry a message and can influence the visitor journey. However, attention must be paid to the adverse effects of this type of activity, which can quickly become a nuisance for exhibitors if they are too noisy or too attention-grabbing.



Among the activities currently in favour, culinary activities should be highlighted. They are highly successful because they attract visitors in a fun and indulgent way.

Several senses are stimulated simultaneously, creating a Pavlovian attraction. In the present example, at the pastry trade show in Paris, the effect was multiplied by the combination of several elements:

- The event's patron, Pierre HERMÉ, the French pastry star, was present and did not shy away from interacting with the public,
- The pastry workshop was aimed at children and therefore also attracted the parents,
- The workshop was led by two former "Miss France" titleholders.

This perfect combination, coupled with an effective communication strategy, is an example of strategic influence on Circulatics.

M - The Influence of the Leader

The leader or leaders of a market are obviously always a gathering point for visitors, a focal point for all audiences and particularly for the media.

This is why grouping the leaders at the entrance of the trade show to generate a "wow" effect upon arrival places the rest of the trade show in relative shadow.

Grouping them in the centre will have the same effects around the perimeter of the hall.

Grouping them at the back to draw visitors toward the far end of the hall will, de facto, place the front part of the hall in relative shadow.

The best solution therefore remains to distribute the leaders' stands throughout the hall for a natural distribution of flows.

Sometimes, in the case of trade show zoning, the nature of the market takes care of this.

For a business tourism trade show, for example, placing Air France at the heart of the "carriers" zone, the ACCOR group at the heart of the "Accommodation" zone, etc.

A trend in leader strategy sometimes positions the leader differently in terms of participation budget allocation. It may prefer to invest more in sponsorship and Side Business than in the stand itself. This type of visibility is often more effective and less burdensome in terms of technical management.

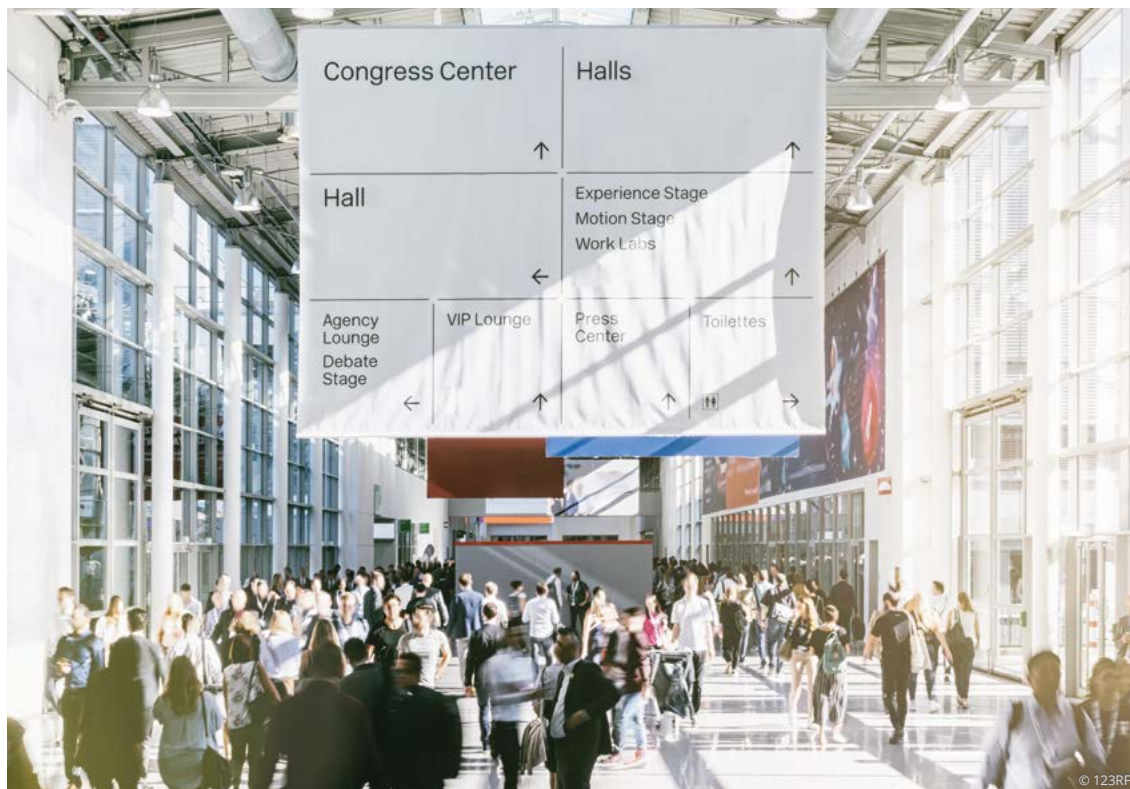
Conclusion

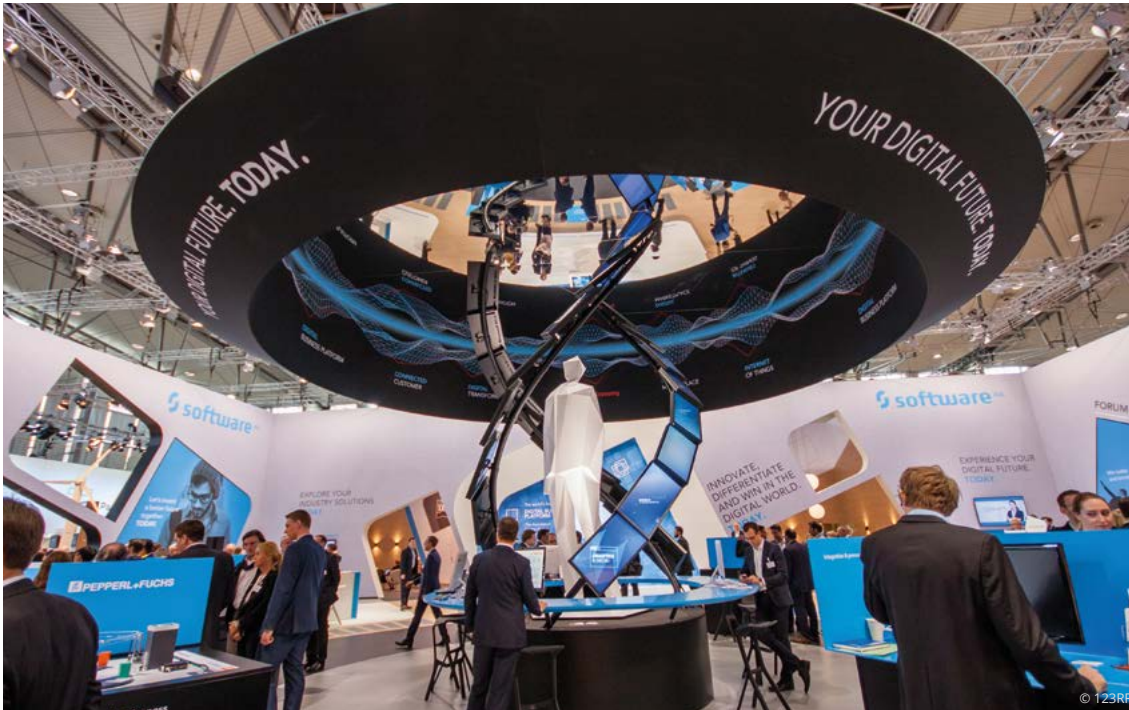
In conclusion, the organizer clearly holds the main levers for influencing flows. They will use the trade show's general signage to create the main flow axes, as can be seen in this image.

The organizer has a common objective with the exhibitors and even the visitors:

- Ensure the perfect irrigation of all areas of the hall, in order to provide a good experience for visitors.
- Ensure that there are no shadow areas, which are less frequented, in order to guarantee all exhibitors an almost equal opportunity for visibility. Naturally, points of attraction will have to be created in the least exposed areas.
- Thus ensure overall satisfaction in order to retain all exhibitors and all visitors and thereby, as an organizer, ensure the loyalty of its target audiences.

This is a “win-win” situation.





7.7.2 Exhibitors' Influence Strategies on Flows

As much as it is easy to understand how an organizer can influence Circulatics, it initially seems more complicated for an exhibitor to do so: to make the flow converge towards their stand, their brand, their products.

How can you open a royal route to your customers and prospects?

Exhibitors also have strategic tools at their disposal to guide visitors towards their stand.

Of course, the marketing tools for reinforcing visibility made available by the organizer mentioned above are the most common: sponsoring the layout and floor markings in particular. To reinforce attention, a carpet imprint in the aisle in front of the stand can also be added. But the most important work takes place before the trade show.

A - Choosing the Location on the Trade Show Layout

After choosing the most relevant trade show to meet their objectives, it is essential to choose the stand carefully.

Whether you are the leader in your market or a follower, your choice will not be the same. The leader may even feel, regardless of their position on the layout, as if they were "at the centre" of the trade show.

They can then create their own agora within their stand, their meeting point, to demonstrate their importance in the market, as seen previously.

The example of a global company such as CANON is a case in point. A leader in numerous market segments, from photographic or video imaging to reprography, digitization, capture, indexing, etc., it must mark its territory and display its influence. At certain trade shows, it can therefore be observed that positioning the stand along several main aisles can create a “private” roundabout, thus virtually shifting the centre of gravity (and centre of interest) of the trade show towards its stand.



B - For the Leader, the Circulatics Principle Is No Longer to Occupy a Place on a Layout, but to Become the Trade Show's Centre of Attraction

In the second option, if you are not a leader in your segment, positioning yourself near a market leader will allow you to become directly visible to the visitors drawn by the leader.

Either within visual proximity, or on the aisle leading most directly to their stand. In the case of trade show zoning, within their “zone”, within their line of sight.

Positioning yourself on an aisle that is too narrow limits the flow of traffic. On a wider aisle, it increases your visibility, not only because of the density of the flow, but also because of the distance required to be seen.

The length of the frontage along the circulation aisle, known as the “display frontage”, will be determined by your presentation strategy. Since the visitor is, by definition, moving, the display frontage allows for longer exposure. This display frontage makes it possible to install “slowing-down devices”, such as attention-grabbing mechanisms.



Technical devices offered by the organizer, such as rigging, for example, allow signage and lighting devices to be suspended above the area to be highlighted. The gaze is captured by this type of isolated device, particularly if it is visually strong through its size, colour and light intensity.

Be aware that lighting intensity and light colours automatically trigger an attention reflex. This can be a strong image through its presence, accentuated by its size and brightness. Text, on the other hand, will be better memorized if it is short, on a white background and in a dark typeface.

The great debate between creatives and marketers arises here: the creative will choose pastel tones, low contrasts, thin and delicate typefaces for visual elegance. But as the saying goes, the best can be the enemy of the good; the visitor's attention while moving along a trade show aisle will be more effective with strong contrast between text and background, a clearly visible typeface, and an immediate macular impression.

Remember that a visitor has only the time spent moving to identify what the exhibitor wants to convey as a message: their name alone if they are a leader, or a hook on their offering if they are not.

In summary, if the exhibitor prioritizes the "showcase effect" in their trade show strategy to display new products, products and know-how as bait, a stand running lengthwise along the aisle should be favoured.

On the other hand, if the exhibitor prioritizes the "reception" aspect of welcoming customers and prospects in spaces protected from the flow, a deeper stand will be more suitable, combined with an attractive "entrance". **Hence the need for a strategy based on predefined objectives.** The floor area, for its part, will depend on the flow expected at the stand.



In Chapter 4.4, we saw the importance of phototaxis, the first influence stimulus on flows, attraction through light.

In this image of a SAMSUNG stand, we can clearly see the combination of three stimuli:

- Phototaxis, with high-intensity / high-temperature illuminated signs.
- Highlighting the well-known brand.
- The use of the products themselves as essential and phototactic stimuli.

This is a perfect illustration of the brand's influence on flows to become a centre of attraction within the trade show.

C - Trade Show Preparation, Anticipating Visitor Mobilization

To ensure a well-controlled flow on the stand, the exhibitor will need to implement a mobilization strategy, because the flows brought in by the organizer are insufficient to generate a good return on investment. The objective will be to turn as many visitors as possible into contacts, while also applying a selection process so that the trade show time available is primarily devoted to customers and prospects, their qualified leads.

Lead generation is a priority objective.

The first and most effective tool for mobilization will be the use of qualified databases. The exhibitor's own databases, but above all those of the organizer and its partners, which they offer for rental. This system allows the exhibitor to invite pre-registered visitors to the trade show by name, as well as visitors from partners' databases.



A personalized invitation, detailed information about the offers, followed by follow-up until the day of the trade show, make it possible to direct the visitor towards the exhibitor's stand. Better still, advance appointments ensure a higher contact success rate. All these systems are capable of influencing behaviour, and therefore the visitor's movement at a trade show. An appointment made is generally honoured.



D - Stand Preparation and Reception Strategy

The starting point of any study of the stand and strategy depends on the exhibitor's objectives. What is the reason, or what are the reasons, for exhibiting and who do they want to meet, in order to achieve what? Each exhibitor has a defined objective, which is not necessarily the same as that of their neighbour.

Here are a few examples of objectives:

- Present a new product: a largely open stand welcoming visitors without any particular restrictions. Testing on a sample of professionals in B to B and consumers in B2C.
- Find a new distributor internationally: a stand divided into a presentation area for the company and a back room for receiving foreign distributors.
- Recruit.
- Sell:
 - In B to B, no direct sales, but receive professional buyers, present product ranges, representatives, and the commercial strategy.
 - Take orders: a cosy and welcoming stand in a reassuring environment.
 - In B to C, the stand is organized with a large frontage along the aisle to receive as many consumers as possible at the same time.

The following example clearly demonstrates how the stand is organized to meet the exhibitor's needs:

- A reception area with strong lighting (cf. phototaxis).
- An enclosed area (glass for acoustic insulation + curtains to adjust the degree of isolation) for receiving customers and prospects in an environment conducive to negotiation.

This is why companies specializing in stand design should always be preferred over decorators or shop fitters.

They understand how trade shows operate.

However, they do not know your company. The relevance of the result will therefore depend on the briefing you give them, with your specifications accurately reflecting the objectives you have set for yourself.

In some cases, stands are organized so as to distribute flows according to the visitor: a specific prospect or customer, a project holder, who should be prioritized, or a "passer-by", a supplier or a salesperson.

A rapid identification system must be put in place.

To give an example, a stand area may be dedicated to reception and identification. An orientation can then be organized towards a more enclosed area of the stand, creating a funnel system. The more important the prospect is identified as being, the further they will be guided towards the heart of the stand. Of course, this does not mean closing the stand to an unexpected visitor whose project is not yet known.

For a visitor who has not pre-registered or been invited, the first acquisition phase is completed once they are on your stand. This is a first advantage.

Politely turning away an unwanted visitor is also an art that will need to be learned, because, as we shall see later, a trade show is always too short in terms of ROI and every minute counts when it comes to managing the right prospect.

E - In the strategy of targeting visitor audiences, the different stages are as follows:

- The trade show visitor, not targeted, not identified.
- The trade show visitor pre-registered through the organizer's database, not invited.
- The trade show visitor pre-registered through the organizer's database, invited.
- The visitor you have invited from your own databases.
- The visitor with whom you have made an appointment.

When it comes to organizing anticipated flows and putting lead-capture mechanisms in place:

- The trade show visitor, not targeted, not identified, as well as the invited pre-registered visitor, must be influenced when they come to the trade show to come to your stand,
- The others have planned to come to the stand; you need to make access easy for them.

Here are a few ideas for an "exhibitor" influence strategy within Circulatics (the mobilization marketing mechanisms mentioned above being a prerequisite that has already been implemented):

- Indicate your presence by every means available, particularly by including documents in visitor packages.
- Event and conference participation, product presentations⁽³⁾.
- Sponsored layout.
- Floor markings.
- POS materials and signage outside the stand.
- Organizer's dynamic displays.
- Carpet imprint in front of the stand.
- Catalogue advertising insertion, bookmark or loose insert.

All these marketing tools will help influence the visitor journey towards your stand and therefore constitute a complementary Circulatics influence tool available to exhibitors.

3. An extremely effective element in contact acquisition is to position yourself as a player at the trade show, notably by taking part in the conference or workshop programme. Becoming part of an event's scientific programme puts your company, your products, and your services in the spotlight. Make the event your own by taking the floor and thereby drawing more flows toward you.



F - On the Stand Itself

If you are a leader in your market, good visibility of your brand name is sufficient.

If, on the other hand, you are little known or new to the market, position yourself so as to ensure maximum visibility and visitor flow:

- Near the leaders.
- Near trade show events or conference rooms or gathering points, Depending on the position of the stands, favour corners (You are visible from 2 aisles).
- Close to a competitor better known than you.

G - In All Cases

- Prioritize wide aisles with a high circulation coefficient (Kc).
- Preferably position yourself on the right-hand side of the main incoming flow, while maintaining good visibility against the flow of traffic.

If you have a column on your stand, turn it into an advantage by dressing it with your communications, particularly in the upper section, above the level of the other stands, so that it is visible from a distance. Use rigging possibilities if the organizer permits it and if the hall structure is suitable:

- Visibility from above attracts the eye from a distance.
- Use storage-room doors as communication media.



Many other tips and best practices for participating in trade shows are discussed in Volume 2, dedicated to exhibitors. Column wraps can accommodate XXL-format signs, dynamic displays, or advertising messages.

7.7.3 Strategic Influence Levers for Exhibitors on Flows

This chapter draws on the content of the book on trade shows (Volume 2 of the trilogy).



The preceding pages have reminded us of the principles of Circulatics, that is, the strategy for influencing flows.

Let us now apply these principles, as exhibitors, by taking ownership of the power of influence with a few tips and tricks that will increase our visibility, and therefore our ROI index.

Your objectives were clearly defined when you decided to participate in the trade show. It is now necessary to adapt your presence to the achievement of these objectives.

Positioning

Your market positioning and its correlation with the trade show is a choice that is yours. Indeed, within your segment, you are either a **leader**, a **challenger**, or a **follower**.

As an exhibitor at a trade show, you have the option of replicating this positioning, that is, having roughly the same floor area and quality of location as your competitors.

Leaders will have the most assertive presence, followed by challengers, then followers.

This approach is economically consistent with company sizes and therefore their investment capacities.

A leader with a comfortable budget can invest significantly in one or several trade shows and thus assert its positioning.

