

# Chapter 3 – Consumer Behaviour and Target Audience Decisions

## Consumer Decision-Making Process

- **Consumer Behaviour**
  - Process and activities people engage in when searching for, selecting, purchasing, using, evaluating, and disposing of products and services so as to satisfy their needs and desires

### **Stages in Consumer Decision Making Process:**

Need Recognition → Information Search → Alternative Evaluation → Purchase Decision → Postpurchase Evaluation

### **Relevant Internal Psychological Processes:**

Motivation → Perception → Attitude Formation → Integration → Satisfaction

- Model views consumer as problem solver and information processor who engages in mental processes to evaluate alternative brands and determine degree to which they might satisfy needs or purchase motives, which is a form of cognitive learning
- Most widely accepted and managerially useful model for this
- **Need Recognition:**
  - Consumer perceives a need and becomes motivated to enter decision-making process to resolve felt need
  - Marketers must know specific needs of consumers and how they translate into purchase criteria
  - Need recognition is caused by difference between consumer's **ideal state** and **actual state**
  - Types:
    1. **Out of Stock:** used up existing supply of product, must replace it (simple, routine purchase)
    2. **Dissatisfaction:** unsatisfied with current state of affairs/product or service currently being used
    3. **New Needs/Wants:** because of changes in financial situation, employment status, lifestyle
    4. **Related Products/Purchases:** need certain products to go with others that you've purchased
    5. **Marketer-Induced Need Recognition:** marketers encouraging consumers to be less content with their current state or situation
    6. **New Products:** introduction of innovative products
  - **Consumer Motivation**
    - One of most popular approaches to understanding consumer motivation is Maslow (physiological, safety, social/love and belonging, esteem, self-actualization)

- Lower level needs must be met before higher ones become more meaningful
- **Information Search**
  - Initially, scan information stored in memory to recall past experiences and/or knowledge regarding various purchase alternatives (**internal search**)
    - This is sufficient info search for many routine purchases
  - If internal search does not yield enough info, seek additional info by engaging in **external search**
    - Personal sources
    - Marketer-controlled sources
    - Public sources
    - Personal experience
  - **Perception**
    - The process by which an individual receives, attends to, interprets, and stores information to create a meaningful picture of the world
    - Marketers are interested in:
      1. How consumers sense external info
      2. How they attend to various sources of info
      3. How this info is interpreted and given meaning
      4. How the info is retained
    - Selective Perception Process:
      - Selective exposure → selective attention → selective comprehension → selective retention
    - **Sensation**
      - Immediate, direct response of the senses to a stimulus (ad, brand, etc.)
      - **Selective exposure:** occurs as consumers choose whether or not to make themselves available to info
    - **Selecting Information**
      - Perceptual processes usually focus on elements of environment relevant to needs – tune out irrelevant stimuli
      - **Selective attention:** occurs when consumer chooses to focus attention on certain stimuli while excluding others
    - **Interpreting the Information**
      - Once consumer selects and attends to a stimulus, perceptual process focuses on organizing, and interpreting incoming info
      - **Selective comprehension:** interpreting information on the basis of their own attitudes, beliefs, motives and experiences
    - **Retaining Information**
      - Storage of information in short-term or long-term memory
      - **Selective retention:** means consumers do not remember all the info they see, hear or read even after attending to and comprehending it

- **Subliminal Perception**
      - Advertisers employ creative tactics to get their message notices because they know consumers use selective perception
      - **Subliminal perception:** ability to perceive a stimulus that is below the level of consciousness
- **Alternative Evaluation**
  - Compare various brands identified as being able to solve consumption problem
  - Brands identifies as purchase options during this stage are called **evoked set**
  - Goal of most advertising and promotional strategies is to increase likelihood that a brand will be included in consumer's evoked set and considered during alternative evaluation
  - **Reminder advertising**
    - Devoting advertising money to maintaining high awareness levels, increasing likelihood they will be considered by consumers in market for product
  - **Evaluative criteria**
    - Attributes of a product used to compare different alternatives
  - **Functional benefits**
    - Concrete outcomes of product usage that are tangible and directly related to product performance
  - **Attitudes**
    - Learned predispositions to respond to an object
    - Theoretically summarize consumer's evaluation of an object (or brand or company, etc.) and represent positive or negative tendencies
- **Purchase Decision**
  - Stop searching for and evaluating information about alternative brands in evoked set, and make a purchase decision
  - **Purchase intention**
    - Predisposition to buy a certain brand
    - Generally based on a matching of purchase motives with attributes or characteristics of brands under consideration
  - Purchase decision is not the same as an actual purchase
  - **Brand loyalty**
    - Preference for a particular brand that results in its repeated purchase
  - **Integration Process**
    - The way product knowledge, meanings and beliefs are combined to evaluate two or more alternatives
    - **Heuristics**
      - Simplified decision rules – easy to use and highly adaptive to specific environmental situations
      - **Affect referral decision rule (type of heuristic)**

- Consumers make a selection on the basis of an overall impression or summary evaluation of the various alternatives under consideration
- **Postpurchase Evaluation**
  - Assess level of performance of product or service
  - **Satisfaction**
    - Judgment that consumers make with respect to the pleasurable level of consumption-related fulfillment
  - **Cognitive Dissonance**
    - Feeling of psychological tension or postpurchase doubt that a consumer experiences after making a difficult purchase decision

### **Variations in Consumer Decision Making**

- **Types of decision making**
  - Consumers do not always engage in all five steps of purchase decision process
  - **Routine Problem Solving**
    - Making purchase decisions based on a habit
  - **Limited Problem Solving**
  - **Extended Problem Solving**
- **Group Decision Making**
  - **Reference Group**
    - A group whose presumed perspectives or values are being used by an individual as the basis for his or her judgments, opinions, and actions
    - **Aspirational Reference Group**
      - A group to which we might like to belong
    - **Disassociative Groups**
      - Groups to which we do not wish to belong
    - Roles in Family Decision Making Process
      - **Initiator: person** responsible for initiating purchase decision process
      - **Information provider:** individual responsible for gathering information to be used in making decision
      - **Influencer:** person who exerts influence as to what criteria will be used in the selection process
      - **Decision maker(s):** person(s) who actually makes the decision
      - **Purchasing agent:** individual who performs physical act of making the purchase
      - **Consumer:** actual user of the product