But of course, being a leader does not exempt you from being vigilant about the ROI to be expected, and therefore the cost per visitor / cost per contact, as we shall see later.

At a trade show, you have the choice of projecting the image of market representativeness that you want.

You are a challenger, but you want to increase your brand awareness and brand image, with the aim of winning new customers?

Choice of Location

As you will have understood, you set the rules according to your objectives and your budget. As far as the budget is concerned, you will undoubtedly be limited in the size of your location, but always consider that your ROI must ultimately make you money.

However, during the launch phase and as seen in the storytelling above, there is nothing to prevent you from exceeding this budget in order to turn it into a profitable investment.

The choice of location will also depend on the function(s) of the stand, this function serving your objectives.

Let us assume that your presence is purely institutional and that, at a minimum, you simply want to be present, or rather, not to be absent.

Or simply that you wish to test a trade show live in order to evaluate it.

A small location will be sufficient. Small does not mean poorly located.

Certainly, organizers will always seek to give leaders, and therefore large stands, preferential locations. But when dividing up layouts, there are often opportunities for locations that reveal privileged positions close to them. Thus benefiting, through proximity, from their attraction.

More generally, it is interesting to know how you wish to position yourself in relation to a potential competitor.

There are two schools of thought on this subject:

- Either the proximity of your competitors appeals to you because it allows you to become visible to prospects or customers they may have attracted.
- Or you fear it for the same reasons.



Very early registration, which we strongly recommend, may have the disadvantage of not revealing the future positioning of your competitors.

Nevertheless, organizers are well placed to maintain a good atmosphere and may hear and take into consideration your wish to be close to or far from certain other exhibitors.

The organizer may decide to zone the trade show layout themselves, thereby bringing together the different nomenclature segments.

If you participate in a trade show every year, if your location suits you and has proved successful, think about memorability: your visitors have memorized your presence, your location, your stand. This is an asset!

Over the years, keep the same location, the same identity, the same recognition codes: use this memorability marker.



Function of the Stand

Achieving your objectives will make the stand the theatre of operations, and therefore determine its internal distribution plan.

At a minimum, as seen above, if you have very limited objectives and have therefore chosen a small location (6 or 9 m²), the issue is simple, because the notion of multiple functions and circulation within the stand does not arise.

This is what justifies the “Presence Stands” provided by organizers: a small stand, fully equipped with the sole purpose of ensuring a simple presence.

Once your objectives become more ambitious, more floor area is needed to organize the space and install the elements serving your strategy.

Over the years, keep the same location, the same identity, the same recognition codes: use this memorability marker.

We will classify them as follows:

- Welcome,
- Demonstrate,
- Negotiate and Close

This already gives us a minimum of 3 zones; more if you separate the reception or negotiation functions according to different levels of treatment.

Add to this the fact that you need a storage area (back room), circulation spaces and visibility for any displays or printed or digital signage. Let us go into the details of this layout organization by discussing strategies for handling your visitors according to their profile.

A reception desk (several depending on the size of the stand) will enable you to qualify and therefore select your visitor and apply your “time management strategy”.

Indeed, trade show time is short (for example, 3 days of 7 hours, meaning only 21 hours to achieve your objectives).

Your time-management strategy will operate as follows:

- Curious, “passer-by”, salesperson, apparently with no prospect potential. They should remain in the aisle and take up a minimum amount of time in order to politely turn them away.
- Potential prospect. A quick analysis will allow you to assess them and invite them to enter the stand. Who are they (position), in which sector and which company (potential customer). A buffer zone where a salesperson can assess them while presenting the products. Or even discuss things with a short stopping time: standing table (small high table) and stool,
- Identified prospect. Product presentation, followed by the discussion stage (table / chairs),
- Prospect or already an important customer. Received by a product manager or senior executive (armchair / coffee table).

We will return later to time management associated with this system.



It is indeed clear that the quality of the reception can be managed through the amount of time allocated to it; a visitor standing up will not stay long, whereas someone welcomed on a high stool, seated on a comfortable chair or even in an armchair is “invited” to stay longer. This example demonstrates that you need 3 reception areas with appropriate furniture. The immediate advantage is the ability to handle several visitors at the same time.

This is also determined by the company personnel who will be mobilized at the trade show. In summary, the size of the stand will be defined by the need for space and its distribution. Sometimes, it is also planned to create confidential areas in order to conduct business negotiations in a calm and private environment.

This raises the issue of accessibility.

At some trade shows, accessibility is determined according to the quality of the visitor.



At the “Paris Motor Show”, as at the “Nautic”, the most prestigious manufacturers present their latest models on a stand closed to circulation; visitors can therefore admire them without entering the stand.

However, a customer of the brand, particularly for the most expensive models, will be invited to enter the stand and sit inside the object of their dreams.

Of course, when choosing your stand, budget considerations may temper your plans. The size of the stands will reflect your market positioning, or the positioning you are aiming for.

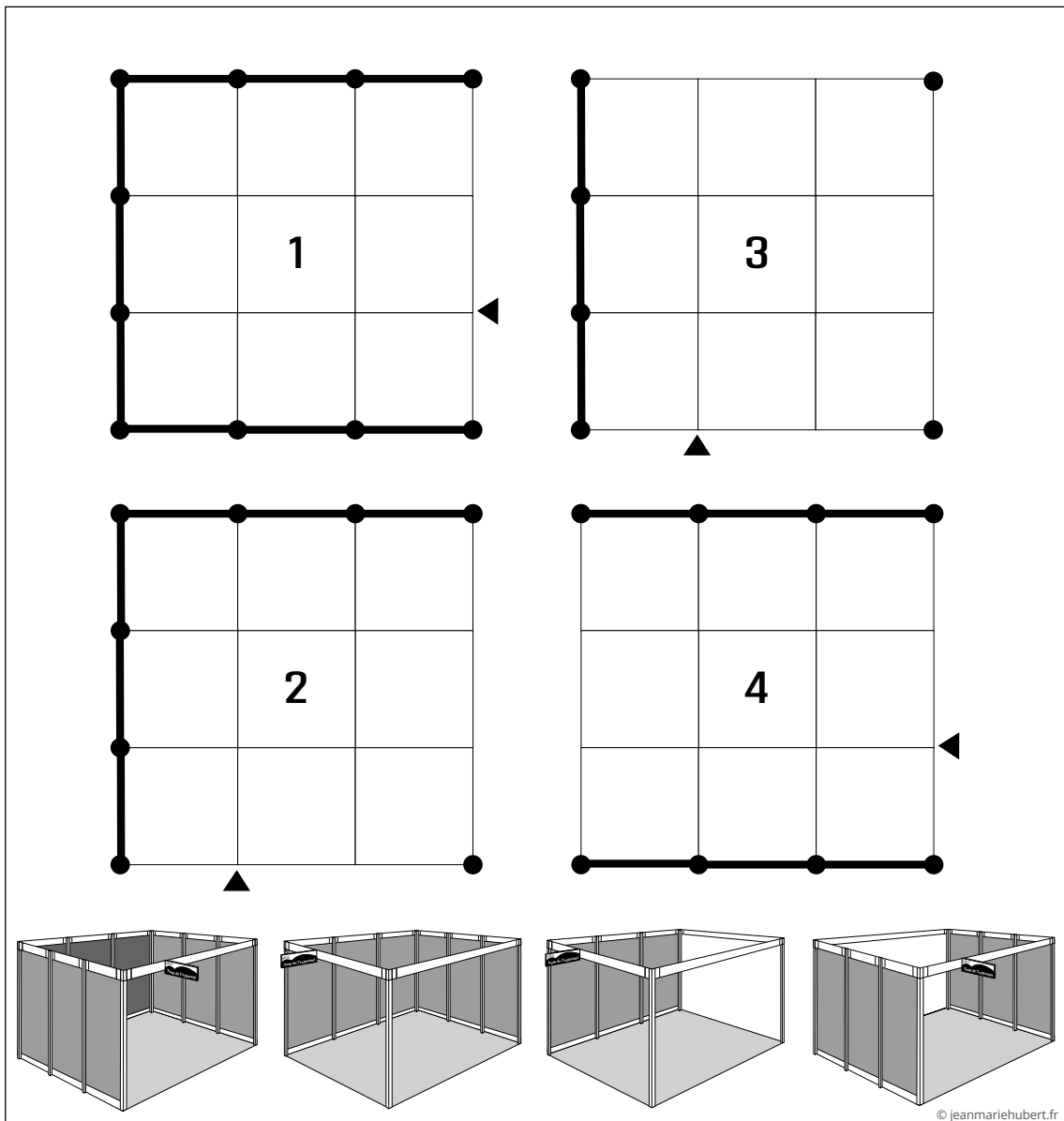
Visibility

Participating is good; being seen is better.

The issue of the quality of the location and Circulatics devices therefore arises.

A stand with a corner will face two aisles and therefore benefit from an almost doubling of its visibility.

This phenomenon is increased when facing 3 aisles or when positioned as an island.



Once again, the objectives you have set will dictate the best layout. If you need to receive your customers and prospects while preserving confidential areas, the stand will need to be deep enough to create these meeting spaces.

Conversely, if your objective is to showcase your products to as many people as possible, a shallow stand with a substantial “display frontage” will be more appropriate.

Proximity to a flow axis (towards conference rooms, TV studios, activity areas) will increase your visibility.

Proximity to a leader will allow you to benefit from its power of attraction. Next will come the arsenal of visibility techniques that we will discover further on.

On this point, however, some choices are made at the outset, when choosing the stand.

For example, whether to avoid or choose a stand with a column...

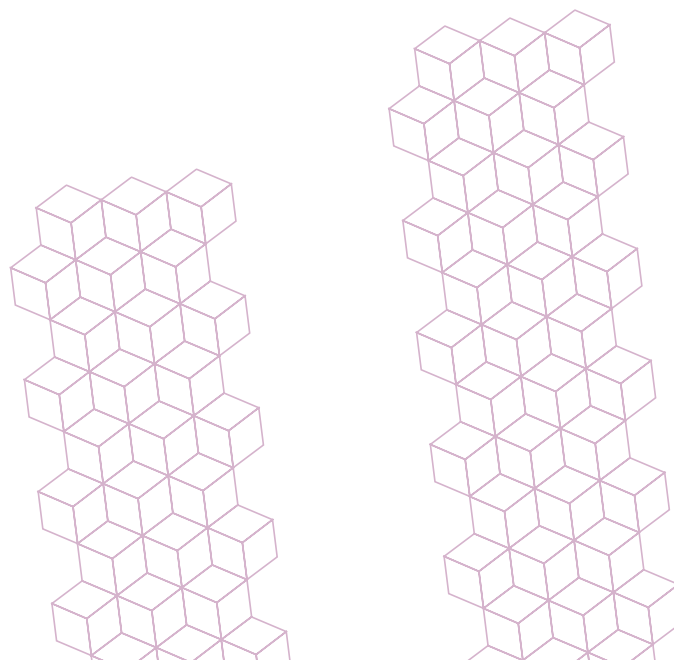


Exhibition halls are designed this way: there are often columns supporting the roof, and the organizer's layout may place some of them in the aisles and others within stands.

When placed in aisles, columns have the disadvantage of requiring wider aisles to guarantee UPs (Units of Passage for safety), thereby reducing the total area available for stands. When placed within stands, they may be perceived by exhibitors as a reduction in stand space (often 1 m²), leading to a negotiation with the organizer, or as a visibility advantage (which will not prevent the more astute exhibitor from negotiating with the organizer).

What is certain is that this unsightly column should be covered, whether it is inside the stand or in front of it. Consider that it provides a very welcome display surface! Even more, you can cover it higher than the regulatory height of the stands, thereby gaining greater visibility from a distance.

Naturally, nothing should be displayed on the face of the column that extends into the neighbouring stand (unless agreed in advance).



Visibility can be increased by purchasing hanging devices (rigging) from the organizer for greater visibility from a distance.

Depending on the rigging plan, the organizer may authorize you to place signage above your stand, or even above your circulation aisle, as you can see in the images opposite.

Just like rigged signage suspended at height, balloons also provide visibility from a distance.

They can also be fitted with an internal lighting system, increasing their visibility.

Inflated with helium, they are not permitted at all venues for safety reasons.

Let us now once again apply our mastery of Circulatics to our stand, with a few tips and tricks that will increase your ROI index.

First, take advantage of the organizer's offers, then find your own devices for influencing flows.



7.7.4 The Organizer's Marketing Offers to Exhibitors, Premium Influence Levers

The most common will, of course, be the trade show's various documents. You will need to make them your own!

The Trade Show Catalogue

Paper-based materials are limited in most cases, and this is undoubtedly a poor choice, because, on the one hand, they have a longer lifespan and, on the other, their memorability is far greater. Even ecological arguments tend to be weakened by the increase in the digital carbon footprint.

Some organizers even multiply the materials distributed free of charge, catalogues and plans, distributing them very generously both at the trade show and outside the venue.

This is the case with Maison & Objet, which distributes them extensively both at the trade show and throughout Paris in the participating stores during Paris Design Week.

If the exhibitor's registration, along with its brands and products, in the trade show catalogue is included, advertising is paid for. On this point, two types of catalogues should be distinguished. Some have a lifespan that does not extend beyond the trade show, or are even barely or never consulted, because they offer no added value, such as feature articles, a guide or annual directory for an industry, tutorials, new product presentations, or conference summaries. Therefore, if this is the case, an advertisement on an inside page is useless because it will be invisible. Only a back cover will give you visibility, because there is a one-in-two chance that the catalogue will be seen from the back (opposite).



On the other hand, if the catalogue has a lifespan of one year, because exhibitors and visitors will keep it as it is a directory or guide allowing for subsequent consultation, this is an asset. If the back cover (and, secondarily, the inside front cover) is no longer available, opt for a full-page advertisement with two requirements: a recto page as a matter of course, and facing text. If not, decline!

A double-page spread can be a good choice if it is located in the centre, at the binding or stitching point. If the good positions are no longer available, you still have the loose insert (i.e. an insert placed by the organizer before distribution). In this case, choosing a higher paper weight is a good idea.



Finally, in some cases, catalogues have been discontinued by certain organizers because of their cost and, above all, because they now exist on the trade show's website and in apps that are increasingly widely adopted.

In this case, there is generally still a printed trade show plan, on which your presence can be marked (see trade show plan below).

On the other hand, systematically refuse (except in very particular and well-justified cases) advertising in paid catalogues. If advertising revenue is not sufficient for the organizer to cover the cost of its catalogue, it must bear that cost. Do not limit the catalogue's distribution through its price, a limitation of which you will be the victim.

The "News" – The Daily Trade Show Newspaper

The "news" published regularly in the run-up to the trade show are all teasers aimed at future exhibitors and visitors.

By publishing the trade show's and its exhibitors' latest developments, the organizer encourages the community to participate.

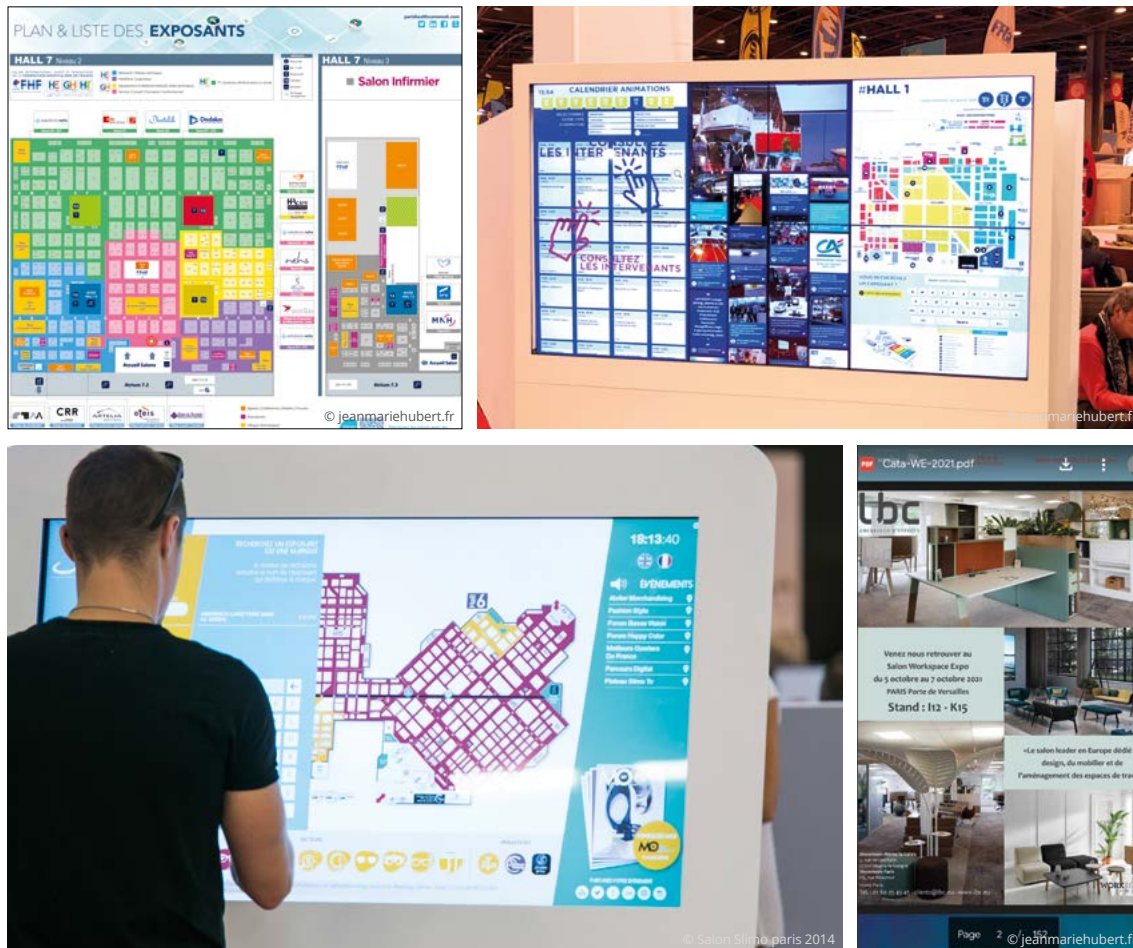
In some cases, these news items, through their relevance, become a genuine parallel media channel, as the WebEvent can be. In print and web formats, good newsletters encourage the entire community to subscribe. Published monthly, i.e. 12 issues a year, they anticipate and extend the trade show. Then, during the trade show, published daily, they become "The Daily Trade Show Newspaper".