### **Target Audience Decision**

- **Marketing Planning Process**

- **Target Market**
  - Group of consumers toward which an overall marketing program is directed
- **Target Audience**
  - Group of consumers toward which the advertising campaign, for example, is directed
- **Market Segmentation**
  - Marketer identifies specific needs of groups of people (segments), selects one or more of the segments as a target, and develops marketing programs directed to each
  - Some segmentation variables:
    - **Geographic** (region, city size, metropolitan area, density)
    - **Demographic** (gender, age, race, life stage, birth era, household size, etc.)
    - **Socioeconomic** (income, occupation, education)
    - **Psychographic** (values, lifestyle, personality, culture, social class)
    - **Behaviour** (brand loyalty, user status, usage rate, situation, benefits sought)
  - **Behaviouristic Segmentation:**
    - **Loyalty:**
    - **User Status:**
    - **Usage Rate:**
    - **Situation:** situation in which consumers plan to use the product
    - **Benefit Segmentation**
- **Target Audience Options**
  - **Rossiter and Percy (Target Audience Selection Model)**
    - **Customer Groups**
      - **Brand-Loyal Customers:** customers who buy our brand only
      - **Favourable brand switchers:** customers who buy our brand but also buy other brands within a given relevant time period for the product category
    - **Non-Customer Groups**
      - **New Category Users:** people who are not purchasing within a product category
      - **Other Brand Switchers:** people who are purchasing from several brands within our product category, but are not purchasing from our brand
      - **Other-Brand Loyals:** people who are purchasing within our product category but from only one brand, and not ours
    - \*Those who stop using the product for some time come back into new category user once they re-enter

### IMC Planning: Target Audience Profile

- After prioritizing target audience in terms of customer groups, other segmentation variables (lifestyle or demographics, etc.) are used to develop complete target audience profile

- **Profile for Messages**
  - Content of message must be consistent with the background experiences of the intended audience
  - Communication message has to resonate with the target audience based on their current behaviour, whether they buy the brand or not, and another variable like demographics
- **Profile for Media**
  - Detailed profile of the target audience allows the message to be more precisely delivered in a medium that has a higher proportion of the target audience

## Chapter 4 – Communication Response Model

**Communication:** the passing of information, the exchange of ideas, or the process of establishing a commonness or oneness of thought between a sender and a receiver

Success of communication depends on such factors as the nature of the message, the audience's interpretation of it, and the environment in which it is received.

Communication process:

**Source/sender -> encoding -> channel/message->decoding->receiver -> response/feedback**

- Source: person or organization that has information to share with another person or group of people
- Encoding: putting thoughts, ideas, or information into a symbolic form
- Message: contains the information or meaning the source hopes to convey. The message may be verbal, nonverbal, written, oral, symbolic...
  - o Semiotics: study of the nature of meaning and asks how our reality acquires meaning
- Channel: how the communication travels from the source to the receiver
  - o Personal channel: direct interpersonal contact with target individuals or groups (face-to-face, example sales people)
  - o Nonpersonal channel: those that carry a message without interpersonal contact between sender and receiver, generally referred to as the **mass media**, or mass communications, since the message is sent to many individuals at once
- Receiver: person to whom the sender shares thoughts and information
- Decoding: process of transforming the sender's message back into thought
  - o Frame of reference or field of experience: experiences, perceptions, attitudes, and values he or she brings to the communication situation, influences they way they interpret a message
- Response: the receiver's set of reactions after seeing, hearing, or reading the message
- Feedback: that part of the receiver's response that is communicated back to the sender

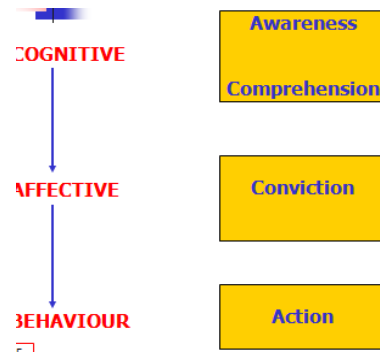
Communication response models: models that illustrate **communication effects** within receivers from advertising messages

\*\*In these models, *cognitive* stage represents what the receiver knows about the product or service, *affective* refers to the receiver's feelings for the brand, and *behaviour* refers to the consumers' action towards the brand.

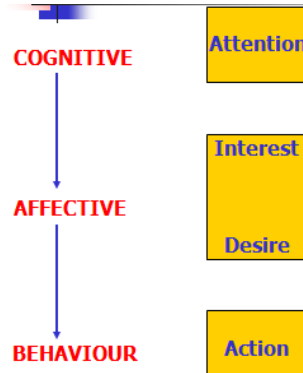
- DAGMAR (Designing Advertising Goals for Measured Advertising Results)

Guidelines for setting communication objectives with Dagmar:

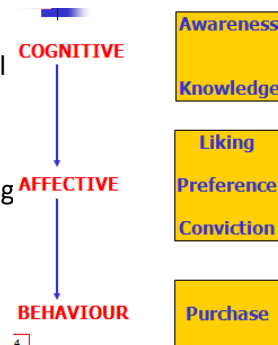
- Well defined **target audience**
- Concrete measurable **tasks**
- Existing **benchmark** measure
- Degree of **change** sought
- Specific **time** period



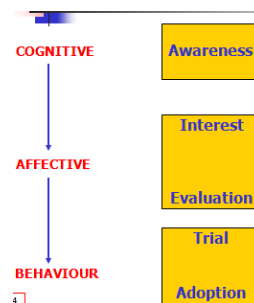
- AIDA: developed to represent the steps a salesperson must take a customer through in the personal selling process



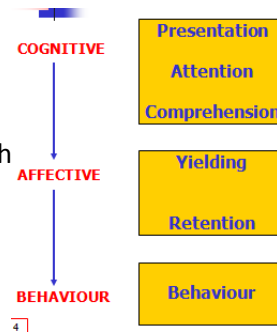
- Hierarchy of Effects: assumes a consumer passes through a series of steps in sequential order from initial awareness of a product or service to actual purchase. Developed as a method for setting and measuring advertising objectives.