For the exhibitor, the "News" and the "Daily Trade Show Newspaper" are communication media of choice, thanks to their editorial content.



The free distribution of editorial information can be supplemented by advertising inserts, financing the media outlet itself while providing additional visibility for the exhibitor / advertiser.

Visibility Boosters at the Trade Show (Organizer Offers)



The organizer offers a number of marketing tools providing influence strategies on flows, including for example:

- The trade show plan, on which you can purchase additional visibility.
- The distribution of goodies at the entrance or in the aisles of the trade show.
- The distribution of documents in visitors' bags.
- The printed or digital signage, which can be sponsored.
- The signage suspended above the aisles or stands.
- Floor markings.
- Column wraps.
- Raising the stand to increase its visibility from a distance.
- Sponsorship of the reception area, badges, visitor bags, VIP club, coffee breaks, rest areas, activities, evening events, conferences, etc.

Do not rely solely on what the organizer offers; be inventive!

We have often benefited from original ideas that could subsequently be replicated.

How does sponsorship apply to an in-trade-show event as described above?

- Your logo (if your brand is well known) or a teaser, a hook directing visitors to your stand (stand number / aisle),
- Your presence on all printed or digital trade show materials,
- A relay on the trade show website and app with links,
- Your logo projected during conference inter-sessions.

Let us look in detail at some of the most interesting offers

First of all, it should be noted that the most interesting offers are those that are limited, because they give you increased visibility.

Among the most limited, and therefore the most powerful, offers are those that are unique. For example, as mentioned above, the back cover of the trade show catalogue. There is also the sponsorship of bags or pouches distributed to every visitor. They will take them home after the trade show and keep them if they are of good quality. This will therefore be a selection criterion: choose this medium only if it enhances your product or company. Because the quality of the product will be associated with your image. Of course, sponsoring this type of medium allows you to add a document about your products or services, giving them extended visibility. Better still, if the product is of good quality, you can have additional quantities manufactured for other future marketing campaigns. This is why we recommend asking the organizer to let you choose your own supplier, who will be more guided by the product's impact than by its price. Another highly visible element is sponsorship of the badge, badge holder or lanyard, putting your brand on every visitor!

On the digital badge or e-badge sent to all visitors, you can see that it will feature:

- Their details: Last Name, First Name, Company, in particular,
- The trade show's partners, here CLASSICA and L'EXPRESS,
- Exhibitors: SonVideo.com, QOBUZ and MICROMEGA.

The impact of these 3 exhibitors on visitors therefore begins as soon as the badge is sent and will accompany them throughout the trade show.

The memorability marker is therefore strong.

This is one of the rather exclusive visibility tools, because only a very small number, or even a single exhibitor, will have access to this offer.



So let us take advantage of it to drive the point home: "Be the first to register!"

The distribution of goodies at the entrance to the trade show is also an effective form of communication, especially if the item is interesting or amusing, as the visitor will keep it and thereby take your brand home with them.

What is of course essential is the branding, so that your brand remains over time.

This is why, when choosing your goodies, it is essential to think about the branding: will it be visible and durable?

The choice of this branding will, as we have already seen, depend on your level of awareness. If you are a well-known player, your logo is sufficient.

Otherwise, you need to add a slogan and contact details; for this purpose, the URL is the best choice: short and memorable.

Of course, traditional pens, notepads or mouse mats have become classics, and they will have an even greater longevity because they can follow your target audience to the office and at home.



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Low-cost classics, such as bookmarks, Post-it note pads, playing cards, frisbees, or more expensive items such as tool sets, water bottles, pocket lamps, calculators, phone chargers, will have a much greater impact and lifespan.

But we recommend a little more originality so that your campaign is memorable and long-lasting.

The choice of object can also be aligned with current events, accompany changes in everyday life or behaviour.

The wave encouraging laptop users to cover their PC camera lens gave ideas to manufacturers of promotional items struggling for novelty, even if this choice is debatable in the age of remote working, Zoom meetings and other web conferences.

Ideas that are adapted to current lifestyles are always good ideas, such as mobile phone accessories, which will remain daily companions.

This also brings us to the issue of cost and return on investment. It is obvious that a very inexpensive object will have a very limited lifespan with the target audience.

Increasing the budget will make it possible to extend it. The ratio is difficult to calculate, but the solution probably lies in targeting: limit the quantity to create scarcity, and therefore an object of curiosity.

We have mentioned branding, and here too you should not make false economies, especially if you have chosen a quality object. It would be a shame for your branding to deteriorate because, apart from the fact that your message disappears, the object appears worn and will therefore be discarded.

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Branding techniques must therefore be carefully considered; for example, deep engraving makes both the object and your image more valuable.

Goodies can also generate buzz at the trade show, as the following example demonstrates.

At the FAN trade show, Rank Xerox had coloured yo-yos made with their logo on them, which



they distributed in waves of 100, but with long interruptions, creating temporary shortages at the reception desk where they were being handed out.

The consequence? Look for the child hiding behind every individual: some visitors could not resist playing with the yo-yo in the trade show aisles.

"But where did you get that?" the other visitors asked...

Easy: the logo gave away the source! Visitors therefore had to go to the XEROX stand to get one. If you are wondering how to transform your cost per visitor into a cost per contact, you have a solution here that should give you ideas for a new challenge.

The same experience was carried out by SONY with a distribution of branded balloons at PHOTOKINA.

Sponsoring Trade Show Events

Sponsoring trade show events also ensures good visibility for your brand, giving it a degree of ownership of the event.

The more enjoyable the event is perceived to be, the more of its positive dimension you will recover for your image.

Good moments are associated with those who take part in them.

Of course, your brand needs to be known for your logo or associated slogan to give you a boost in awareness.

The logos of Orange, Apple, Carrefour or Air France are part of everyday life and are enough to remind people of the brand and its associated products and services.

Likewise, depending on the targeting of the trade show, if you are a major player in the profession represented, your logo will hit the mark.

The XEROX logo at a reprography trade show, HTC or OPPO at a telephony trade show will be effective.



Among the sponsorship operations that can be applied to trade shows, we can mention: exhibitor clubs, breakfasts or meals, rest areas, TV sets.

The residual impact is admittedly low because it quickly fades into oblivion if it is not accompanied by an action on the stand and a presence across all the trade show's media.

It does not affect PNV⁽⁴⁾ either, of course.

Sponsoring conference rooms appears to be the most effective option, because not only will the printed logo be present in the room, but you can also request that your logo be projected on the screen between each conference, or even inserted into video recordings. More importantly, you ensure your presence in the replays.

But the greatest impact will come from taking part in the trade show's conference programme as an expert in your segment. This will give you 360° visibility across all audiences: speakers, visitors, exhibitors; it is a guarantee of positioning in your market and of strong long-term residual impact, particularly on the web.

As we will see below: "Take the Floor!"

This opportunity is offered and should be negotiated with the organizer beforehand, when you register for the trade show.



Take the Floor!

You are a player in your industry: stand out by speaking at the trade show and taking part in the programme of speaking opportunities on offer: round tables, conferences, master classes, product presentations, workshops, TV sets...

Just as in the press, editorial content has greater value than advertising because of its legitimacy, appearing as a conference speaker gives you legitimacy and therefore far greater visibility.

To achieve this, you need to identify the subject, the field in which you are a specialist. If you are the specialist, or one of the specialists, in a segment, there is in principle no doubt that the organizer will give you the opportunity to speak as part of the trade show's conference programme.

Indeed, the organizer needs its trade show to be not only the market place for a subject, but

also for the conference content to be the equivalent of a congress covering the various themes, enhancing its reputation through the speakers taking part in the plenary sessions (the top level of visibility) or workshops.

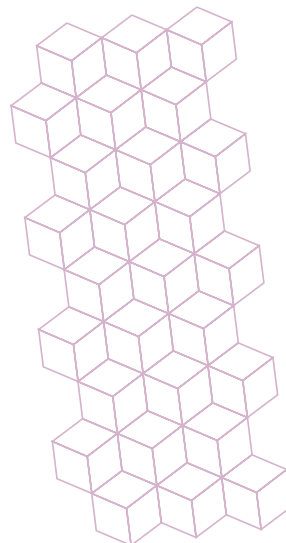
There is no doubt that the conference programme is an essential driver for mobilizing visitors and the press as well.

By speaking at conferences, you give yourself, as well as your products or services, incomparable media visibility.

On the other hand, if you are not selected by the organizer or its scientific programme committee, you still have the paid option of speaking in workshops and giving exhibitor product presentations.

Of course, this does not give you the same legitimacy, just as press advertisements have less impact than editorial content.

Become “THE” star of the trade show, or one of its stars, by speaking at a conference!



If the editorial or scientific committee does not allow you to speak in conference rooms, which have the dual advantage of being (in principle) free of charge, excluding sponsorship, and legitimate, just as editorial content in the traditional media is compared with advertising, you still have the possibility of paid speaking opportunities.

Let us mention in this respect:

- **Exhibitor product presentations.** The organizer makes a room available in the trade show or on the outskirts, for a given period, 1 hour for example, where the exhibitor will have complete freedom to present its products to the public, giving it a commercial aspect that is not appropriate in conferences. The advantage of this formula is that the exhibitor has complete control over the content of the presentation of which it is the organizer.
- **Workshops,** whose subjects are determined by the organizer and where exhibitors who wish to do so can take part to present their solutions in a technical manner without commercial references, to maintain independence and legitimacy in relation to the other participants,
- **TV sets,** organized at the heart of the trade show and highlighting the trade show's new developments. The videos from these TV sets are intended to be broadcast at the trade show and on its website to ensure their longevity and visibility to a very broad audience, extending beyond the trade show's own attendance. In addition, these videos can be used by exhibitors for subsequent distribution across their networks. Of course, these TV sets are at the heart of the trade show's WebEvent® system, which we will discuss later.



Communication Outside the Stand

Being identified at the trade show's mandatory points of passage is an exceptional visibility booster. Here, for example, at the trade show's only entrance, every visitor without exception will see this displayed advertisement.

This exclusive organizer offering, which provides advertising spaces right at the entrance, sometimes even before the trade show, is of course premium.

It is one of those exclusive opportunities that only the first exhibitors to register for the trade show will be able to benefit from, because they are unique.

This example further emphasizes the urgency of making reservations as soon as the decision to participate in the trade show has been made.



Anticipation Is Your Best Asset



It can never be said often enough: as soon as you register for the trade show, every day counts.

As we have just described, you were among the first to register for the trade show, so you have secured the location and floor area you wanted; you have also secured all the organizer's marketing resources you wished to use.

Now it is your turn to act, and quickly!

7.7.5 Announcing Your Presence, the First Influence Lever on Flows



You are registered for the trade show, so let it be known without delay!

Your customers, prospects, and your industry as a whole will infer that you are a leader, that you are proactive, and that your company is dynamic and in good health. This will be the first act that sets in motion the series of press releases, product announcements, and market anticipation.

As a result of your registration, your presence is guaranteed on the organizer's website. You must therefore immediately put an element in place on your own website: initially, a pop-up, a banner on the home page, and above all cross-links from your website to the trade show website to ensure the natural search ranking of your participation and, consequently, that of your company and products.

**Announce > Inform > Involve
Maintain the pressure > Encourage participation,
That's the right approach! Make your
employees active participants in the trade show.**



Your website must henceforth live to the rhythm of the upcoming trade show; it will be a permanent dynamic showcase, and updates must be frequent to ensure good natural search ranking and build visitor loyalty.

Notify your customers first.

An announcement of your participation in the trade show reinforces the perception of your dynamism. Promise new products, initiatives; you will maintain the thread of attention afterwards.

At this preliminary stage, what matters is that your customers feel flattered by this pre-announcement “under embargo” to the public and that they note the dates in their diaries...

The first two reflexes will be to inform the professional press in your sector, which will relay the information all the more prominently if you are already an advertiser in that medium. This will also be the best medium for talking about your new products, products and services to be discovered at the trade show.

An emailing campaign to your prospect network will complete the system at this stage.

Of course, your presence on social networks, and even more so regular activity, will be highly effective.

In addition to your news feed, do not hesitate to create a specific “trade show” page where you can post all the information about your presence and the products and services you are going to present.

Keep in mind that in digital media, it is consistency rather than volume that will matter. So, instead of publishing large, indigestible batches of content, spread it out over time. A weekly update with a small amount of information and images on your website will help your natural search ranking.

Likewise, on social networks, the shortest posts (with images) will be the most widely read and will guarantee you loyal followers.

More and more organizers are now offering B2B platforms for marketing development and networking.

Maison&Objet Paris Sept. 2021 - Retrouvez les produits des exposants par secteur

HOME ACCESSORIES

HALL 5A

PERSONNALISER SON INTÉRIEUR
2012 produits

FRAGRANCES

HALL 5A

LE PARFUM DES INTÉRIEURS
609 produits

FASHION ACCESSORIES

LES OBJETS DU DÉSIR
1093 produits

© D.R.

These platforms, open to exhibitors, allow them to make their product catalogues available to visitors. This is an excellent digital showcase that complements **visitor circuits** or **expert routes** with thematic searches, and therefore highly targeted ones.

You should therefore make sure to register and have your products included in these thematic routes, which are marketing extensions of the trade show nomenclature.

These visitor circuits or expert routes are of course available beforehand on the trade show website and on site in print format or via the trade show app.

Do not miss the opportunity for an advertising presence on this app.

A visitor can thus prepare their visit to the trade show and identify, through the associated visitor circuits and small search engines, the stands where they will find the products they are looking for.

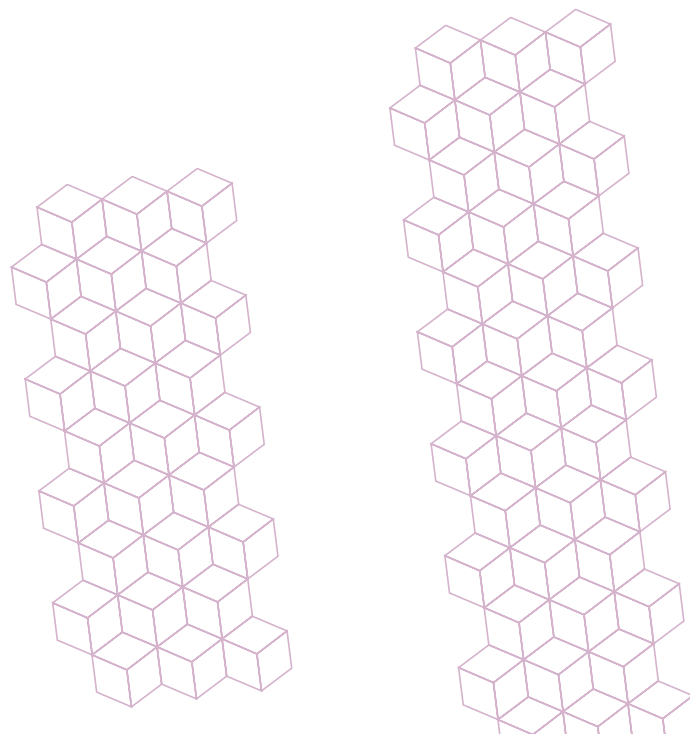
If you have planned to use the services of a public relations agency, have a first press release distributed to the professional press.

A first lifting of the veil on what is going to happen at the trade show, a new product or a major change.

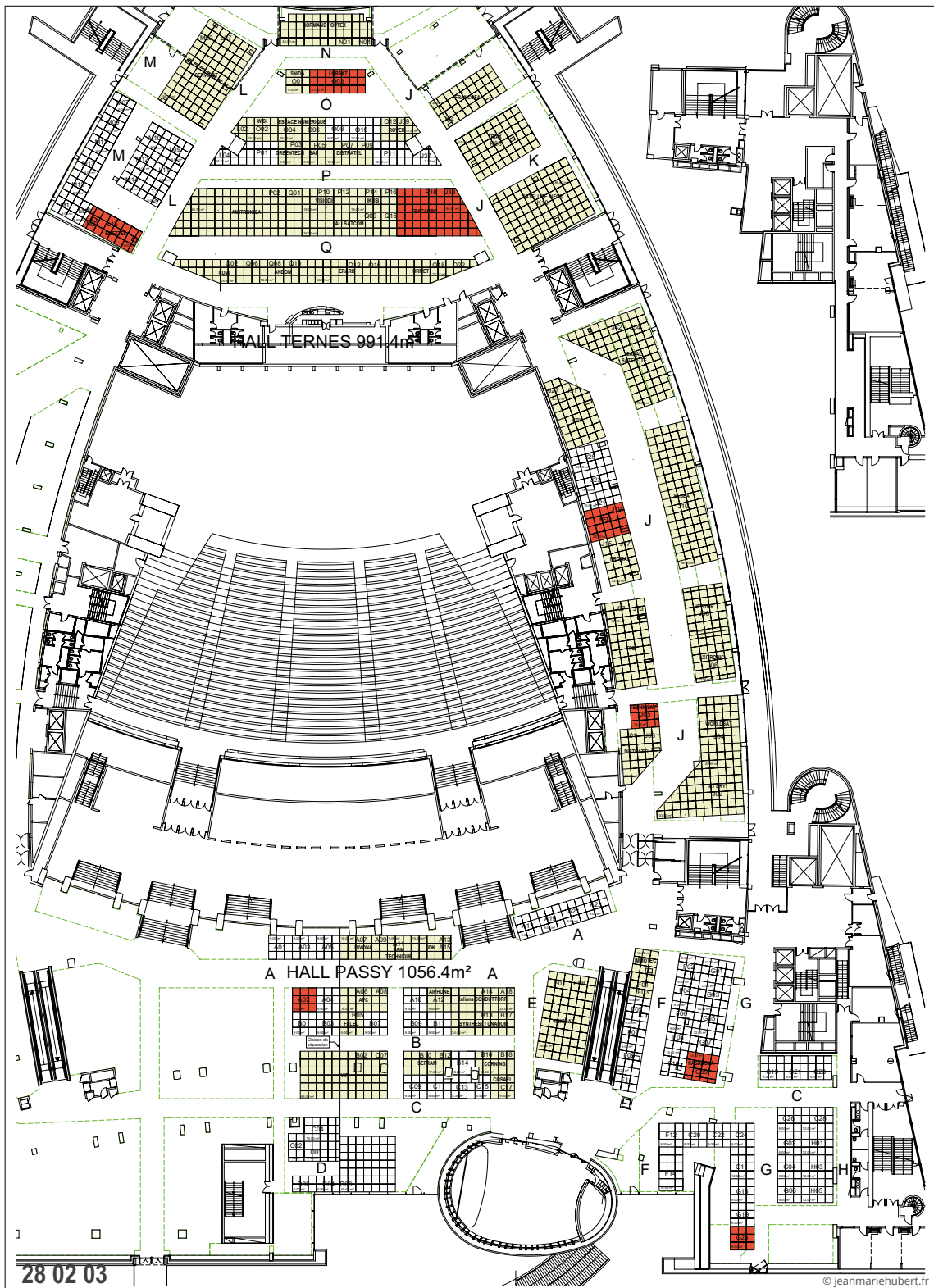
Very far in advance, it is often difficult to reveal a strategy or a product, but remember that if the press release is empty, there will be no editorial coverage.

It is therefore a precise balancing act, all the more so because you need to leave material for the following press releases, which are responsible for maintaining the pressure.

A well-known “teasing” technique is to announce a new product without saying anything more and thereby keep the audience’s attention.



7.7.6 The Visitor Circuit or Expert Route



7.7.7 The Announcement Effect

Do not underestimate what is known in marketing as the “announcement effect”. The most extreme example is undoubtedly the one found in the video game industry. Les Échos headlined in 2000: “How to Occupy the Ground with a Non-Existent Product”. Whether it is SONY with its PLAYSTATION, whose new features nobody knows, the mere announcement of its release creates a buzz and queues form outside stores. The same effects apply to video games themselves, which people may decide to buy before even seeing them.

MICROSOFT has always used this technique in its software launch strategy. Let us develop this: SEGA launched the DREAMCAST at the end of 1998; SONY hastened to announce the release of its PLAYSTATION 2 even though it was not due to be released until a year later. At that point, MICROSOFT announced the release of the X-BOX, which triggered NINTENDO’s announcement of the launch of the DOLPHIN. None of these products were ready at the time of the announcements... But each manufacturer preserved its market share. This type of announcement effect is used at trade shows, but it sets the product launch date for the opening of the trade show.

Print Your Presence at the Trade Show on All Media

A classic in the world of trade shows: the exhibitor sticker.

Include a sticker indicating your presence at the trade show in all your communication campaigns.

This creates a very effective trade show / exhibitor resonance effect. If this sticker appears on a digital medium, do not forget the cross-links.

This is the perfect opportunity: leave your URL everywhere!

This system entails no additional cost.

Indeed, it simply involves adding an element to an existing media plan.

Within the B2B circle of the trade show, professional media will therefore indirectly relay an exhibitor’s presence at a trade show and, of course, de facto, the trade show itself. It is worth noting that the media generally welcome the existence of trade shows, even within their own catchment area.

They consider that investment in the trade show will not deprive them of any, or very little, of their advertisers’ budgets.

On the contrary, they will instinctively approach their regular advertisers to strengthen their media presence from the announcement of the trade show through to the event itself.

Furthermore, professional media are generally partners of trade shows, and their mutual support simply generates more commercial flows and greater awareness, to everyone’s benefit.



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In summary, unlike B2C trade shows, where a large and costly media plan is necessary to mobilize visitors, in a B2B context, announcements are inexpensive or free:
Presence on the trade show website and on your own website with cross-links,
Active presence on social networks,
Announcement to your customers and then your prospects, Press release,
Integration of your presence into your media plan.

7.7.8 The Trade Show's Partners, Your Influence Relay

This is one of the priorities, because each partner has its own network, which should increase the number of information relays.

Two main groups of partners emerge: the media and professional organizations, trade unions, federations, purchasing groups, wholesalers, for example.

They each have their own website, newsletters, meetings...

And above all, their social networks, where you can like, comment and share as much as you like. For media partners in particular, trade shows have a dual function: they are a tremendous opportunity for visibility and physical contact with their readership, and they are also an opportunity to increase the number of their advertisers and the volume of their advertising purchases.

At the i-expo trade show, the professional digital information trade show, exhibitors are information professionals and visitors are professional users of this valuable information.

Among these professionals are most companies, all of which are now concerned with reliable and verified information in order to grow.

For media such as "Les Echos" or "La Tribune", this is obviously their core target. These newspapers were therefore distributed free of charge to exhibitors and visitors, generating excellent awareness and, moreover, subscriptions. One can therefore easily imagine that exhibitors had an interest in being present in these media during the days of the trade show. Win-Win!

7.7.9 The Stand, Your First Flow Lever at the Trade Show

As a preamble, at the risk of repeating ourselves, let us remind ourselves of the objectives we have set ourselves and promised to achieve through the trade show. The stand will merely be the tool for achieving these objectives, turning our expenditure into an investment with the return on investment to be maximized.

The stand is only the visible part of the iceberg, but it is also our showcase, the image we are going to present of our company.

It is the visible part of a constant war effort from the day the decision is made until after the trade show, and it is therefore the overall strategy that will determine the result.

That said, the stand will also be the most eagerly awaited moment, the moment of physical contact with our target audience, which will have to remember this contact for as long as possible.

It is also a key moment, but not the only one, for turning a presence into remarkable visibility, and, as far as possible, transforming your cost per visitor into a cost per contact. You have chosen the location and floor area of your stand. It is now a matter of making it work in such a way as to achieve your objectives. The function of the stand, in order to implement your objectives, was developed earlier.



The objective to be achieved determines the function of the stand.



The objective to be achieved determines the function of the stand

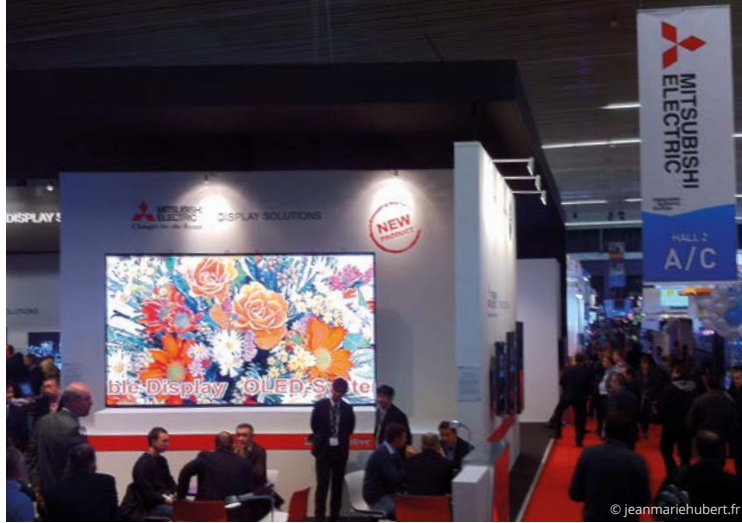
The stand is a tool for generating static and dynamic flows.

The static part of the stand is the part that works on its own, without human intervention. The stand as a structure, carrying your logo and your message or messages.

The displays and showcases presenting your products, or simply the flagship product that is highlighted. The visitor takes note of it while passing in front of the stand. Beauty and visibility, the visual attraction factor, are fundamental. It will make the visitor want, or not, to approach and go further in their interaction with you.

The photo opposite of the MITSUBISHI stand at ISE Amsterdam speaks for itself: the brand's giant television imposes its gigantic and luminous image.

The dynamic part is the functional arrangement of the space to allow smooth circulation: welcoming, receiving, demonstrating, convincing your visitor. Let us look at this in detail.



Static Communication: The Logo and the Message

If you are a very well-known brand such as HUAWEI in this image, or a market leader, you will be immediately identified by your logo: SNCF, BOUYGUES, LOUIS VUITTON, CARREFOUR, FNAC. In this case, there is no need to complicate perception with a descriptive message.

Except when, at a targeted B2B trade show, you need to highlight a division of your group that is not immediately obvious.

For example, at a trade show dedicated to incentives, AIR France may wish to highlight its charter services; at another type of trade show, BOUYGUES may wish to highlight telecommunications rather than construction, or GOOGLE its solutions for businesses rather than its search engines. In this case, simply apply a baseline beneath the logo.

For example, BOUYGUES will want to be perceived as a leader in the construction industry at a trade show dedicated to construction and as a leader in telecommunications at an IT trade show.

Likewise, GOOGLE will want to be perceived as a search engine at a cloud trade show and as a provider of business solutions at an entrepreneurs' trade show.

It will simply be a matter of adjusting the presence of the company logo and the message it conveys at the trade show in a differentiated manner.

In a word, you need to know whether the message you want to convey comes before the company or the brand, or whether the opposite is true:



The brand comes before the message.



The message comes before the brand.

- In the case of GOOGLE (a well-known brand), the brand relies on its reputation to promote its solutions for businesses.
- In the case of SPAT (an unknown brand), the proposition, the offer, comes before the brand.

In other words, if you are well known in your segment, and therefore at the trade show, it is better to use the company's reputation to attract the prospect.

If you are not well known, but your offer is attractive, put the announcement message first and keep the logo as a simple signature.

It is therefore necessary, depending on the situation, to reverse the factors BRAND / OFFER.

Another example: if you are a manufacturer of identification badges and your company is called "TOP BADGES", it is obvious that your brand name is descriptive and puts you in a position of being the specialist in the segment. The message is included in your brand name.



And to focus the attention of the target audience you are interested in, you specify: "For businesses and trade shows".

In the photo opposite, the brand goes unnoticed on the screen: it is EBP, and this is intentional: the important message to convey at the trade show is indeed the 600 employees made available.

HERITAGE... (by HUAWEI)

HUAWEI, the leading Chinese ICT brand, is a global technology provider and is known as such. Its products are therefore intended for the widest possible audience, particularly its phones, which are now widely distributed in France by the 3 operators ORANGE, SFR and BOUYGUES. With its market presence successfully established and its awareness acquired, what remained was to improve its brand image. This is the brand's current objective in the rest of the world, where its obvious technological superiority is undermined by a suspicion of lower quality, a legacy of a distant past.

In order to combat this outdated image, but also to occupy the high-end smartphone market, HUAWEI created a new range of products under the HERITAGE brand:

the latest smartphone incorporates a camera with 5 lenses, including a wide-angle lens and a 100x zoom with 64 megapixels, as well as a host of 5G applications including AI functions. Enough to dethrone our iPhones.

How do you establish this brand?

On a HUAWEI stand, which is not identified as a high-end brand, the phenomenon risks going unnoticed and fails to give HERITAGE the prestige it deserves.

The solution is therefore to create a very luxurious stand under the HERITAGE brand, in order to attract the appropriate clientele.

Once on the stand, the product's connection to the parent brand will no longer be a problem, but rather a reassuring factor regarding the product's long-term viability and after-sales service.

If you are well known, it will be simple to identify you up close on your stand or from a distance through elevated displays carrying your logo.

If you are not, as we have just seen, you will need to ensure that the visitor identifies you immediately: why?

Because the latter moves along the trade show aisle at a given speed, sharing their gaze between right and left.

In addition to the visual hooks that we will see later, the visitor therefore has 50% of their travel time in front of your stand to identify you and therefore stop.



Understand that if your "shop window", the length of your stand along the aisle, is 4 metres, they will have 2 seconds to read your message.

That is enough to read, for example, "Identification Badges".

So the golden rule is to simplify as much as possible the written communication intended to capture the visitor's attention.



In these images, on the left-hand image, the illuminated logo and the two brands “Rosidal” and “Velpau” are visible from the aisle and clearly identify the stand for the visitor in motion. In the image on the right, we see the development of detailed messages, visible once the visitor has been captured on the stand and has stopped.

There is no doubt that you certainly have wonderful arguments to prove that you are the best, but if you display them, you will lose the visitor, who will retain nothing from this stream of arguments.

The right technique is therefore to stop the visitor in their progress with a short and simple hook and develop the message in a second stage.

In this area, we recommend the use of digital displays, which allow you to scroll through your entire presentation, supported by images, once the visitor has been stopped in their tracks.

Product Visual Hook

Another way of capturing the visitor’s attention is through the product itself, the new product you are presenting at the trade show.

More explicit than any speech, focusing on the product is unequivocal: the best hooking technique.



It can be positioned as a visual draw product at the front of the stand.

In addition to capturing attention, it allows the visitor to approach the stand to see it more closely.

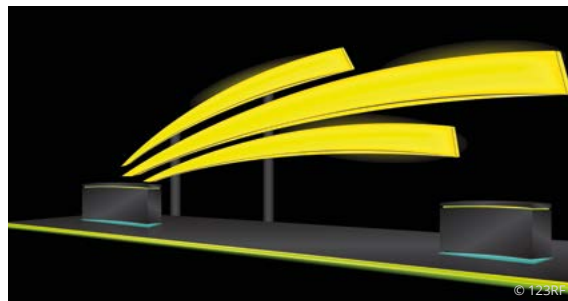
Displays, that is, the organized presentation on the stand of products that can be viewed up close, examined and handled, allow the exhibitor to get closer to the visitor in order to offer explanations and demonstrations. The curiosity mentioned above is reinforced here by the opportunity to get even closer to the product.



Stand Visual Hook

Before the logo or the message, you need to capture the visitor's attention as far in advance of your stand as possible.

Suspended signage at the right height and well illuminated is the best system for working from a distance, just like the floor markings we will see later; the visitor scans with their eyes from right to left but also from bottom to top. Next, you have two good tools for close-range visual hooks: brightness and colour. Just as mosquitoes are attracted to light, humans tend to direct their gaze towards the brightest areas, which is how they stand out from the others.





An all-white stand with substantial lighting works well.
You can also, even without stand partitions, install a raised structure with a concentration of lighting, as for shows or television sets.
But beyond this, high-visibility tricks in the stand's decoration work well, as the images opposite demonstrate.



Another visual hook, more unconventional, consists in setting up a discreet activity designed to surprise the visitor, and therefore encourage them to approach. This is one of the devices available to exhibitors for installing “brakes”, and thus influencing Circulatics flows to their advantage.

Activities have their limits, and they often cannibalize the brand itself: the little jazz band was fantastic but... do we remember the brand that produced it? That is a poor investment! We would therefore prefer these activities to take place on the stand itself if its floor area allows it, or in its immediate vicinity.

A great idea from SAMSUNG was to install a swing in front of its stand. Not only was the “traffic brake” effective, but far beyond that, it was the visitors themselves who created the activity by using it!

One factor that should not be overlooked is the colour of the carpet. In some cases, this issue will be handled by your stand designer and decorator. They may see the need to give the whole space a luxurious appearance, in which case they will choose to install beautiful parquet flooring.



This will be slightly raised on a technical floor, which has the advantage of concealing cables. An all-white stand, as we mentioned above, could be enhanced by a white wooden floor. But perhaps your company's graphic identity will impose a colour; red at CITROËN or AVIS, yellow at RENAULT, ORANGE at BOUYGUES TP.

As for carpet colours to avoid, note that colours that are too light look very attractive on the first morning but prove catastrophic after two days, covered with the black marks of shoes. Therefore, avoid white and yellow in particular, for example.

Green is one of the bright colours that catch the eye and, in addition, create a feeling of welcome.

Brand and Stand Visual Identity



As we have just seen, some brands are defined by their colour palette, which goes far beyond their graphic identity.

We could not imagine the AVIS logo in blue or ORANGE in green.

The colours of these brands are a major recognition signal, and no external element or constraint will alter this.

What must nevertheless be distinguished is the link between colour and atmosphere.



Freedom of choice will allow you to create the atmosphere associated with the image you wish to convey, which must correspond to the company's values.

You want to convey professionalism, seriousness, rigour: bright colours are poorly suited. These same bright colours will not be suitable for the cosy atmosphere you want to create on your stand.

Even less so for your commitment to ecology and environmental protection.

To convey all this, the best choice will be guided by restraint, for example black and white; natural materials such as wood; warm lighting.

But before that, as Circulatics and the choice of location have taught us, you have learned how to use the hidden tricks of the trade show layout.

We are going to discuss two of them, which we favour.

When you choose a stand, you are not choosing a home.

Therefore, the CARREZ Law has no relevance at trade shows; in other words, the "habitable floor area" of your stand comes after its visibility.

This is why we propose these different cases.

The visual hook can be amplified by simple devices based on the principles of Circulatics.



The Power of the Image



A strong, well-lit and large image is likely to attract the eye.

Here, at Animal Expo, the cat's gaze has a hypnotic effect on the visitor. This visual draw will of course focus attention on this stand much more than on neighbouring stands.

As this is a trade show dedicated to pets, it will naturally attract visitors who have come to explore the world of this animal: baskets, accessories, food, etc.

The Bow-Shaped Stand

Like a ship cutting through the waves, your pointed stand positioned between two aisles will cut through the crowd of visitors, focusing their attention and dividing the flows to its right and left. Certainly, the point of this triangle cannot be used, it is not "habitable", but it is a way for you to enter the visitor flow and give yourself exceptional visibility.

You can always use this point of the stand to install an information desk or welcome digital display. Your stand designer and decorator will love exploiting this concept like an architect. You may not be entirely convinced by the "loss of square metres" caused by this choice? You can try to negotiate a discount on these few square metres ...

But if the organizer is experienced, they will know how to convince you that this prime location has been granted to you without applying a surcharge for a privileged location. Or they will offer you a different location, as this one is certainly coveted by others.



The Column

The stand you have chosen is occupied by a 1m x 1m concrete column in the hall.

Should you complain about it or be pleased?

First of all, when you chose your stand on the plan, you necessarily saw it; better still, you chose it for that reason!

Going back a few lines, if you are not convinced by the “loss of square metres”,

I would be tempted to give you the same answer.

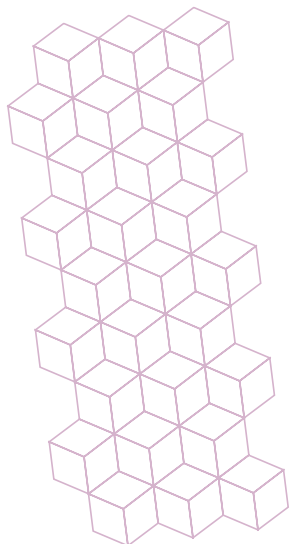
Seriously, measure the advantages of this column against the square metre it costs you:

on your stand, it gives you 4 display faces that can be very useful for offering visitors your company’s range of products and services, your list of references, all in print or on screens. This is the minimum.