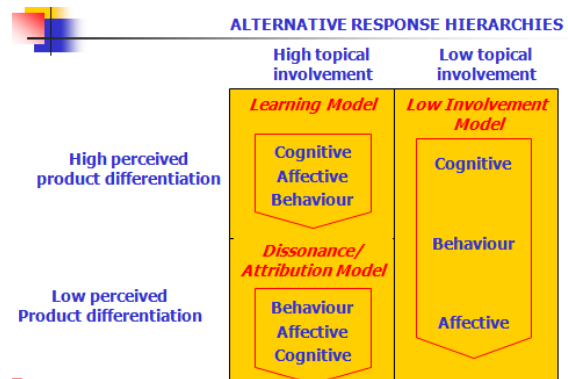
- Innovation – Adoption: evolved from work on the diffusion of innovations. It represents the process a consumer experiences when adopting a new product or service



- Information processing : assumes the receiver in a persuasive communication situation like advertising is an information processor or problem solver. Steps a receiver goes through when being persuaded.



- Alternative Response Hierarchies



These models are useful how?

- Promotional planners can make specific marketing decisions for each stage
- Hierarchy stages serve as intermediate measures of communication effectiveness
- They assume a similar ordering of the three stages

### Alternative response hierarchies

Michael Ray developed a model of information processing that identifies three different orderings of the 3 stages, based on product differentiation and product involvement

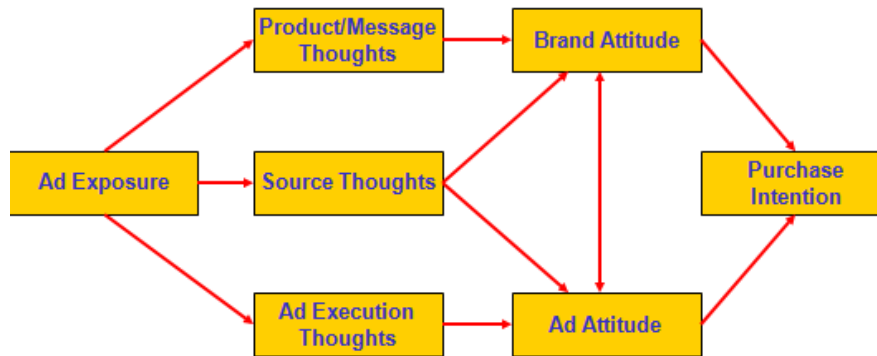
- Standard learning hierarchy: learn -> feel -> do.
  - o High differentiation, high involvement
- Dissonance/Attribution hierarchy: do -> feel -> learn.
  - o Consumers must choose between two alternatives that are similar in quality but are complex and may have hidden or unknown attributes
  - o Low perceived product differentiation, high involvement
- Low-Involvement Hierarchy: learn -> do -> feel
  - o Minimal product differentiation, low involvement
  - o The consumer engages in passive learning and random information catching (from advertisements, word of mouth, etc)

## Cognitive Processing of Communication

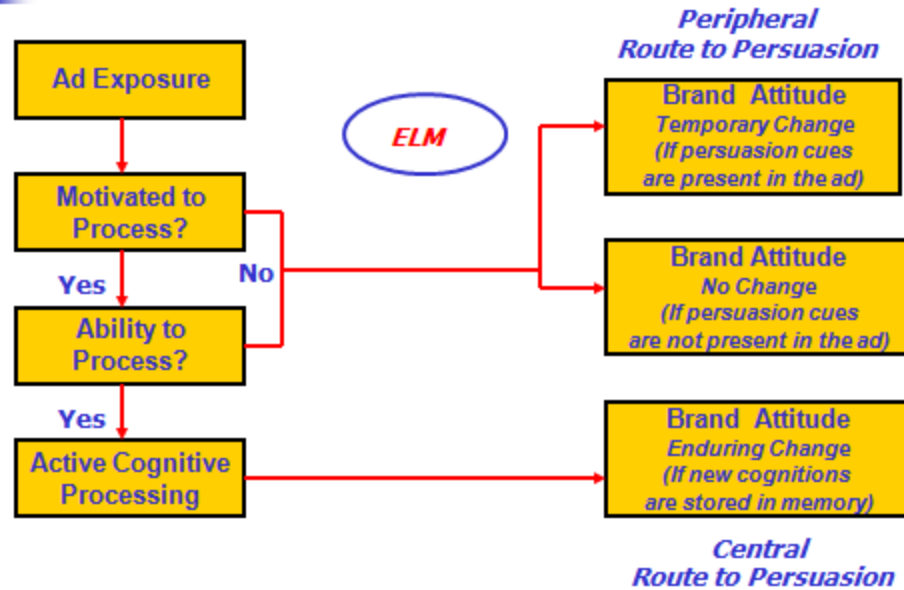
2 approaches:

- The Cognitive Response Approach: assessment of the thoughts that occur while reading, viewing, and/or hearing a communication

### *Cognitive Responses*



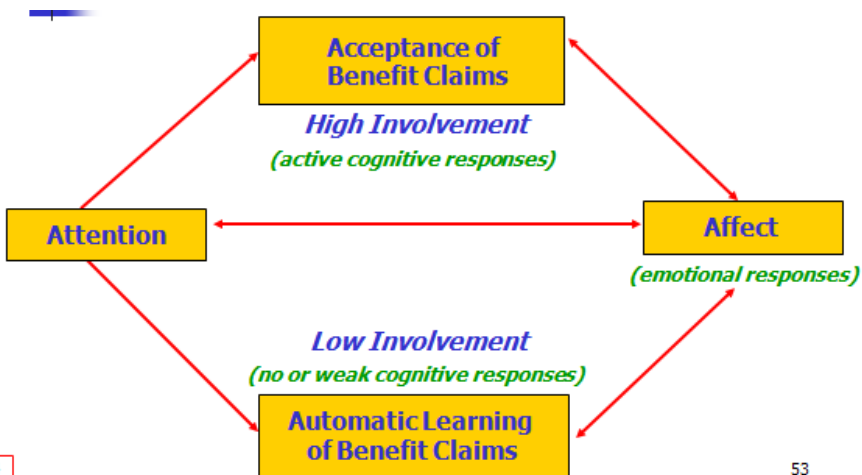
- Product/Message Thoughts: thought directed at the product or service and/or the claims being made
    - Counterarguments: are thoughts the recipient has that are opposed to the position taken in the message
    - Support Arguments: thoughts that affirm the claims made in the message
  - Source-Oriented Thoughts: thoughts directed at the source of the communication
    - Source derogations: negative thoughts about the spokesperson or organization making the claims
    - Source bolsters: when receivers react favourable to the source
  - Ad Execution Thoughts: thoughts about the ad itself, can either be favourable or unfavourable
  - Ad Attitude: represent the receivers' favourable or unfavourable feelings toward the ad
- The Elaboration Likelihood Model: differences in the way consumers process and respond to persuasive messages. According to this model, the attitude formation or change process depends on the amount and nature of elaboration, or processing, of relevant information that occurs in response to a persuasive message. The model shows that elaboration likelihood is a function of two elements, motivation and ability to process the message
    - *Motivation* to process the message depends on factors such as involvement, personal relevance, and individuals' needs and arousal levels
    - *Ability* depends on the individual's knowledge, intellectual capacity, and opportunity to process the message



- Central Route to persuasion: the receiver is viewed as a very active, involved participant in the communication process who has high ability and motivation to attend, comprehend, and evaluate messages
- Peripheral Route to Persuasion: the receiver is viewed as lacking the motivation or ability to process information and is not likely to engage in detailed cognitive processing.

See slides 49-52 for Rossiter and Percy Model (not in book, “best model ever”)

#### Processing of Advertising Messages



#### Communication Effects of Messages

- Category Need: Target audience perception of requiring a product (i.e., category) to satisfy a need

- Brand Awareness: Target audience ability to recognize and/or recall the brand within the category in sufficient detail to make a purchase
- Brand Attitude: Target audience evaluation of the brand in relation to its ability to satisfy the reason they want it.
- Brand Purchase Intention: Target audience self instruction to respond (purchase, purchase related action) to the brand.
- Purchase Facilitation: target audience's perception that a marketing factor could affect their purchase or use of the brand

### Action

- Trial: First promotion based purchase or use of brand OR first non-promotion purchase of brand.
- Repeat Purchase: Continued purchase of brand within next purchase cycle.
- Purchase Related Action: Conducive consumer responses producing higher probability of actual purchase.

## Chapter 5 – Objectives for the IMC Plan

### Objective Setting

#### Value of Objectives

- Communications: setting objectives facilitates coordination of the groups working on the campaign. Potential problems can be avoided if all parties have written approved objectives to guide their actions and serve as a common base for discussing issues related to the promotional program
- Planning and Decision Making: all phases of a firm's promotional strategy should be based on the established objectives. Meaningful objectives can also be a useful guide for decision making
- Measurement and Evaluation of Results: objectives provide a benchmark against which the success or failure of the promotional campaign can be measured

#### Marketing Objectives

- Generally stated in the firm's marketing plan and are statements of what is to be accomplished by the overall marketing program within a given time period
- Usually defined in terms of specific, measurable outcomes such as sales volume, market share, profit...

#### Sales Objective Debate

- Some managers believe the only meaningful objective for their promotional program is sales
- One problem is that poor sales results can be due to any of the other marketing mix variables, including product design or quality, packaging, distribution and pricing
- Effects of advertising often occur over an extended period
  - o **Carryover effect:** monies spent on advertising do not necessarily have an immediate impact on sales
- Sales objective only appropriate when previous 2 factors are not relevant, which is very rare

#### Behavioural Objective

- Depends on the target audience...

#### Options for Behavioural Objectives:

##### Trial:

- Brand trial: a consumer's first purchase of a brand
- Brand re-trial: a consumer's first purchase of a brand after some time delay

- Brand switching purchase: consumers purchase toward a brand from some other competing brand
- Category trial: consumer's first purchase in a product category that the consumer has never purchased

Repeat purchase: consumer's continued purchase of a brand within a specified time period

- 3 alternatives to guide managers in setting a repeat purchase objective:
  - o Rate (how often to purchase)
    - Options: maintain, lengthen, shorten
  - o Amount (how much to purchase at every occasion)
    - Options: maintain, increase, decrease
  - o Timing (when to purchase)
    - Options: maintain, accelerate, delay

Purchase-related behaviour: an action consumers take that will lead to a higher probability of purchasing the brand. Examples: visit the website, participate in an event, watch a demonstration, consume a sample, visit the store, etc)

Repeat consumption: continued consumption of the brand once purchased

Communication objectives options:

- Category need
  - o Omit, if assumed to be present
  - o Remind, if forgotten
  - o Emphasized, if new category users are targeted
- Brand Awareness
  - o Recognition, brand choice is at time of purchase
  - o Recall, brand choice is prior to time to purchase
- Brand Attitude
  - o Create, if unaware
  - o Increase, if moderately favourable
  - o Maintain, if maximally favourable
  - o Modify, if moderately favourable
  - o Change, if negative
- Brand purchase intention
  - o Assume, in advertising for low involvement persuasion target audiences
  - o Generate, for high involvement persuasion target audiences
- Brand purchase facilitation
  - o Purchase facilitation is included (example: the target audience believes the availability of the product at certain types of stores will be low, then the marketer should take this into account when designing ads and offer reassurance)

- Purchase facilitation is omitted

## Chapter 6 – Brand Positioning Strategy Decisions

### Positioning

#### Market Positioning Strategy

- Organizations wanting to exchange products or services in marketplace successfully should have a **strategic marketing plan** to guide allocation of resources
  - Usually evolves from organization's overall corporate strategy and serves as a guide for specific marketing programs and policies
- **Positioning**
  - Art and science of fitting the product or service to one or more segments of the broad market in such a way as to set it meaningfully apart from competition
- **Market Positioning Strategy**
  - Concerns final decision of market(s) in which firms wish to compete, combined with specific elements of the marketing mix that are designed to fulfill respective needs of market(s)
  - Part of *marketing strategy plan*
- **Market Position**
  - Not the current or past strategic plans of the marketing managers, but the intended or unintended beliefs of the organization's marketing efforts
  - Resides in *target market's perceptions*

#### Brand Positioning Strategy

- **Brand Positioning Strategy**
  - Intended image of the product or brand relative to a competing brand for a given competitive space as defined by certain product market or category characteristics
  - Part of *marketing communication strategy plan*
- **Brand Position**
  - What consumers think about the brand, having experienced the message(s)
  - Resides in *target audience's perceptions*
- **Decision Process**
  - **Develop Market Position**
    - Define market consistent with how consumers make a purchase decision – view market broadly as a general product category and divide it into various sub-categories until consumers perceive brands as being relatively similar
  - **Assess Competitors' Position**
    - Once competitors are defined, determine how consumers perceive them by assessing their respective brand positions, using consumer research
  - **Assess Brand Position**
    - Use consumer research to determine how they currently perceive your brand