But consider that this column extends above the height of your stand (normally 2.50m) and allows you to dress the entire upper part of your stand, sometimes up to 3.50 or 4 metres, thereby giving you 360° visibility from a distance.

We have always chosen this “free” visibility option and, in the absence of a column, have always chosen to extend the storage-room partitions upwards to create this visibility.

With a little “luck”, there may also be a column near your stand in an aisle. You will have spotted it when choosing your stand and asked the organizer to let you use it. Do not rejoice too quickly: this space is not free and is generally sold as part of the visibility boosters that will be offered to you. Our recommendation is to alternate one face with adhesive-printed graphics, one face with digital display, and so on across the other two faces. The adhesive face for the visual hook, the digital face for scrolling through your information.





Floor Markings

This is another device for influencing visitor flows, discussed in the chapter on Circulatics, which can be used to guide visitors to your stand.

As specified in the chapter on the urgency of registering, make sure to reserve this visibility booster in advance, because the organizer can only offer it in limited quantities in order to guarantee its effectiveness.

Two situations must nevertheless be ruled out: if your brand / company is not known, no one will follow you.

Finally, some marketing directors or executives do not accept the principle that people can walk on their image... Make sure you establish this beforehand!

Showcases and Displays

Presenting your product ranges and new products on attractive displays constitutes an effective “magnet” and encourages visitors to approach in order to see the products more closely.



Showcases, especially when illuminated, also have considerable attraction power.

Additional Signage

Stand signage remains within the standard height of the trade show's general installation (2.40m or 2.50m), unless you have a column and choose to dress it.





Another possibility is to have a flag sign, perpendicular to the stand, extending slightly into the circulation aisle and positioned high enough to rise above the visitor's head.

The banner signage, on the other hand, covers the entire façade and, although it is less visible in the direction of traffic, can be highly effective when there is an aisle opposite the stand. Being seen from a distance is made possible above all by the suspended signage, described in 2.2.3, as well as balloons. Being visible from the entrance to the trade show or from any other point considerably increases visibility. This suspended signage above your stand must be properly illuminated to achieve the desired effect.

The Point of Convergence

If you have a stand with a good floor area, you can create a point of convergence, firstly because the installation will be exceptional in size, and secondly because you have added devices that reinforce visibility.

In the case below, a giant screen occupying the entire stand first imposes itself through its

exceptional scale; a rather subdued atmosphere gives it even greater visual strength through contrast. A collateral effect: this stand at ISE in Amsterdam also served as a meeting point! Without going to such extremes of gigantism, you can use the same trick with your products. If you manufacture pencils, install a giant pencil model, or a giant paper clip if you sell office supplies.

This will be a strong marker to make you stand out; of course, you must ensure that this marker



is linked to the brand in a memorable way.

For example, if a coffee brand installs a gigantic cup on its stand, it must carry its branding. Cocooning and Well-being

As an alternative to the strategy of visual dynamism with an abundance of lumens and an explosion of colours, you can choose to attract attention through aspects imbued with complete serenity. Thick carpeting, subdued lighting, enhanced comfort, a relaxing atmosphere: customers will appreciate escaping the bustle of the trade show and finding peace and rest in your environment.

You can reinforce the concept by using natural materials for lighting, furniture and décor. And serve a cup of mint tea... Kaa, are you there?

Dynamic Communication

The dynamic aspects incorporate the flows of people moving around the stand.

You have, always according to the objectives you have set yourself, determined the targets that interest you in descending order.

This is where you need to take into account the reception strategy you have established, using a time-management strategy. Your ROI plan will require you to decide that if you intend to work with a potential 600 contacts over 4 days, this gives you 150 people to deal with per day. With 4 employees, that gives you nearly 40 contacts per day per employee, so let us say 6 per hour, or 10 minutes per contact. Of course, it does not work this mechanically, because in reality some customers will prove more interesting than others and you will therefore be able to exceed the allocated time that you will have saved on a visitor with no potential.



Your reception strategy will therefore be simple: shorten the visit of those who are not potential buyers in order to devote more time to those who have a high level of interest or precise, short-term investment projects.

Case 1: welcoming the visitor at the edge of the stand, rapid identification; if they show no interest, they are not invited onto the stand and continue on their way.

Average time allocation: 1 minute.

Case 2: an interest may be detected; in this case, on the contrary, we will bring them onto the stand so as not to lose them. We can show them products on display while talking, or invite them to sit on high furniture (stool – high table, standing-height type), thus adopting a posture somewhere between standing and sitting.

Average time allocation: 5 minutes.

Case 3: definite interest is identified. They should be invited to sit down (normal position, table or desk with a comfortable chair). This ensures that we keep them for a little while, long enough to secure the contact.

Average time allocation: 10 minutes.

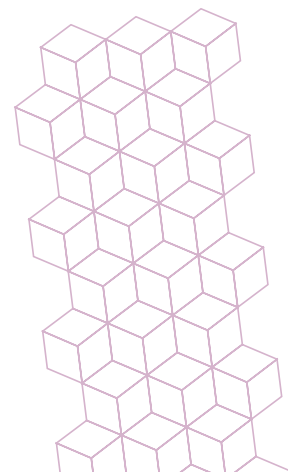
Case 4: this is a high-potential customer or prospect; we can lead them into a cosier area of the stand, offer them an armchair and keep them there long enough to secure the contact.

Average time allocation: 20 minutes or more.

From this reception strategy (with figures here purely theoretical), the number of visitors expected and the number of products to be presented, you have defined an operating model for your stand.

If you entrust the construction of your stand to a professional, it will constitute a major part of their CCC, the Consultation Specifications, which we will discuss again below in relation to stand designers and decorators.

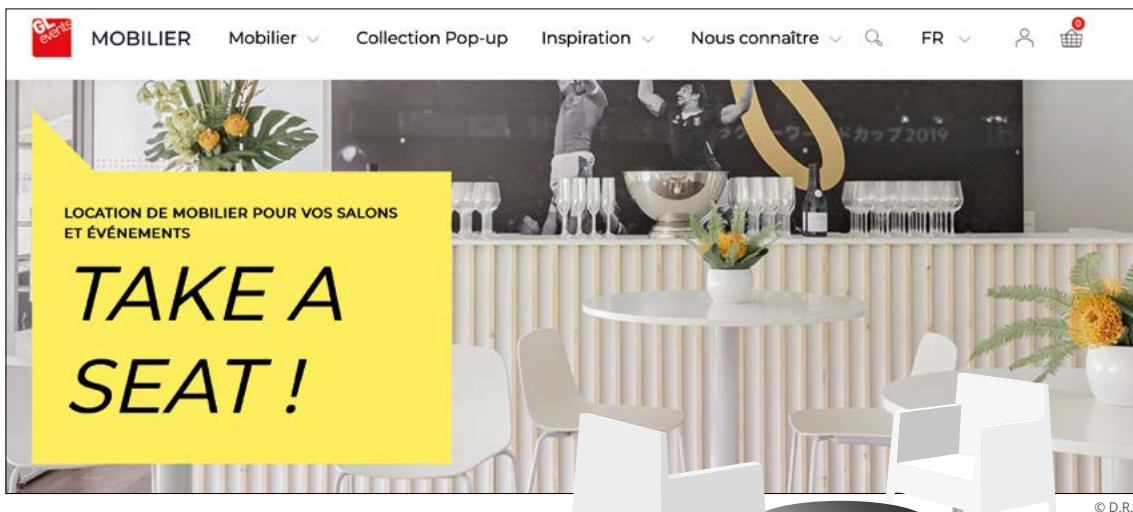
Think about slowing-down devices, magnets, and the various devices that enable you to generate flow to your stand.



Among these considerations, within the reception strategy, the choice of furniture is paramount and determines the amount of time you will devote to each target, as described above:

- A reception desk at the edge of the stand will enable you to sort the visitors to be welcomed.
- High tables and high stools to welcome visitors briefly and ensure good turnover,
- Armchairs and low tables to retain the most interesting prospects or customers.

In addition, do not forget the catering furniture to properly welcome your visitors.



Catering furniture refers to coffee machines, tea machines and other hot or cold drinks equipment, as well as refrigerators.

Some offer pre-filled refrigerators with the usual selection for trade shows, but as we have seen, this does not necessarily meet the quality standard you have set yourself.

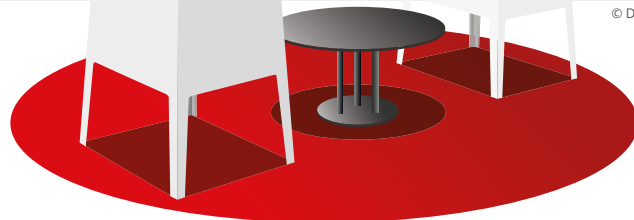
Water dispensers, on the other hand, are excellent solutions, because they encourage visitors to come and quench their thirst. Place them near the circulation aisle, close to your screens, displays or documentation stands. This is an excellent Circulatics brake.

Also highly effective are all audiovisual media because of their phototactic attraction.

Not only the light and its power of attraction, but also the animation provided by a video to present your products, services and new products. In a short time, you capture the visitor's attention with concise, precise and impactful storytelling.

Video also creates a desire to find out more and to come onto the stand to meet you.

The larger the image, the greater its power of attraction from well before the stand, as in this image.



The Caterer, Ambassador of Your Reception Quality and Key to Your Influence on Flows

You have two options for receiving your visitors properly. Delegate this service or handle it yourselves. Using a caterer requires a minimum amount of space on the stand and in the storage area, or even a dedicated storage area.

Remember to add dedicated furniture, except for tray service.

The service will be of high quality, and we recommend also ordering service staff, in order to ensure “zero mistakes” and avoid taking up your valuable time.

The caterer will tell you their requirements for electricity, refrigerator, microwave and service furniture. Accessories, glasses, plates, cutlery, napkins and cleanliness are provided.

One reminder, already mentioned: most exhibition centres and convention centres will require you to choose their approved caterer, for understandable economic reasons.

Nevertheless, you will need to take this impact into account in the prices you were accustomed to, as venues may charge a commission of up to 30%.

Make sure you distinguish carefully in your choices, always in line with your objectives and the constraints of Circulatics. Offering drinks, and even more so food to taste, will retain visitors on your stand: so think about managing your time and whom you invite to stay longer.



The great classics at trade shows are to offer coffee, tea, fruit juice and water accompanied by mini pastries in the morning.

From midday onwards, a glass of wine, a glass of champagne and always a glass of fruit juice or water.

Definitively ban sparkling wines and ordinary wines; your prospects should appreciate your qualities through the care you show them.

Prefer less but very good quality, both in drinks and snacks.

If you decide that your stand should be transformed into a buffet for lunch, think, in addition to the appropriate space and furniture, about managing access to prevent people from helping themselves and overcrowding the stand with people other than your target audience.

For lunch, carefully choose foods that will be easy to eat without making things difficult for your visitors. Reasonably sized bite-sized portions should be preferred.

This is what caterers call “finger food”, meaning food that does not require cutlery.

If the food on offer requires cutlery, your guests need to be able to sit down. Because with 2 hands, the plate, cutlery and glass can turn the exercise into a performance.

Would you like to handle your catering service yourselves?

If you have decided to put on your apron, this can be part of the experience. In that case, have a host or hostess handle the service and, above all, clean up the consumption areas as you go, tables, trays and also the floor!

For the selection of drinks and snacks, be uncompromising about quality.

Avoid frozen / defrosted platters; your clients deserve better than that. Prefer a high-end delicatessen. Less but better.

Branded macarons are easy to source and are always a hit.

Once again, prospects and customers will remember how they were received.

For the choice of wines, replace the ordinary glass of standard wine with a tasting of a good vintage, in a lightly filled glass, and turn it into an oenological test, which will enhance the “one-to-one” aspect

of your customer contact.

It is vital to think about the environment required for a service handled by your own team and the details that must not be forgotten. In particular, provide plenty of paper napkins, as well as rolls of paper towels, household alcohol, a bin and a can of K2R. Plastic glasses and cardboard plates for snacking, but rent glasses for wine and champagne.

Therefore, you need to provide a sufficiently large refrigerator in your storage area.

What is the minimum service?

The minimum would be to offer fresh or room-temperature water, preferably in small individual bottles.

For minimum snacking, prefer small Japanese pastries, less vulgar than peanuts or crisps, which make your hands greasy and which your carpet will remember. COVID requires that you offer them in individual small bowls.

If quality wine exceeds your budget, so be it; stick to water and, of course, avoid beer. This is not a football evening with friends; it is a seduction operation targeting your prospects.

If you opt for a sweet-only solution, chocolates are an excellent option, as are the macarons mentioned above, but despite what your CFO may say, branded chocolates, not those from your local supermarket, following the same principle as the wine above.

On the other hand, you can allow yourself less formal touches: lollipops, sweets, marshmallows, Tagada strawberries, etc.

For the same health precaution reasons, choose individually wrapped products.

Having tested them many times, chocolate-coated marshmallow “teddy bears” bring your customers back within the following few minutes ...



The quality of your customer reception will be decisive in extending their stay on your stand. It is a key flow-influence tool at your disposal.



Should you hire hosts or hostesses?

As we saw in the first part, company employees will be your best ambassadors because they know the company, the teams and the products that are part of their daily lives.

But in some cases you do not have enough staff or, more simply, you wish to “decouple” the functions of initial welcome and visitor selection. This is particularly the case at large, highly attended trade shows where there needs to be a “firewall” between the crowd and the sales team, which would quickly become overwhelmed.

Let us immediately address a recurring and unfair issue, which places the blame for mistakes in carrying out their duties on reception staff.

If you use a specialized agency, you will have staff experienced in these tasks, but never with the precise profile of your own personnel.



As a result, on the one hand, the agency’s consultation specifications must be precise about the profile (languages spoken, for example) and, above all, about the exact assignment, which must be described in detail.

On the other hand, you must allocate the necessary time and budget for a complete briefing before the trade show, explaining in detail what needs to be known and the main questions that are likely to arise; you must appoint a company liaison person on the stand who will be able to immediately take over an unexpected question from a visitor.

There are no bad hostesses, only bad briefings.

If training on the company’s products is necessary, do it beforehand.

Finally, a briefing refresher must be held on site one hour before opening and accompanied by an introduction to the team, name, position within the company, role on the stand.

For large stands with several hostesses, a head hostess is required. She alone should be your point of contact, except in an emergency. She will also manage the schedules for breaks, lunches and dress code.

7.8 Trade Shows Become Essential “Marketplaces”



Trade shows become essential once they become the market place, the marketplace, of a market segment.

Let us take the example of the Paris Nautical Show.

Created in 1926, it was held both at the Grand Palais, in the heart of Paris and in one of the capital's most beautiful monuments, and on the Seine, creating at the time a perfectly adapted “Off-Site” concept. Before its time, it was “THE” marketplace for the nautical industry.

Over the years, market fluctuations, trade unions or groups of manufacturers led it to move around Paris's exhibition centres, where it endured economic crises and internal crises, and was eventually also challenged by the so-called “in-water” boat shows, where boats had the enormous advantage of being presented on the water and therefore also offered the possibility of sea trials.

This is how this prestigious trade show eventually landed at Le Bourget, having lost, in addition to its prestige, exhibitors and visitors, and therefore its marketplace.

Nowadays, organizers do not let marketplaces emerge naturally but create genuine, sustainable marketplaces from scratch, whose activity extends beyond the spatial and temporal boundaries of the trade show and creates a lasting relationship with their customers throughout the year.

The Maison & Objet marketplace is a particularly representative example in this respect, as it extends very visibly across the entire trade show process: before, during and after.

Before the trade show, teasers are sent through various channels to visitors about attractive products and new products to discover.

On site, posters tell you that you can continue your purchases under preferential conditions. After the trade show, teasers remind you of the products you had noticed.

At COMEXPOSIUM

The Comexposium Group, one of the world leaders in event organization and community engagement around their businesses and passions. Comexposium organizes more than 400 professional and consumer events, covering 8 business sectors.

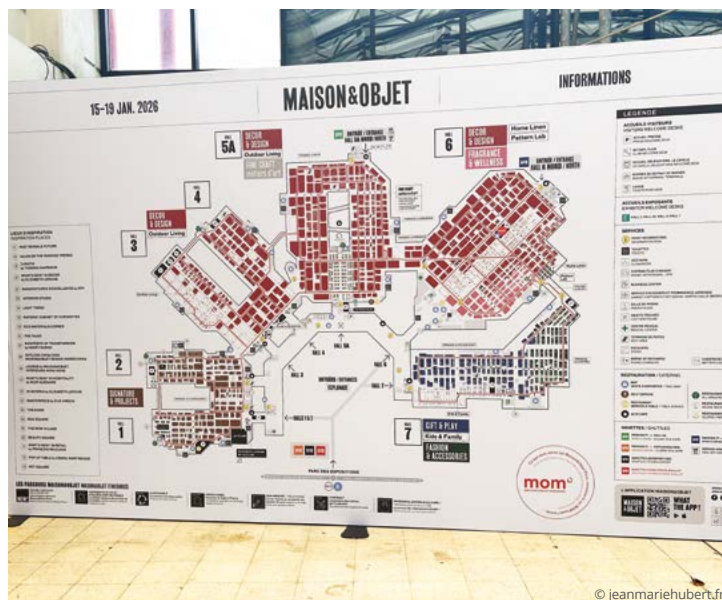
The group connects 48,000 exhibitors and 4 million visitors, 365 days a year.

Beyond the events it organizes, Comexposium is a creator of experiences and encounters between individuals, enabling communities to remain connected all year round through effective and targeted omnichannel strategies. It is creating its marketplace with Webhelp. In the food industry, fashion and sports, the French leader in trade shows wants to maintain the connection with its communities all year round. It has chosen the customer-relations specialist, which has already created the marketplaces for Viparis and the Rungis market.

The French group, which ranks among the world leaders in trade shows, is now equipping itself with a marketplace to retain its customers throughout the year, in three major sectors: food, fashion and sport. To move faster, it is relying on a partner specializing in customer relations: WEBHELP, initially focused on call centres.

“We have chosen the three most relevant verticals. In the food industry, 25,000 new products are launched every year, while SIAL only takes place every two years. And since, generally speaking, only 20% of business is conducted at trade shows, compared with 80% in the following months, we are providing the tool to showcase products and market them all year round”, explains Renaud Hamaide, President of Comexposium – which manages professional trade shows such as Equip’Auto, Bijorhca, Vinexpo, Who’s Next and Sport-Achat, as well as consumer events such as the Paris Fair, the Paris International Agricultural Show, the Student Fair and the World Tourism Show.





At RX (REED EXHIBITION)

RX France defines itself as a “Creator and developer of meeting places”, particularly B2B trade shows and B2C, enabling companies to multiply their business opportunities. With 15 business sectors and 30 flagship trade shows in France and abroad, it is an essential player in business events.

Its mission is to create, multiply and intensify business opportunities for its clients by facilitating their connection with commercial partners, customers and prospects and by generating qualified encounters, sources of transactions and added value.

Michel Filzi, CEO – President of RX France, explains the customer experience as he has applied it to trade shows: *“What makes our trade shows strong is the encounters. But today, the way they are prepared, activated and extended has changed profoundly.*

At RX France, I see every day how data and digital innovation are transforming this experience, while preserving what is essential: the human connection. With Business Builder, our suite of digital solutions, and Lead Booster, our tool dedicated to lead generation and qualification, our events have become genuine augmented business platforms.

They enable our clients to strengthen their visibility beforehand, better target their prospects, analyse visitor behaviour and measure the impact of their presence more precisely.

My conviction in this transformation is that digital does not replace the physical event, but gives it greater reach, greater precision and greater impact. It helps everyone better prepare their meetings, better qualify their opportunities and derive greater value from their participation in our trade shows. RX France is a creator of high-value meeting places, a leader in around fifteen different markets”.

At Maison & Objet

For me, Maison & Objet is a perfect example of a successful trade show + marketplace, already mentioned on previous pages.

First of all through the overall management of this market, covering both:

- Interior design, furniture and home equipment, gifts, concept stores, etc.
- At the physical trade show itself, attracting more than 70,000 visitors, with its two September and January sessions covering all types of manufacturers and distributors
- Through a large-scale “Off-Site” concept with “Maison & Objet in the City”, bringing entire districts of Paris to life, on both the Right Bank and Left Bank.
- Through an intelligent agreement with competing Off-Site events taking place on the same dates and multiplying opportunities for its numerous international clients
- Through an online marketplace that guarantees the visibility of products and exhibitors throughout the year, and in particular between each session.

Thus, as a teaser before the trade show, exhibitors can announce on the website the new products that will be exhibited, discover them at the trade show, and then have the possibility of continuing their purchases online after the trade show.

The “Off-Site” concept will be developed on the following pages and constitutes a very important Circulatics flow strategy.

Creating a lasting relationship between exhibitors and visitors is now at the heart of the concerns of the entire “Organizer / Exhibitor / Visitor” ecosystem.



© D.R.



© D.R.

7.9 Trade Shows with Scattered Venues or “Off-Site” Trade Shows



The principle behind this type of trade show is to break the so-called rules of classical theatre (unity of place, unity of time, unity of action) by fragmenting the single venue into multiple locations.

They generally take place over several days, outside the boundaries of an exhibition centre, and are therefore referred to as “Off-Site”, or “... Days”.

During these “days”, distributors’ points of sale, “Flagship Stores” or brand “showrooms” generally transform, for the duration of a week, into an “Off-Site Show”.

These “D” Days can take place in parallel with a trade show, organized by the organizer to extend its activities, or be organized by a competitor, effectively parasitizing the official trade show.

From an economic standpoint, the effects of fragmenting the trade show across multiple venues made freely available are enormous. Elimination of the rental cost, the largest item in the budget, as well as all the resulting expenditure: electricity, internet, fit-outs, stand construction, etc. Personnel costs also disappear, such as the Safety Officer, security and reception staff in particular.



What remains are marketing and communication costs, divided by 3 because they are borne by each of the stakeholders: brands, retailers and organizers, who will combine their efforts and their databases. A perfect win-win!

Let us take an example: the *High End Days* organized by SPAT from 2009 onwards.

A number of specialist exhibitors at an annual trade show (in this case, the Festival Son & Image in Paris) wanted to be able to showcase products from their very high-end ranges. To illustrate the point, let us take the case of FOCAL, which was launching a hi-fi loudspeaker priced at €130,000 per pair.

The product needed an exclusive showcase and had to allow the wealthiest buyers to experience the product in comfort and privacy.

Therefore, far from the crowds and flows of the trade show.

This would have required separate listening rooms to be built within the trade show, with access restricted to VIPs by invitation. It quickly became clear that the floor area required, combined with the high cost of constructing soundproofed, air-conditioned and secure listening rooms, made the project unfeasible, or at least beyond the investment capacity of the brands. In addition, visitors who were “turned away” would have to be managed.

At the Paris Motor Show, prestigious manufacturers such as Ferrari or Lamborghini of course have reception areas for their customers and VIPs, managed as described in the paragraph on mixed trade shows above).

The solution to this problem ultimately came down to an equation with two unknowns: cost and confidentiality.

The solution came from a simple reflection on the market: who is capable of buying products at this price and, above all, where are they sold? It is of course obvious that these products must be sold in luxury boutiques. But which boutique, however prestigious, would be capable of investing in a selection of equipment in this price category, a huge investment, purely for demonstration purposes? And for what return on investment.

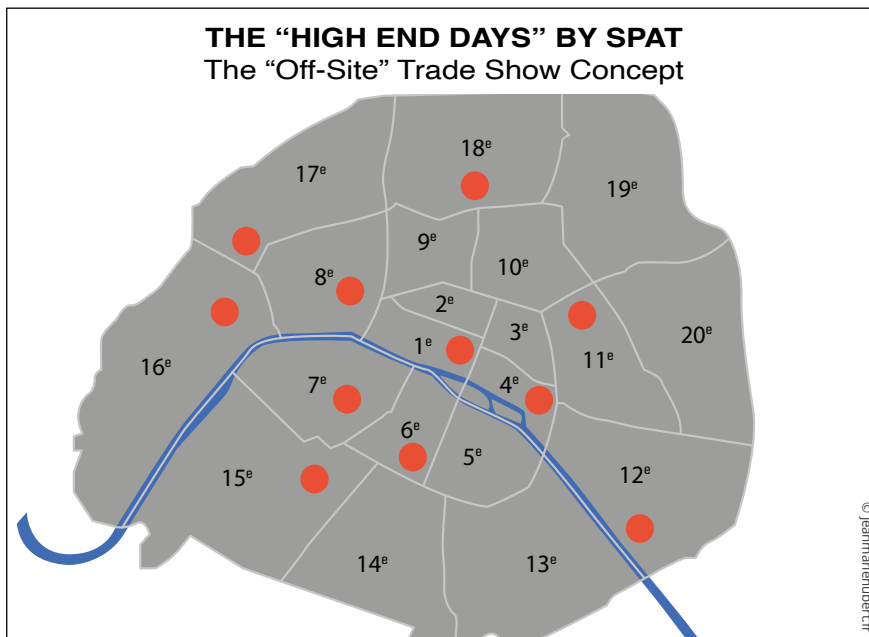
The solution became obvious: the High End Days.

The product would be placed on consignment by the manufacturer, for a short period, in a store chosen to showcase and demonstrate it appropriately.

Potential clients and carefully selected prospects would be received by invitation for the event. The joint databases of the manufacturer and the point of sale would serve as the basis.

The equation is thus perfectly resolved:

- Savings on exhibition space rental.
- Savings on all the associated costs of the exhibition centre, such as electricity, heating, security, cleaning, etc.
- Savings on stand or listening-room construction.
- Savings on visitor mobilization and communication costs.
- Perfect showcasing of the product.
- Targeting, comfort and complete privacy for guests.
- Perfect domestic listening conditions.

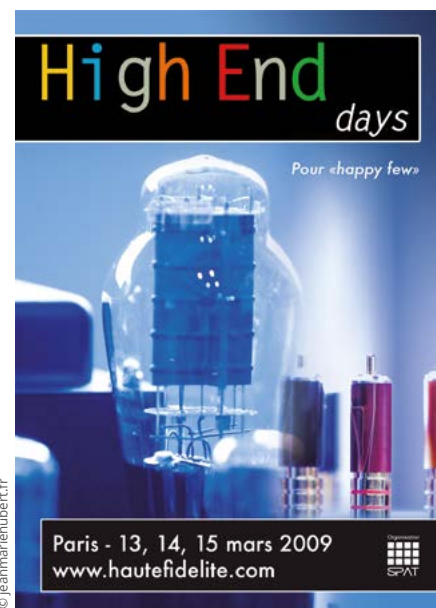


The “win-win” is also perfect for the 3 stakeholders:

- For the manufacturer, whose financial participation is almost nil and who benefits from perfect presentation of its product.
- For the retailer, who, thanks to the event, draws highly targeted prospects towards its point of sale.
- For the end customer, who can enjoy optimal reception and demonstration conditions, in the company of the manufacturer, who answers their questions, and the point of sale, which will carry out the installation.

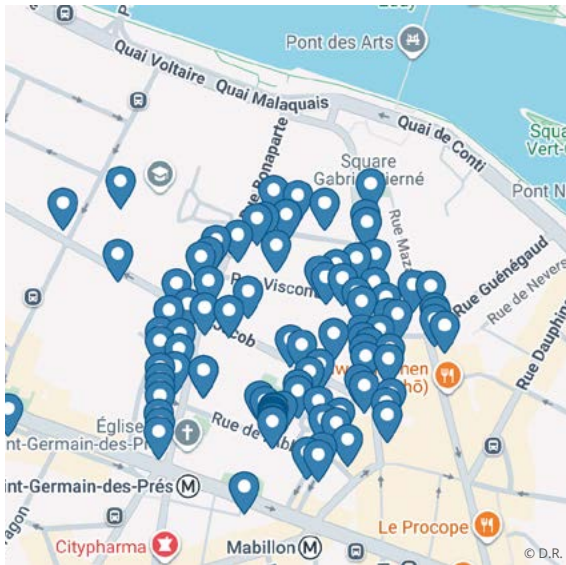
Of course, many brands and therefore many points of sale take part in the event: each prestigious brand chooses its point of sale, its listening room, around twenty in Paris.

And of course, the operation can be replicated in all the major provincial cities!

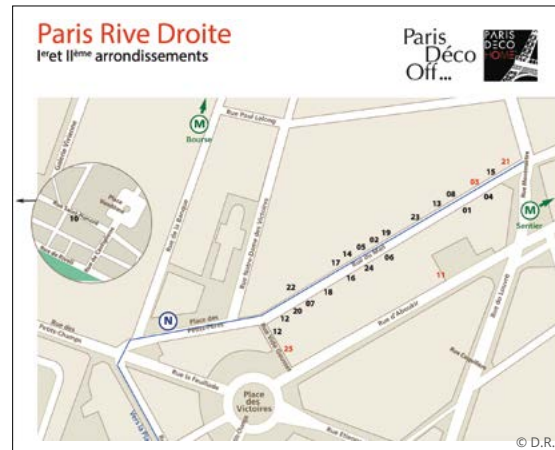


This model was developed by other trade show organizers (Maison & Objet in particular), but also by groups of exhibitors who had broken away from the trade show and found in it a way to showcase themselves while spending a minimum and pleasing their dealers and points of sale.

It just goes to show that it is better to organize your own competition than to leave others free to do so...



What is more, this model inspired many sectors, particularly the interior design sector. Thus, "PARIS DÉCO OFF" successfully duplicated this model from 2010 onwards, as did "Record Store Day" or "D DAYS", "DESIGNER'S DAYS" and "Paris, capital of fashion".



Trade show organizers understood that this competition would ultimately harm them and therefore created their own "Off-Site" events in order to retain control both over these relocated exhibitors and, of course, the visitors.

One example is "Maison & Objet", which throughout the duration of the trade show in Villepinte simultaneously manages "MAISON & OBJET CITY", whose catalogue includes no fewer than 70,000 participants.

just like competitors "PARIS DECO OFF" and "PARIS DECO HOME", which continue, in good understanding, to occupy the Parisian scene.



Chapter 8

Circulatics® and Retail



Retail flow management is fundamental.

This is why I ensured the complementary expertise of a retail marketing professional for this chapter, Camille BRIOIX.

Her analysis confirms, by synthesizing them, the main themes of the previous chapters.

The first challenge for a point of sale, whether an independent shop or a store belonging to a brand network, just as for a trade show, is the same: bringing people in to sell a product or service.

This is precisely where the notion of flow comes into play.

It is one of the main responsibilities of a marketer specializing in retail.

It is therefore a matter of:

- Creating traffic to points of sale in order to recruit customers.
- Managing and orchestrating flows in situ to convert and generate baskets, and therefore revenue, by encouraging the act of purchase through the journey



If there are “old” immutable levers for generating traffic to a point of sale / a place of commerce / a trade show, consumer expectations and behaviours have changed considerably in recent years, forcing retail marketers to rethink their strategies to take these changes into account. First and foremost, it is the digital revolution we are experiencing that is changing behaviours and increasing consumer expectations: product information, a seamless customer journey, experiences lived on site, additional services offered... Marketing must adapt and use new levers to encourage visits and remain in the game.

Achieving these two objectives (traffic generation and basket generation) will then lead to another marketing challenge: customer loyalty. A customer who is satisfied with their product and shopping experience is a customer who will return and recommend it (a future ambassador)!

A flow strategy towards a point of sale / a trade show (which can ultimately be considered a point of sale) is characterised by several stages and several intermediate objectives in order to achieve the ultimate goal: the visit and recruitment.

- Make yourself known (awareness)
- Make yourself recognised (image)
- Create desire (attractiveness)
- Trigger the visit (traffic, flow)

Numerous levers must be activated as part of the traffic-generation strategy:

→ **Upstream:**

- The offer (products / services) first and foremost: even the best communications will not be effective if the offer itself is not up to standard.
- The price: it must be consistent with the value of the product and its positioning.
- Media channels: press, radio, outdoor, digital advertising campaigns, catalogue (DM, increasingly less so), newsletters.

This is where advertising agencies can generate desirability for a product or a brand, with their talent for storytelling and visual communication.

- The promotional communication plan that accompanies the CAP (Commercial Action Plan): the promotional communication operations (seasonal and thematic) specific to each brand universe must be relevant and structure the year coherently.
For example: back-to-school, Black Friday, Christmas, Valentine's Day, Mother's Day, ...
- The website of the brand / trade show: it is the heart of the engine. It must embody the brand, reflect the full attractiveness of the point of sale, provide information about the offer, inform customers where to find products... and enable orders to be placed (Click & Collect) or purchases to be made (online shop). It can also be considered a point of sale.
- The use of social networks: engaging the community that follows the brand page and investing in paid media (SEA), and now also social shopping.

→ **On site:**

- Attractiveness of the point of sale from the outside:
 - Visibility and readability of the brand (the logo).
 - Quality of the shop window: showcasing visual draw products, overall scenography, decoration that embodies the visual identity of the brand (colours, lighting...).
 - Readability of the commercial operation when there is one: sales, Private Sales.
Using impactful window graphics, for example.





- Attractiveness of the point of sale from the inside:
 - Welcome and first impression: a well-received customer is more inclined to continue their shopping experience.
 - The general atmosphere: visual and, in particular, sound.
 - Store ergonomics and merchandising: clear, intuitive layout and arrangement facilitating navigation and access to products.
 - Readability of the commercial operation when there is one: sales, Private Sales. Using impactful window graphics, for example.
 - Availability and skills of sales staff: trained and attentive staff, capable of providing expert advice, can transform a simple visit into a positive and repeatable shopping experience.
 - Checkout: a smooth and fast checkout process limits dissatisfaction and abandoned purchases.

The digital revolution has profoundly transformed the world. Commerce and consumer behaviour have not escaped it.

Click & Collect, home delivery, in-store returns, concept-storization of the point of sale... We are witnessing a profound transformation of retail.

The marketing strategies of brands, trade shows, places of commerce and e-commerce sites must adapt and inno-



vate in order to convince increasingly demanding and sceptical consumers.

New levers that have become essential:

- Omnichannel: seamless shopping journey / ROPO (Research Online, Purchase Offline), i.e. the complementarity between physical and digital.
- Peer reviews / ratings (Google, TrustPilot): peer recommendations are carrying increasing weight in consumers' choices.
- Ease of returns and refunds.
- The brand's CSR commitment: increasingly important to consumers when choosing a brand or retailer.
- Chatbot.
- Digitalisation of the point of sale: it must be genuinely useful and contribute to making the shopping journey smoother, rather than simply being a "gadget"
 - e.g. ordering terminals: McDonald's, UGC cinemas
 - RFID self-checkouts: Decathlon, Uniqlo
 - The rise of the service dimension
- Customer experience: it is key! Customers no longer come simply to buy; they come seeking to experience something. In this respect, the proliferation of concept stores illustrates this perfectly.
- Once the door has been crossed: satisfy a need, a desire, create others, encourage repeat visits (customer loyalty) through the experience offered.
- Digital support tools (Sephora and advisors equipped with tablets to see stock levels live).
- Augmented experience: (virtual fitting room...).
- Additional sales (FNAC Darty, Normal journeys).
- Discovering new concepts and designers: the rise of pop-up stores and temporary shops (Beaugrenelle shopping centre).
- The winning trio: shopping / dining / leisure (e.g.: Boom Boom Villette)
- The rise of services:
 - In places of commerce (retail parks, for example), the emergence of paramedical practices, nurseries, pharmacies, etc...
 - At certain specialist retailers, such as Leroy Merlin, Apple Store, Decathlon: repair workshops, equipment rental, catering.
- Concept stores: these shops that structure their product offering around a concept (rather than a specific segment) and that offer a customer experience, rather than simply a purchase. For example, a fashion and home décor shop that also offers a tea room area and sells fine grocery products (tea, biscuits...), around the concept of cocooning / well-being.