- Compare this with brand positioning strategy to determine if it is time to consider a new strategy
- **Determine Brand Positioning Strategy**
  - First three steps should provide direction for where to establish a brand position
  - Sometimes there are alternatives to choose from
  - Promotional planner constructs a detailed description by writing a brand positioning strategy statement
- **Implement Brand Positioning Strategy**
  - Content of advertising message, its creative strategy, and tactics can be formulated
  - Ensure that the creativity and content of message persuades the target audience appropriately and is consistent with the brand positioning strategy
- **Monitor Brand Positioning Strategy**
  - Once brand position has been established, monitor how well it is being maintained – measure the image of the brand over time

## **Brand Positioning Strategy Decisions**

### **Market Definition**

- How the marketer defines the market and where they intend for the brand to compete with its benefit claims
- 4 ways to compete against other brands:
  1. **End Benefit:**
    - Setting brand apart on basis of specific characteristics or benefits offered
    - May be positioned on more than one benefit
  2. **Brand Name:**
    - Using price/quality characteristics
    - Premium brands positioned at high end of market usually use this approach
    - Either by considering that cost is considered secondary to the quality benefits derived from using the brand, or showing that consumers can get high quality at a very competitive price
  3. **Usage Situation:**
    - Associate brand with a specific use
    - Could advertise new ways to use the product
  4. **Product Category**
    - Rather than positioning against another brand, could position as an alternative to another product category

### **Differential Advantage**

- **Differential vs. Central Positioning**
  - **Differential**

- Many brands see the importance of advertising contributing to the perceived differential advantage for the brand
  - **Central**
    - Certain brands may claim a central position within the product category
    - This is possible when the brand can claim and deliver on the most salient benefits
      - Could be the market share leader, achieved success during growth stage of product life cycle, have unique brand characteristics that essentially define the category
- **Brand Benefit vs. User Positioning**
  - **Brand Benefit**
    - Market partition and competitive analysis gives promotional planners the opportunity to identify and determine the most important benefits to claim in advertising
  - **User**
    - Used when individuals are motivated for social or individual reasons and the ads emphasize how good the consumer feels while using the brand

### Target Audience Brand Attitude

- **Salient Beliefs:** beliefs concerning specific attributes or benefits that are activated and form the basis of an attitude
- **Brand Attitude Model**
  - **Multiattribute attitude model:** views an attitude object, such as a product or brand, as possessing a number of attributes that provide the basis on which consumers form their attitudes
    - Model suggests that consumers have beliefs about specific brand attributes and attach different levels of importance to these attributes
    - Help marketers diagnose the beliefs that underlie consumers' evaluations of a brand and the importance of various attributes or benefits allowing marketers to develop communication strategies
- **Brand Attitude Persuasion Methods**
  - Influence Attribute Belief
    - Identify attribute or benefit important to consumers and communicate how well the brand performs – change the belief rating
  - Influence Attribute Importance
    - Try to influence consumers by changing the relative importance of a particular attribute
  - Add New Attribute Belief
    - Add or emphasize new attribute that consumers can use in evaluating a brand
    - Focus on additional benefits or consequences associated with using the brand that have not been communicated previously

- Influence Attribute Belief of Competitor Brand
  - Change consumer beliefs about attributes of competing brands or product categories

### **Consumer Purchase Motive**

- **Informational Motives:** negatively based – consumer perceives current consumption situation as some kind of deficit in which the purchase of the product would minimize the shortfall and bring the consumer a neutral or normal state
  1. **Problem Removal**
    - Consumers perceive a *current* problem and seek a product that *resolves* it
  2. **Problem Avoidance**
    - Consumers anticipate a *future* problem and seek a product that *prevents* it
  3. **Incomplete Satisfaction**
    - Consumers are not fully satisfied with current situation and seek better product
  4. **Mixed Approach-Avoidance**
    - Consumers enjoy some elements of a product but dislike other elements and seek alternative solutions
  5. **Normal Depletion**
    - Consumers are out of stock or running low and seeks to maintain regular supply of product
- **Transformational Motives:** imply consumers perceive their consumption situation as requiring some improvement from a neutral state
  1. **Sensory Gratification**
    - Consumers seek a product that will provide a positive experience via one of the five senses
  2. **Intellectual Stimulation or Mastery**
    - Consumer seeks extra psychological stimulation to explore or master new product
  3. **Social Approval**
    - Consumer seeks to be accepted in certain social groups through purchase/use of product



## Brand Positioning Strategy: Statement

### Brand Positioning Strategy

- To (target audience), our brand is a (central or differentiated) brand of (category), that offers (brand benefits).
- The focus of the message,
  - Emphasizes "uniquely delivered" benefits
  - Mentions "equivalent" benefits
  - Omits/trades-off "inferior" benefits

### Brand Position

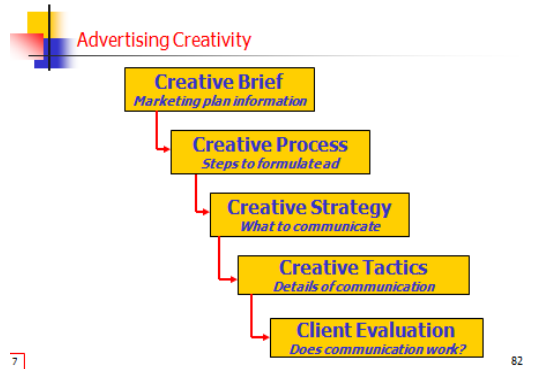
- "Super-communication effect that mentally tells the prospective buyer what the brand is, who it's for and what it offers.

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## **Brand Repositioning Strategy**

- Brand positioning strategy may have to be changed due to factors found in situation analysis
- **Repositioning:** developing a new brand positioning strategy
  - Can be difficult because of established attitudes to the brand

## Chapter 7 – Creative Strategy Decisions



(Read these slides)

### Advertising Creativity

- Ability to generate fresh, unique, and appropriate ideas that can be used as effective solutions to marketing communication issues

### Importance of Advertising Creativity

- Two perspectives on what constitutes creativity in advertising
  - One idea is that advertising is creative only if it sells the product
  - The other is that creative ads are ones that can break through the competitive clutter, grab the consumer's attention, and have a positive communication effect
- Probably somewhere between the two extremes
  - To break through the clutter and make an impression on the target audience an ad often must be unique and entertaining

### Planning Creative Strategy

#### Creative Challenge

- Every marketing situation is different and each campaign or advertisement may require a different creative approach
- Many creative people say it is important for clients to take some risks if they want breakthrough advertising that gets noticed
- Not all agree that advertising has to be risky to be effective
  - Many marketing managers are more comfortable with advertising that simply communicates product or service features and benefits and gives consumer reason to buy

#### Creative Process

- Some advertising people say creativity in advertising is best viewed as a process and creative success is most likely when some organized approach is followed
- Young's process of creativity:
  1. **Preparation:** read background info regarding the problem
  2. **Incubation:** get away and let ideas develop
  3. **Illumination:** see the light or solution
  4. **Verification:** refine the idea and see if it is an appropriate solution
    - Process offers an organized way to approach an advertising problem

### Account Planning

- Involves conducting research and gathering all relevant information about a client's product or service, brand, and consumers in the target audience
- Account planner's job is to provide key decision makers with all the info they require to make an intelligent decision
  - May have to work very hard to influence the way the advertising turns out, carefully laying out a strategic foundation with the client, handing over tidbits of info to creative people when that information will have the greatest impact, giving feedback on ideas, and hopefully adding some ideas of their own
- Plays an important role during creative strategy development by driving the process from the customers' point of view

### Research in the Creative Process

- Creative specialist learns as much as possible about the product, target audience, competition, and any other relevant research
  - Much of this would come from the marketing plan and advertising plan developed by the client
  - Good clients will give proper direction for their agency by constructing a client brief (**creative brief – slides**) that recapitulates their internal documents and adds additional info giving the creative specialist an idea as to the direction of the brand positioning strategy
- Two types of preplanning input used by creative people:
  1. **General Preplanning Input:** can include books, periodicals, trade publications, scholarly journals, pictures, and clipping services, which gather and organize magazine and newspaper articles on the product, the market, and the competition, including the latter's ads
  2. **Product/Service-Specific Preplanning Input:** this info generally comes in the form of specific studies conducted on the product/service and/or the target audience
    - **Interviews:** face-to-face situations in which an interviewer asks a consumer to talk freely in an unstructured interview using specific questions designed to obtain insights into his or her motives, ideas, or opinions

- **Projective techniques:** efforts designed to gain insights into consumers' values, motives, attitudes, or needs that are difficult to express or identify by having them project these internal states upon some external object
- **Association tests:** a technique in which an individual is asked to respond with the first thing that comes to mind when he or she is presented with a stimulus; the stimulus may be a word, picture, ad, and so on
- **Focus groups:** a small number of people with similar backgrounds and/or interests who are brought together to discuss a particular product, idea, or issue

### Copy Platform

- End result of the creative process is the written document referred to as copy platform
- Specifies basic elements of the creative strategy and other relevant information
- It is a plan that summarized the entire creative approach that is agreed upon by the creative team and the marketing managers
- Copy Platform Outline: (sample)
  1. Basic problem or opportunity the advertising must address
  2. Target audience(s) and behaviour objective(s)
  3. Communication objectives
  4. Brand positioning strategy statement
  5. Creative strategy (creative theme, message appeal, source characteristic)
  6. Supporting information and requirements

### Creative Theme (Element 1 of 3 of Creative Strategy)

- **Advertising Campaign:** set of interrelated and coordinated marketing communication activities that centre on a single **creative theme** that appears in different media across a specified time period
- Determining the theme around which the campaign will be built is a critical part of the creative process as it often sets the tone for other forms of marketing communication that will be used (sales promotion or digital applications)
- Theme should be a strong idea since it represents the central message of a marketing communication program, reflects market positioning strategy, and directly communicates the brand positioning strategy to its intended target audience

### Origin of Creative Theme

1. **Unique Selling Proposition (Rosser Reeves)**
  - Three Characteristics of USP:
    1. Each advertisement must make a proposition to the consumer
      - “Buy this product and you will get this **benefit**”
    2. The proposition must be one that the competition either cannot or does not offer

- “This benefit is **unique** to this product”
- 3. The proposition must be strong enough to move the mass millions (pull over new customers to your brand)
  - “This unique benefit is **important** for you”
  - Attribute claim or benefit that forms the basis of the USP should dominate the ad and be emphasized through repetitive advertising
- 2. **Brand Image (David Ogilvy)**
  - In many product and service categories, competing brands are so similar that it is very difficult to communicate a unique attribute or benefit
  - Creative theme used to communicate these products is based on the development of a strong, memorable identity for the brand through image advertising
  - Every advertisement should be thought of as a contribution to the complex symbol which is the brand image
- 3. **Inherent Drama (Leo Burnett)**
  - Find the inherent drama or characteristic of the product that makes the consumer purchase it
  - Often hard to find but it is always there
    - Once found, it is the most interesting and believable of all advertising appeals
  - Burnett believed advertising should be based on a foundation of consumer benefits with an emphasis on the dramatic element in expressing those benefits
- 4. **Positioning (Trout and Ries)**
  - Positioning is often the basis of a firm’s creative strategy when it has multiple brands competing in the same market
  - Image consumers have of the brand in relation to competing brands in the product category
  - Expanded that concept – products can be positioned on the basis of end benefit, brand name, usage situation, product category
    1. These can spark a theme that becomes the basis of the creative strategy and results in the brand’s occupying a particular place in the minds of the target audience

### **Creative theme Consistency**

- Consistency in promotional creativity generally regarded as a key success factor so that the target audience retains the brand position
- When target audience is exposed to a series of messages across different contexts, the creative theme should not change such that there is a clear reinforcement of the brand positioning strategy
- **Consistency Across Time**
  - Advertising/communication plans are generally done on an annual basis so creative theme is often short-term but they are usually developed with the intention of being used for a longer time period

- Successful creative theme may last for years
- Consistent creative theme across time builds on the established awareness of the brand's current customers by encouraging continued processing of future advertising messages
- Familiarity of the creative theme is recognizable to a brand's non-customers when they may be entering the product category or considering switching their purchases
- **Consistency Across Executions**
  - It is important that marketers ensure that all ads feature a similar "look and feel"
- **Consistency Across Media**
  - Often a successful creative theme is one that is amenable to more than one media
    - Ex: essence of creativity in a print ad is still captured in a follow-up radio ad
- **Consistency Across Promotional Tools**
  - Using the creative theme across various promotional tools is an issue to be resolved
  - Creative theme for the integrated marketing communication must support the broad market positioning and all brand positioning strategies for its many target audiences
- **Consistency Across Products**