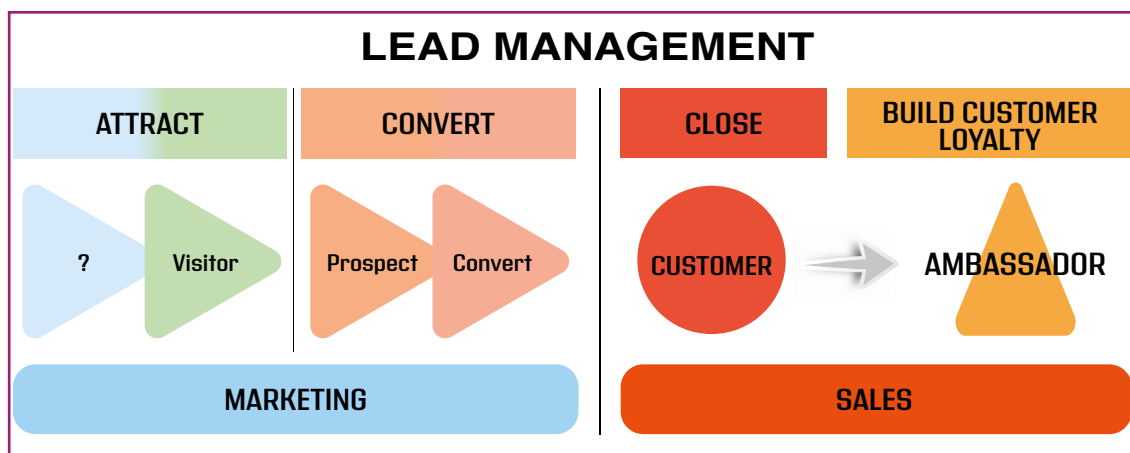
Chapter 9

From Circulatics® to ROI

It is when it comes to drawing conclusions that we need to talk about tangible results and draw lessons from what has come before.

From the first stimulus, the first hook, generating desire and leading the customer all the way to the point of sale, and to the product.

From Flow Generation to Lead Generation



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The first lead acquisition phase must be followed by a second closing phase.

The application of the Circulatics rules described in this book has made it possible to generate, guide and ultimately achieve the objective: leading customers to the point of sale and, within the point of sale, to the product.

It is therefore now a matter of closing the sale, getting the customer to buy, and then turning them into an ambassador through customer loyalty.

Let us analyse the ROI phases:

- This flow towards the product and the act of purchase is a return on investment (ROI) generated by this generation 1 flow:
 - G1 a: acquisition of a new customer who was not familiar with the product
 - G1 b: re-motivation of a customer who knew the product but was re-stimulated
- What is the return rate of this first initiative?

→ The customer guided through the point of sale by a product stimulus also buys other products

$\frac{\text{INVESTMENT AMOUNT}}{\text{NEW TOTAL REVENUE GENERATED AT THE TARGET POINT OF SALE}}$	= ROI G1++
---	-------------------

→ The loyalty of the satisfied customer will generate an automatic re-flow

- G2: customer return

$\frac{\text{INVESTMENT AMOUNT}}{\text{NEW REVENUE GENERATED AT THE TARGET POINT OF SALE}}$	= ROI G2
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→ And in parallel, continuing the campaign will generate new leads:

- G3 a: acquisition of a new customer who was not familiar with the product
- G3 b: re-motivation of a customer who knew the product but was re-stimulated

Ultimately, the first-generation flows G1 are added to G2, then to G3, which argues in favour of repeated actions, as is the case with all media plans.

Sporadic spending ultimately means wasting money, whereas a good omnichannel media plan will turn expenditure into investment.

Numerous statistical tools exist to measure the results obtained.

The best test is, of course, to measure the variation in the turnover of a product / its points of sale.

It is easy to establish a timeline linking marketing campaigns to their influence on flows, and therefore to tangible sales results.



But among the most widely used statistical tools, mention must be made of the KPI (Key Performance Indicator), or ICP in French, for Indicateur Clé de Performance. This tool, widely used for marketing research analysis, is easy to use and perfectly suited to all types of media. This performance analyser is fully modular and includes customer satisfaction as a criterion. Another tool, ROIM (Return on Marketing Investment), analyses the lead conversion rate. Measuring the ROI of a 4-page advertising campaign (often in a magazine, brochure or special feature) is less direct than for digital, but it can be estimated using several combined methods.

Here is a clear 5-step approach:

1 - Calculate the basic ROI

The classic formula:

$$\text{ROI} = \frac{\text{GAIN GENERATED} - \text{CAMPAIGN COST}}{\text{CAMPAIGN COST}} \times 100$$

Example:

- Campaign cost: €20,000
- Sales attributed to the campaign: €60,000
- ROI = $(60,000 - 20,000) / 20,000 \times 100 = 200\%$

The main challenge is attributing sales to the campaign.

2 - Set up tracking tools

For a 4-page print campaign, dedicated measurement points should be created:

- Specific URL (e.g.: brand.com/magazine)
- Dedicated QR code
- Specific promotional code
- Unique telephone number
- Dedicated landing page

These elements make it possible to identify conversions coming from the medium.

3 - Measure intermediate indicators

Even if not all sales can be tracked, you can analyse:

- Exposure indicators:
 - Magazine circulation
 - Actual distribution
 - Estimated audience
 - Cost per thousand (CPM)
- Engagement indicators:
 - QR code scans
 - Landing page visits
 - Use of the promotional code
 - Calls generated

4 - Estimate the commercial impact

If tracking is only partial, the following can be used:

- Analysis before / after the campaign
- Comparison with unexposed areas
- Increase in web traffic during the period
- Increase in brand searches

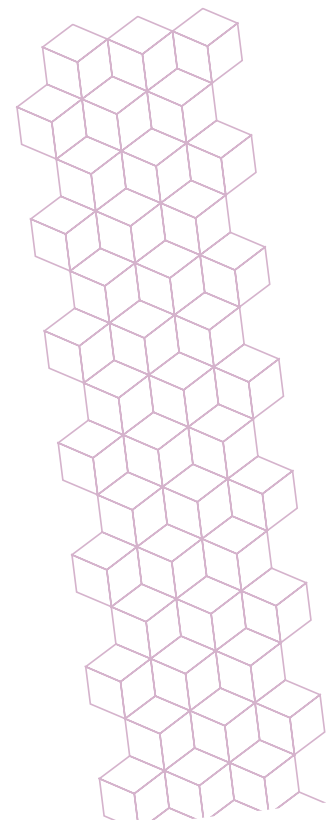
Example:

- website traffic: +25%
- sales: +15% during the campaign

5 - Integrate brand value (expanded ROI)

A 4-page campaign often also serves to:

- Strengthen awareness
- Improve brand perception
- Indirectly support sales



This can be measured through:

- Awareness studies
- Brand lift
- Advertising recall rate

In summary: the 4 levers for measuring ROI

- 1 - Direct tracking (QR code, URL, promotional code)**
- 2 - Traffic and lead analysis**
- 3 - Impact on sales during the campaign**
- 4 - Awareness / image studies**



Best Practice: for a print campaign, we often refer to expanded ROAS (Return On Ad Spend) or marketing contribution, rather than direct ROI alone.

Media agencies use a set of standard KPIs to evaluate the performance of a magazine press or print advertising campaign.

These indicators are mainly used for media planning and for assessing advertising pressure and profitability. Here are the main KPIs used in the industry.

1 - Coverage and Audience KPIs

These indicators measure how many people are reached by the campaign.

- **Reach**
Percentage of the target audience exposed to the campaign at least once.
Example: 35% of women aged 25–49 have seen the advertisement.

Reach indicates a campaign's ability to reach a given population.

- **Audience / readers**

Estimated number of readers.

Based on audience research (e.g. reader surveys).

- **ODV – Opportunity to See**

Number of opportunities for contact with the advertisement.

Indicates how many times an individual had the opportunity to see the message.

2 - Advertising Pressure KPIs

These KPIs indicate the intensity of the campaign.

- **GRP (Gross Rating Point)**

Advertising pressure index.

Formula: $GRP = \text{reach} \times \text{frequency}$

Example:

- Reach: 40%
- Repetition: 3
- $GRP = 120$

The GRP represents the average number of advertising contacts per 100 people in the target audience.

- **Average frequency**

Average number of exposures per person.

Example: 3 contacts per reader.

3 - Media Effectiveness KPIs

These are used to compare media with one another.

- **CPM (Cost per Thousand Contacts)**

Cost of exposure to 1,000 readers.

$$\text{CPT} = \frac{\text{CAMPAIGN COST}}{\text{PUBLIC}} = 1000$$

CPM is a key KPI for comparing effectiveness across media (press, TV, digital...).

- **C/GRP (Cost per GRP)**

Cost of obtaining 1 GRP point.

$C/GRP =$
$$\frac{\text{CAMPAIGN COST}}{\text{GROSS RATING POINT}}$$

This indicator makes it possible to compare several media plans.

4 - Target Quality KPIs

These indicators measure how relevant the medium is to the target audience.

- **Affinity rate**

An index showing whether a medium matches the target audience.

Example: index 150 = 50% more representation of the target audience than in the general population. An index above 100 means that the target audience is over-represented in the audience.

- **Share of Voice**

Share of a brand's advertising investment in a market.

Example: Brand A = 20% of press investment.

5 - Marketing Impact KPIs

They measure the effect of the campaign.

- **Advertising recall rate**

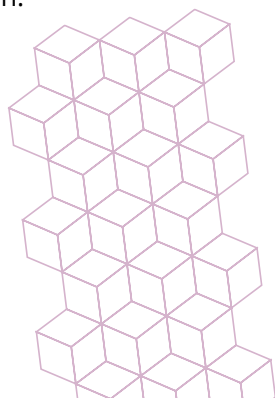
Percentage of people who remember the advertisement.

- **Brand lift / awareness**

Change in:

- Awareness
- Purchase intention
- Brand perception

Print campaigns are often evaluated on reach and recall, rather than direct conversion.



Example of a KPI Table Used by a Media Agency

KPI	What it measures
Reach % of Audience / readers	The target audience reached
ODV	Number of people exposed
GRP	Opportunities to See
Frequency	Advertising pressure
CPM	Average repetition
C/GRP	Cost per 1,000 contacts
Affinity	Cost per pressure point
Recall	Target / medium fit
	Message impact

In practice, a media agency mainly looks at 4 key KPIs for press:

- Reach
- GRP
- CPM
- Target audience affinity

Category	KPI	Formula / Source	Example	Objective
Distribution	Number of media outlets	Number of placements or pages	120 billboards / 4 magazine pages	Measure the scale
	Campaign duration	Number of days/ weeks	4 weeks	Track the period
	Circulation	Publisher or media agency data	500,000 copies	Potential audience
Audience	Total audience	Readers × duplication	1,200,000 readers	Volume of contacts
	Reach (%)	% of target audience exposed	35 %	Target penetration
	ODV(Opportunity to See)	Audience study	3,2	Opportunities for contact
Advertising Pressure	GRP	Reach × frequency	112 GRP	Campaign intensity
	Average frequency	Contacts / people exposed	3,2	Message repetition
Media Cost	Campaign budget	Total media purchase + production	€45,000	Overall cost

Category	KPI	Formula / Source	Example	Objective
Engagement	CPM	$(\text{Cost} / \text{audience}) \times 1000$	€37	Cost effectiveness
	Cost per GRP	Budget / GRP	€401	Media comparison
	Landing page visits	Google Analytics / tracking	8,500	Traffic generated
	QR code scans	QR code tracking	2,100	Print interaction
	Promotional code usage	CRM / sales	350	Conversions
Business Impact	Leads generated	CRM / form	420	Lead generation
	Attributed sales	CRM / promotional code	120	Business results
	Revenue	$\text{sales} \times \text{average basket value}$	€36,000	Campaign revenue
ROI	Campaign ROI	$(\text{Revenue} - \text{cost}) / \text{cost}$	-20 % to +200 %	Profitability
Brand Impact	Recall rate	Post-campaign study	28 %	Advertising impact
	Brand lift	Awareness study	+12 %	Brand perception

Example of How to Read the Table (4-Page Magazine Campaign)

Estimated audience: 1.2 million readers

Target reach: 35%

Frequency: 3

GRP: 105

Budget: €45,000

CPM: €37

Results:

- 8,500 website visits
- 420 leads
- 120 sales
- Revenue generated: €36,000

The 8 Most Important KPIs in Outdoor Advertising

Agencies generally look at these first:

1. Total audience
2. Reach
3. Frequency
4. GRP
5. CPM
6. Cost per GRP
7. Traffic generated (QR / URL)
8. ROI or contribution to sales

Advice used by media agencies (for a print or outdoor advertising campaign): a distinction is often made between:

- Media KPIs → reach, GRP, CPM
- Marketing KPIs → traffic, leads, sales

Here is a realistic example of urban outdoor advertising campaign reporting, similar to those provided by media owners such as JCDecaux or Clear Channel Outdoor and subsequently used by media agencies in their campaign reviews (post-buy report).



© Stock.adobe.com

Example of Reporting – Urban Outdoor Advertising Campaign

1 - General Campaign Information

Element	Data
Advertiser	Brand X
Media Agency	Agency Y
Media Owner	JCDecaux
Format	2 m ² Bus Shelter
Cities	Paris / Île-de-France
Period	3–16 March 2026
Duration	14 days
Number of Faces	320 panels
Gross Budget	€180,000
Net Negotiated Budget	€135,000

2 - Reach and Audience (Media Owner Data)

Media owners generally use data from OOH audience studies (mobility, urban flows).

KPI	Results
Gross Contacts	18,400,000
Useful Contacts (Target Audience)	9,200,000
Target Audience Reach	42%
Average Frequency	5,1
GRP	214

Agency analysis:

The campaign reached 42% of the target audience with an average repetition of 5 contacts.

3 - Media Performance

KPI	Formula	Result
CPM (cost per 1,000 contacts)	Budget / contacts × 1,000	€7,3
Cost per GRP	Budget / GRP	€631
Cost per Panel	Budget / Faces	€421

These KPIs are used to compare several outdoor advertising campaigns.

4 - Geographic Distribution

Town	Panels	Contacts
Paris	150	9,800,000
Hauts-de-Seine	70	3,200,000
Seine-Saint-Denis	50	2,600,000
Val-de-Marne	50	2,800,000

5 - Associated Digital KPIs (if QR code / URL)

KPI	Result
QR Code Scans	3 200
Landing Page Visits	6 850
Leads Generated	520
Attributed Sales	140

6 - Marketing Impact Analysis

Indicator	Before Campaign	After Campaign
Unaided Brand Awareness	18%	25%
Purchase Intent	12%	17%
Branded Google Searches	+32%	

These data often come from post-test or brand lift studies.

7 - Agency Summary (example)

Strengths:

- Good reach among the urban target audience
- High frequency (>5) favourable to memorability
- Competitive CPM for Paris

Areas for improvement:

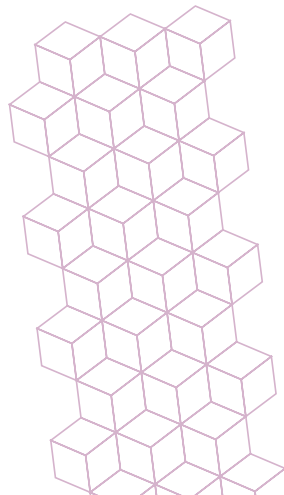
- Under-coverage in certain neighbourhoods
- QR engagement still low

An agency report generally looks like:

- 1 - Campaign context
- 2 - Location map
- 3 - Photos of the installed billboards
- 4 - Media KPIs (contacts, GRP, reach)
- 5 - Business KPIs (traffic, leads)
- 6 - Analysis and recommendations

What agencies look at first in outdoor advertising reporting:

- Target audience reach
- GRP
- CPM
- Frequency
- Useful contacts





The Final Word



From the opening pages of this book to these quantified statistics, we have followed a journey that has taken us from different influence strategies, often experienced without us being truly aware of them, to factual and precise statistical data. It is quite a disconcerting paradigm.

From our complete freedom of movement, the various stimuli perceived, sometimes subliminally, have led us to change direction, change our plans, create desires and ultimately lead us to make a purchase.

All of this initially seems so subliminal to us that it was necessary, throughout the chapters, to highlight the role that Circulatics plays in our daily lives.

More than that, it was a matter of moving from notions that were often abstract at the outset to quantifying and putting figures on these influence strategies.

As consumers, we experience these influences every day, on the roads, in the city, in shops and also at trade shows.

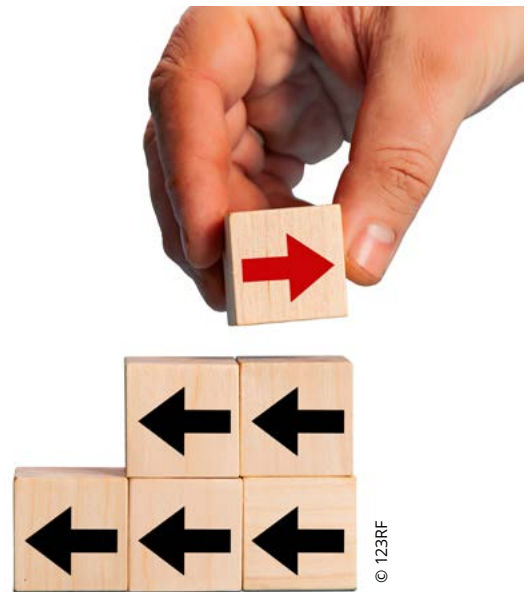
We think we are free to move and act on our impulses, but this is only an illusion: we are constantly under influence.

Brand marketing, merchandising techniques and media plans are designed to guide us.

As professionals, on the other hand, this book awakens us to the awareness of our ability to influence the flows of our customers and prospects.

In front of and inside our businesses, in the aisles of the trade shows where we exhibit, we have discovered our powers of influence.

Nothing will ever be the same again!



By the same author



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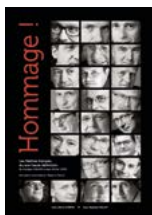


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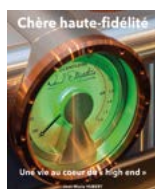
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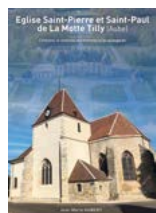
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- The Super Media Trade Show: A Meeting, Contact and Promise Medium

All proceeds from this book will be donated to the Fondation de France.

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APPENDICES



As mentioned in Chapter 4.5, marketing shows imagination when it comes to creating events that are not called “SALES” because their duration and frequency are regulated.

This is how BLACK FRIDAYS, FRENCH DAYS, CRAZY DAYS, WOOD DAYS and many others came into being, each creating stimuli to generate CIRCULATICS flow in points of sale.



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Mediametrie

Communiqué de Presse

3 janvier 2023

Audience Internet Global en France en novembre 2022 Plus de 46 millions de Français ont visité les sites marchands généralistes



Dans un contexte inflationniste, de préparation des fêtes et de promotions saisonnières, les sites marchands généralistes ont rassemblé **46,4** millions d'internautes en novembre, soit plus de 7 Français sur 10 (**73,1%**).