### Canadian Creative Themes

- **Importance of Canadian Creative Themes**
  - Consumer research suggests that while citizens of North America share similar aspects of society, the underlying values are quite distinct
    - Marketers need to be sensitive to the differences between the social values of Canadians and Americans
    - Canadians are more inner-directed, security-seeking, and are more socially liberal and tolerant of individual diversity
    - Canadians believe in greater interdependence, achieving equitable balances, and the "fair" distribution of the wealth of the nation (Canadian dream is a strong social safety net)
    - Canadians are more suspicious of wealth, are less trusting of business and are more skeptical of advertising
  - Canadians buy products for what they can do for us rather than what they say about us
  - Canadians favour experiences over possessions and are less inclined toward conspicuous consumption
  - Canadian managers who market U.S. brands in Canada often feel pressure to run same campaign in Canada that is being run in U.S.
    - Can be more than offset with lower sales due to messages not resonating with Canadian culture
- **Successful Canadian Creative Themes**
  - Some Canadian organizations that recognize creative themes that have been truly outstanding:
    1. **CASSIES**

- Awarded by Institute of Communication and Advertising, Association of Quebec Advertising Agencies, and Publicité Club de Montréal
  - May be most significant in Canada
    - Identifies Canadian advertising success stories
  - Recognized advertising and promotional campaigns that document a direct cause and effect relationship between the campaign and communication and business results
2. **Trade Magazines**
    - Two annual awards given out by trade magazines 'Strategy' and 'Marketing Magazine' identify top Canadian creative communication launched each year in a number of categories
  3. **Bessies**
    - Given by Television Bureau of Canada (TVB)
    - Promotes the use of television as an effective medium and has an important role as an information resource for its members
  4. **Extra Awards**
    - Canadian Newspaper Association is similar to the TVB but for daily newspapers
    - Awards recognize outstanding creative advertising in this medium by giving ads a gold, silver, bronze, or merit award in nine product categories and types of ads
  5. **Cannes**
    - Global level advertising award competition
    - Win "Lions" in different major categories
    - Canada has won about 7 Lions per year over the past decade

### **Message Appeals (Element 2 of 3 of Creative Strategy)**

- Message appeal refers to the approach used to influence consumers' attitude toward the product, service, or cause
- Can also be viewed as "something that moves people, speaks to their wants or needs, and excited their interest"
- Has an important role with influencing target audience's attitude toward the brand
- Five broad appeals:
  1. **Rational Appeals**
    - Focus on consumer's practical, functional, or utilitarian need for the product or service and emphasize features of a product or service and/or the benefits or reasons for owning or using a particular brand
    - These messages emphasize facts, learning, and the logic of persuasion

- Tend to be informative, and advertisers using them generally attempt to convince consumers that their product or service has a particular attribute(s) or provides
- Objective is to persuade the target audience to buy the brand because it is the best available or does a better job of meeting consumers' needs
- Several types of advertising appeals that fall into rational category
  - **Feature Appeal:** focus on dominant traits of the product or service
    - tend to be highly informative and present customer with a number of important product attributes or features that will lead to favourable attitudes and can be used as the basis for a rational purchase decision
  - **Comparative Appeal:** practice of either directly or indirectly naming competitors in an ad and comparing one or more specific attributes
    - Some studies show that recall is higher for comparative than non-comparative messages, but comparative ads are generally not more effective for other response variables, such as brand attitudes or purchase intentions
  - **Favourable Price Appeal:** makes price offer the dominant point of the message
    - Announce sales, special offers, low everyday prices
  - **News Appeal:** some type of news or announcement about the product, service, or company dominates the ad
  - **Product Popularity Appeal:** stress the popularity of a product or service by pointing out the number of consumers who use the brand, the number who have switched to it, the number of experts who recommend it, or its leadership position in the market
    - Wide use of the brand proves its quality or value and other customers should consider using it
  - **Reminder Appeal:** has the objective of building brand awareness and/or keeping the brand name in front of consumers

## 2. Emotional Appeals

- Relate to customer's social and/or psychological needs for purchasing a product or service
- Many of consumers' motives for their purchase decisions are emotional, and their feelings about a brand can be more important than knowledge of its features or attributes
- Many advertisers believe appeals to consumers' emotions work better at selling brands that do not differ markedly from competing brands, since rational differentiation of them is difficult
- Choice between rational or emotional appeal is a challenge – careful consideration must take place to ensure the advertising resonates with the

target audience and evokes relevant processing responses connected to the purchase decision or consumption experience

- Many feelings or needs can serve as the basis for advertising appeals designed to influence consumers on an emotional level

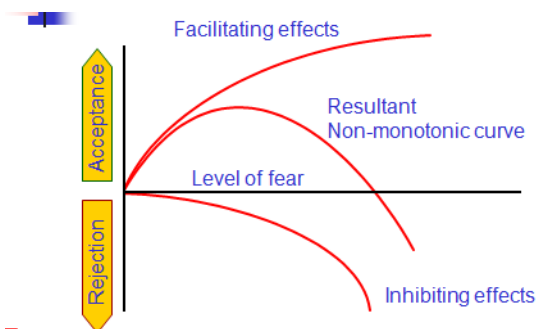
## Creative Strategy

- **Individual-based Feelings**
  - Achievement
  - Affection
  - Ambition
  - Arousal
  - Comfort
  - Excitement
  - Fear
  - Grief
  - Happiness
  - Joy
  - Love
  - Nostalgia
  - Pleasure
  - Pride
  - Safety
  - Security
  - Sentiment
  - Sorrow
- **Social-based Feelings**
  - Acceptance
  - Approval
  - Affiliation/belonging
  - Embarrassment
  - Involvement
  - Recognition
  - Rejection
  - Respect
  - Status

- Marketers use emotional appeals in hopes that the positive feeling they evoke will transfer to the brand and/or company
- Research shows that positive moods states and feelings created by advertising can have a favourable effect on consumers' evaluations of a brand

### 3. Fear Appeals

- Fear is an emotional response to a threat that expresses, or at least implies, some sort of danger
- Ads sometimes use fear appeals to invoke this emotional response and arouse individuals to take steps to remove the threat
- Some stress physical danger, others threaten disapproval or social rejection
- Advertiser should consider how fear operates, what level to use, and how different target audiences may respond
  - One theory suggests that the relationship between fear level and acceptance or persuasion is curvilinear



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- This means that message acceptance increases as the amount of fear used rises – up to a certain point, then effectiveness declines