Parmi eux, **18,7** millions de visiteurs uniques ont fréquenté cet univers chaque jour, ce qui représente **29,4%** de la population : une proportion équivalente à celle de novembre 2021.

Plus des deux tiers de ces visiteurs quotidiens (**67,5%**) ont exclusivement utilisé leur mobile, soit 8 points de plus par rapport à l'an dernier.

Avec un pic à **20,4** millions de visiteurs uniques relevé le vendredi 25 novembre, le « Black Friday » s'impose de nouveau comme la journée la plus fréquentée du mois pour les sites marchands généralistes.

En novembre 2022, 54,1 millions d'individus se sont connectés à internet au cours du mois, soit 85,3% des Français. Chaque jour, 45,6 millions d'entre eux ont surfé sur le web.

En moyenne, les Français ont passé **2h26** chaque jour sur internet, soit une baisse de 3 minutes par rapport à novembre 2021. Cette consommation est portée à **75%** par l'écran mobile.



Top 10 de la sous-catégorie Sites marchands généralistes

Audience Internet Global, Novembre 2022 - Copyright Médiamétrie//NetRatings

	Brands	Visiteurs uniques mensuels	Couverture mensuelle (en % des Français)
1	Amazon (B)	38 686 000	60,9
2	Cdiscount (B)	21 390 000	33,7
3	Fnac (B)	19 846 000	31,3
4	E.Leclerc (B)	15 250 000	24,0
5	Lidl (B)	14 652 000	23,1
6	Carrefour (B)	13 851 000	21,8
7	AliExpress (B)	13 570 000	21,4
8	Darty (B)	12 123 000	19,1
9	Rakuten France (B)	11 813 000	18,6
10	Boulangier (B)	10 984 000	17,3

Médiamétrie et Médiamétrie//NetRatings - Audience Internet Global - Tous lieux de connexion - France - Novembre 2022 - Base : 2 ans et plus
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Top 50 des Groupes les plus visités en France

	Groupe 	Visiteurs Uniques par mois	Visiteurs Uniques moyens par jour
1	Google	53 052 000	40 998 000
2	Facebook	49 426 000	36 803 000
3	Microsoft	40 663 000	15 441 000
4	Amazon	38 934 000	9 849 000
5	Vivendi	38 221 000	10 562 000
6	ReWorld Media	33 575 000	5 339 000
7	WEB66	33 367 000	8 381 000
8	Groupe Figaro CCM Benchmark	32 972 000	5 593 000
9	Wikimedia Foundation	28 961 000	3 596 000
10	Webedia	28 086 000	3 856 000
11	Adevinta	27 636 000	6 961 000
12	Altice France	27 434 000	6 730 000
13	Groupe Auchan	26 526 000	3 352 000
14	Snap Inc.	26 460 000	19 482 000
15	Yahoo	26 439 000	7 989 000
16	La Poste	25 668 000	4 793 000
17	Orange	25 313 000	8 429 000
18	francetélévisions	24 751 000	3 604 000
19	M6	24 583 000	2 939 000
20	Groupe Fnac Darty	24 200 000	2 317 000
21	Groupe Credit Agricole	23 622 000	5 741 000
22	Groupe Casino	23 174 000	3 009 000
23	Apple Inc.	22 192 000	3 616 000
24	Bytedance	20 993 000	9 526 000
25	Doctolib	20 373 000	2 215 000
26	Groupe Le Monde	20 277 000	3 311 000
27	Assurance Maladie	19 597 000	1 704 000
28	NetFlix	19 557 000	4 418 000
29	Groupe TF1	19 391 000	2 344 000
30	Spotify	19 327 000	5 253 000
31	PayPal	19 273 000	1 802 000
32	Samsung Group	19 206 000	6 211 000
33	CMI France	19 154 000	2 480 000
34	Twitter	19 106 000	6 016 000
35	Gouvernement Français	18 902 000	1 391 000
36	Publihebdos	18 540 000	2 495 000
37	Pinterest.com	18 405 000	2 776 000
38	Vinted	17 649 000	5 548 000
39	Groupe Les Echos - Le Parisien	16 961 000	2 104 000
40	Ministère des Solidarités et de la Santé	16 877 000	1 750 000
41	Ministère de l'Économie et des Finances	16 395 000	1 207 000
42	Solocal Group	16 251 000	1 088 000
43	20 Minutes France	16 030 000	1 689 000
44	Carrefour	15 790 000	1 833 000
45	E.Leclerc	15 449 000	1 988 000
46	SNCF France	15 162 000	1 813 000
47	Société Générale	15 048 000	3 914 000
48	Booking Holdings	14 669 000	1 219 000
49	Lidl+Schwarz	14 661 000	2 016 000
50	Alibaba Group	14 465 000	2 740 000

Répartition par écran Top 50 des Groupes les plus visités en France

	Groupe 	Visiteurs Uniques par mois	% des VU ayant utilisé l'ordinateur	% des VU ayant utilisé le mobile	% des VU ayant utilisé la tablette
1	Google	53 052 000	62,6	88,5	40,6
2	Facebook	49 426 000	36,5	93,3	26,5
3	Microsoft	40 663 000	57,9	74,7	13,6
4	Amazon	38 934 000	44,5	79,2	15,7
5	Vivendi	38 221 000	30,8	85,9	21,2
6	ReWorld Media	33 575 000	26,0	84,3	16,1
7	WEB66	33 367 000	26,8	87,2	16,3
8	Groupe Figaro CCM Benchmark	32 972 000	35,0	81,5	14,0
9	Wikimedia Foundation	28 961 000	32,5	79,1	10,0
10	Webedia	28 086 000	30,0	80,1	13,6
11	Adevinta	27 636 000	32,4	78,3	14,2
12	Altice France	27 434 000	27,8	85,0	12,7
13	Groupe Auchan	26 526 000	40,5	74,1	11,5
14	Snap Inc.	26 460 000	1,3	97,8	4,5
15	Yahoo	26 439 000	25,4	81,2	17,7
16	La Poste	25 668 000	40,9	73,5	8,9
17	Orange	25 313 000	41,8	73,3	14,7
18	francetélévisions	24 751 000	22,8	82,0	15,9
19	M6	24 583 000	30,6	76,3	14,1
20	Groupe Fnac Darty	24 200 000	40,3	70,8	11,9
21	Groupe Credit Agricole	23 622 000	38,2	72,2	9,7
22	Groupe Casino	23 174 000	32,3	76,3	10,6
23	Apple Inc.	22 192 000	16,1	78,8	26,7
24	Bytedance	20 993 000	6,8	89,7	10,6
25	Doctolib	20 373 000	28,3	78,9	8,7
26	Groupe Le Monde	20 277 000	24,6	80,5	12,7
27	Assurance Maladie	19 597 000	43,1	65,6	8,5
28	NetFlix	19 557 000	18,3	72,9	24,7
29	Groupe TF1	19 391 000	22,7	76,7	16,4
30	Spotify	19 327 000	14,1	84,4	12,0
31	PayPal	19 273 000	28,7	74,4	11,8
32	Samsung Group	19 206 000	8,8	87,9	15,7
33	CMI France	19 154 000	18,4	83,1	11,7
34	Twitter	19 106 000	24,9	81,5	8,7
35	Gouvernement Français	18 902 000	43,3	64,9	7,2
36	Publihebdos	18 540 000	11,9	87,4	11,4
37	Pinterest.com	18 405 000	26,4	73,3	13,5
38	Vinted	17 649 000	15,1	85,7	12,7
39	Groupe Les Echos - Le Parisien	16 961 000	21,0	83,3	9,0
40	Ministère des Solidarités et de la Santé	16 877 000	9,9	92,2	3,9
41	Ministère de l'Economie et des Finances	16 395 000	57,9	50,4	7,8
42	Solocal Group	16 251 000	39,9	64,8	9,2
43	20 Minutes France	16 030 000	20,3	80,0	10,8
44	Carrefour	15 790 000	33,1	73,0	9,7
45	E.Leclerc	15 449 000	28,8	74,7	10,3
46	SNCF France	15 162 000	30,3	75,1	8,8
47	Société Générale	15 048 000	33,6	73,7	9,2
48	Booking Holdings	14 669 000	34,2	67,9	11,5
49	Lidl+Schwarz	14 661 000	15,2	85,5	7,7
50	Alibaba Group	14 465 000	29,7	73,7	7,6

Top 50 des Marques les plus visitées en France

	Marque 	Visiteurs Uniques par mois	Visiteurs Uniques moyens par jour
1	Google	52 687 000	39 109 000
2	YouTube	48 044 000	18 405 000
3	Facebook	47 832 000	29 363 000
4	WhatsApp	38 714 000	20 733 000
5	Amazon	38 686 000	9 689 000
6	Instagram	34 613 000	17 292 000
7	Wikipedia	28 737 000	3 531 000
8	Leboncoin.fr - T ACPM	26 552 000	6 763 000
9	Snapchat - T ACPM	26 253 000	19 445 000
10	Yahoo	25 936 000	7 625 000
11	Orange - T ACPM	24 227 000	8 262 000
12	Microsoft	22 736 000	3 309 000
13	Le Figaro - T ACPM	21 596 000	2 941 000
14	Cdiscount	21 390 000	2 418 000
15	franceinfo - T ACPM	21 291 000	2 881 000
16	TikTok	20 754 000	9 451 000
17	Doctolib	20 373 000	2 215 000
18	Fnac	19 846 000	1 649 000
19	Tele Loisirs	19 568 000	4 041 000
20	Netflix	19 507 000	4 415 000
21	Ouest France - T ACPM	19 329 000	2 626 000
22	PayPal	19 188 000	1 787 000
23	Spotify	19 172 000	5 244 000
24	Twitter	19 106 000	6 015 000
25	Samsung	18 898 000	6 185 000
26	Actu.fr - T ACPM	18 538 000	2 495 000
27	Outlook (Outlook.com)	18 501 000	8 328 000
28	LinkedIn	18 484 000	3 753 000
29	Assurance Maladie	18 450 000	1 568 000
30	Windows Live	18 415 000	2 520 000
31	Pinterest	18 405 000	2 776 000
32	Dailymotion	18 195 000	1 832 000
33	Femme Actuelle - T ACPM	18 164 000	1 777 000
34	LA POSTE	17 999 000	2 298 000
35	BFM TV - T ACPM	17 908 000	2 484 000
36	Vinted	17 649 000	5 548 000
37	Marmiton	17 357 000	1 346 000
38	Waze	17 289 000	3 382 000
39	Apple	17 099 000	2 750 000
40	20 Minutes - T ACPM	16 006 000	1 687 000
41	MYTF1 - T	15 558 000	1 877 000
42	E.Leclerc	15 250 000	1 966 000
43	Credit Agricole	15 198 000	4 187 000
44	Le Monde - T ACPM	15 184 000	2 368 000
45	Le Journal des Femmes	14 837 000	982 000
46	Service-Public.fr	14 688 000	887 000
47	Lidl	14 652 000	2 015 000
48	Le Parisien - T ACPM	14 250 000	1 563 000
49	SFR	14 169 000	3 679 000
50	Carrefour	13 851 000	1 622 000

Répartition par écran Top 50 des Marques les plus visitées en France

	Marque B	Visiteurs Uniques par mois	% des VU ayant utilisé l'ordinateur	% des VU ayant utilisé le Mobile	% des VU ayant utilisé la Tablette
1	Google	52 687 000	61,4	88,8	38,0
2	YouTube	48 044 000	38,1	85,9	27,4
3	Facebook	47 832 000	35,7	91,4	25,9
4	WhatsApp	38 714 000	3,9	99,0	1,4
5	Amazon	38 686 000	44,6	78,9	15,6
6	Instagram	34 613 000	14,0	92,0	10,7
7	Wikipedia	28 737 000	32,0	79,0	10,1
8	Leboncoin.fr - T ACPM	26 552 000	32,1	77,9	13,7
9	Snapchat - T ACPM	26 253 000	1,3	97,7	4,5
10	Yahoo	25 936 000	24,5	81,5	17,8
11	Orange - T ACPM	24 227 000	41,2	72,3	14,5
12	Microsoft	22 736 000	53,6	60,3	6,0
13	Le Figaro - T ACPM	21 596 000	26,6	79,7	11,9
14	Cdiscount	21 390 000	32,6	74,3	10,6
15	franceinfo - T ACPM	21 291 000	17,6	85,6	11,6
16	TikTok	20 754 000	6,8	89,6	10,4
17	Doctolib	20 373 000	28,3	78,9	8,7
18	Fnac	19 846 000	34,8	71,5	11,4
19	Tele Loisirs	19 568 000	19,4	82,6	12,2
20	Netflix	19 507 000	18,2	73,0	24,8
21	Ouest France - T ACPM	19 329 000	21,6	83,0	11,7
22	PayPal	19 188 000	28,6	74,4	11,8
23	Spotify	19 172 000	14,2	84,4	11,8
24	Twitter	19 106 000	24,9	81,5	8,5
25	Samsung	18 898 000	8,7	88,0	15,7
26	Actu.fr - T ACPM	18 538 000	11,9	87,4	11,4
27	Outlook (Outlook.com)	18 501 000	35,7	71,8	11,2
28	LinkedIn	18 484 000	25,5	79,9	9,4
29	Assurance Maladie	18 450 000	42,7	65,4	7,8
30	Windows Live	18 415 000	60,2	50,0	8,0
31	Pinterest	18 405 000	26,4	73,3	13,5
32	Dailymotion	18 195 000	9,3	85,5	16,2
33	Femme Actuelle - T ACPM	18 164 000	20,1	79,1	14,7
34	LA POSTE	17 999 000	43,4	67,1	7,3
35	BFM TV - T ACPM	17 908 000	16,9	86,6	10,7
36	Vinted	17 649 000	15,1	85,7	12,7
37	Marmiton	17 357 000	19,2	78,2	14,6
38	Waze	17 289 000	-	98,9	1,6
39	Apple	17 099 000	20,7	67,0	34,5
40	20 Minutes - T ACPM	16 006 000	20,3	80,1	10,8
41	MYTF1 - T	15 558 000	21,4	73,2	18,1
42	E.Leclerc	15 250 000	28,3	74,8	10,4
43	Credit Agricole	15 198 000	42,0	64,5	8,5
44	Le Monde - T ACPM	15 184 000	20,9	81,4	11,7
45	Le Journal des Femmes	14 837 000	22,3	75,8	11,6
46	Service-Public.fr	14 688 000	42,4	63,8	5,8
47	Lidl	14 652 000	15,1	85,5	7,7
48	Le Parisien - T ACPM	14 250 000	18,6	82,9	8,8
49	SFR	14 169 000	32,6	72,4	10,7
50	Carrefour	13 851 000	30,7	73,9	9,4



Communiqué de Presse

Audience Internet Global en France en novembre 2022



Définitions

Groupe ou Parent : le Parent est un niveau qui consolide l'audience d'un ensemble de marques (Brand). Une Brand ne peut être comptabilisée que dans un seul Parent. Le Parent est la société qui est l'actionnaire principal des Brands (et non des URLs) qui lui sont rattachées

Marque ou Brand : la Brand est le niveau « marque ». Une Brand est un agrégat de domaines, de sous-domaines et/ou de pages identifiés par un même logo de façon cohérente et homogène.

Les marques présentes dans la base d'hybridation site-centrique de la mesure sont notifiées soit par la mention «T», soit par la mention «TACPM» lorsque leurs données bénéficient d'une certification par l'ACPM (Alliance pour les Chiffres de la Presse et des Médias).

Visiteurs uniques par mois : nombre total d'internautes ayant visité un groupe ou une marque au moins une fois pour le mois concerné quel que soit leur lieu de connexion : domicile, travail, autres lieux. Les internautes ayant visité le même groupe (ou la même marque) plusieurs fois ne sont comptés qu'une fois.

Visiteurs uniques moyens par jour : nombre moyen d'internautes ayant visité un groupe ou une marque au moins une fois au cours d'une journée pour le mois concerné. Les internautes ayant visité le même site plusieurs fois dans la journée ne sont comptés qu'une fois.

Méthodologie



L'Audience Internet Global repose sur **un panel unique de près de 25 000 panélistes de 2 ans et plus**, dont 6 200 panélistes équipés de deux ou trois écrans (ordinateur et/ou téléphone mobile et/ou tablette), qui permet de mesurer 'nativement' l'audience globale de plus de **5 000 marques et 1 000 applications**. La mesure bénéficie des méthodologies innovantes d'hybridation mariant panels et big data mises au point par Médiamétrie. De cette mesure globale découlent les résultats d'audience sur chacun des écrans : ordinateur, téléphone mobile et tablette. **La mesure prend en compte le surf des internautes quels que soient le lieu, le mode de connexion (3G/4G/5G/Wifi) ou le protocole (http/https) pour l'ensemble des sites et applications.**

À propos de Médiamétrie, tiers de confiance pour une juste mesure

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Médiamétrie//NetRatings est la société créée et détenue conjointement par Médiamétrie et Nielsen. Médiamétrie//NetRatings développe et commercialise en France les mesures de référence de l'audience Internet et de l'efficacité online.

Plus informations : www.mediametrie.fr @Mediametrie Mediametrie.official Médiamétrie

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This book on Circulatics® is a study of influence strategies applied to physical flows to generate leads.

An operational marketing strategy accessible to everyone, in companies both large and small, as well as at trade shows and events.

Based on an in-depth study of flows and the movement of people, it lays the foundations for influence processes that can be applied to analyse, amplify, control and direct these flows, with the aim of increasing ROI. IKEA is a striking example, but we rarely realise just how much we are all subject to this influence — a strategic factor in lead generation and the pursuit of ROI.

Circulatic® was developed by the author through numerous projects and publications, notably his trilogy on trade shows, and since 2010 through his Master Classes at the University of Strasbourg, European Campus, and subsequently at numerous leading business schools.

Forty years of experience in marketing, strategic business intelligence and trade shows provide the foundation for the many case studies featured in this book.

Circulatic® is a registered trademark with the INPI under No. 5219719.

The keys to performance can be found throughout the author's books, which go beyond theoretical concepts to provide concrete, real-world and quantified examples drawn from his own experience.

Jean-Marie HUBERT's books are available on Amazon and on his website: www.jeanmariehubert.fr