- This relationship can be explained by the fact that fear appeals have both facilitating and inhibiting effects
  - Low level of fear can have facilitating effects; it attracts attention and interest in the message and may motivate the receiver to act to resolve the threat, so increasing level of fear from low to moderate can result in increased persuasion
  - High levels of fear can produce inhibiting effects; the receiver may emotionally block the message by tuning it out, perceiving it selectively, or denying its arguments outright
- Another theory is the protection motivation model
  - According to this model, 4 cognitive appraisal processes mediate the individual's response to the threat:
    - Appraising the information available regarding the severity of the perceived threat
    - Appraising the perceived probability that the threat will occur
    - Appraising the perceived ability of a coping behaviour to remove the threat
    - Appraising the individual's perceived ability to carry out the coping behaviour
  - This model suggests that ads using fear appeals should give the target audience information about the severity of the threat, the probability of its occurrence, the effectiveness of a coping response, and the ease with which the response can be implemented

#### 4. Humour Appeals

- Humorous ads are often the best known and best remembered of all advertising messages
- Usually presented through radio and TV commercials as these media lend themselves to the execution of humorous messages
- Often it is used since it fits so well with certain products like food, beverages, and household goods; however, some advertisers are moving toward using it for personal care products that might have used a fear appeal in the past
- Humorous messages attract and hold consumers' attention
- They enhance effectiveness by putting consumers in a positive mood, increasing their liking of the ad itself and their feeling toward the product or service
- Humour can distract the receiver from counter-arguing against the message
- Humour has been more effective with low-involvement, feeling products than with high-involvement, thinking products

#### 5. Combined Rational and Emotional Appeals

- In many situations, the decision is how to combine rational and emotional appeals
  - Few purchases are made for entirely rational reasons
  - Even a purely functional product such as laundry detergent may offer what is now called an emotional benefit – the satisfaction of seeing one’s children in bright clean clothes
  - In some product categories the rational element is small
- Proprietary research technique known as emotional bonding
  - Evaluates how consumers feel about brands and the nature of any emotional rapport they have with a brand compared to the ideal emotional state they associate with the product category
  - Basic concept of emotional bonding is that consumers develop three levels of relationships with brands:
    - Most basic relationship indicates how consumers *think* about brands in respect to product benefits
      - Occurs for the most part through a rational process and can be measured by how well advertising communicates product information
      - Consumers at this stage are not very brand loyal – brand switching is common
    - Next stage, consumer assigns a *personality* to a brand
      - Self-assured, aggressive, adventurous, etc.
      - Consumers judgment of the brand has moved beyond its attributes or delivery of product/service benefits
      - In most instances, consumers judge the personality of a brand on the basis of an assessment of overt or covert cues found in its advertising
    - Final stage, consumers develop *emotional bonds* with certain brands, which result in positive psychological movement toward them
      - Marketer’s goal is to develop greatest emotional linkage between its brand and the consumer
- Unique example of combining rational and emotional appeals is the use of teaser advertising
  - Advertisers introducing a new product often use teaser advertising, which is designed to build curiosity, interest, and/or excitement about a product or brand by talking about it but not actually showing it
  - Also used by marketers to draw attention to upcoming advertising campaigns and generate interest and publicity for them

## Source Characteristics (Element 3 of 3 of Creative Strategy)

- The source is the person involved in communicating a marketing message, either directly or indirectly
  - **Direct source** is a spokesperson who delivers a message and/or demonstrates a product or service
  - **Indirect source** doesn't actually deliver a message but draws attention to and/or enhances the appearance of the ad
- Some ads use neither direct nor indirect source; the source is the brand or organization with the message to communicate
- Companies carefully select individuals to deliver their advertising messages due to the costs involved and the fit with their brand positioning strategy

### Source Credibility

- Extent to which the recipient sees the source as having relevant knowledge, skill, or experience and trusts the source to give unbiased, objective information implying two important dimensions to credibility – expertise and trustworthiness
- Communicator seen as knowledgeable (someone with expertise) is more persuasive than one with less expertise
- Source also has to be trustworthy (honest, ethical, believable)
  - Influence of source will be lessened if audience thinks he or she is biased or has underlying personal motives for advocating a position
- Expert and/or trustworthy sources are more persuasive than sources who are less expert or trustworthy
- Information from credible source influences beliefs, opinions, attitudes, and/or behaviour through a process known as **internalization**
  - **Internalization** occurs when receiver adopts opinion of the credible communicator since he or she believes information from this source is accurate
- **Expertise**
  - Because attitudes and opinions developed through an internalization process become part of the individual's belief system, marketers want to use communicators with expertise
  - Spokespeople often chosen because of their knowledge or experience with particular product or service
- **Trustworthiness**
  - Audience must find the source to have a trustworthy image
  - For some brands, options for selecting trustworthy spokesperson may be limited
  - Some trustworthy public figures hesitate to endorse products because of the potential impact on their reputation and image
  - A way of finding an appropriate trustworthy source is to use the CEO or president as a spokesperson in the firm's advertising

- Ultimate expression of company's commitment to quality and customer service
  - Can improve attitudes and increase likelihood that consumers will inquire about the company's product or service
- **Limitations of Credible Sources**
  - High-credibility source is not always an asset, low-credibility source not always a liability
    - Very credible source is more effective when message recipients are not in favour of the position advocated in the message
    - Very credible source is less important when the audience has a neutral position
    - Very credible source is even less important when the receiver's initial attitude is favourable
  - Low-credibility source may also be as favourable as high-credibility source because of the **sleeper effect** (persuasiveness of a message increases with the passage of time)
    - Immediate impact of a persuasive message may be inhibited because of its association with a low-credibility source, but with time, the association of the message with the source diminishes and the receiver's attention focuses more on favourable info in the message, resulting in more support arguing

### Source Attractiveness

- Encompasses similarity, familiarity, and likability
  - Similarity is a supposed resemblance between source and receiver
  - Likability is an affection for the source as a result of physical appearance, behaviour, or other personal traits
  - Familiarity refers to knowledge of the source through exposure
- Source attractiveness leads to persuasion through a process of **identification** (receiver is motivated to seek some type of relationship with the source and thus adopts similar beliefs, attitudes, preferences, or behaviour)
  - Maintaining this position depends on source's continued support for the position as well as receiver's continued identification with the source
  - If the source changes position, receiver may also change
- **Similarity**
  - People may be more likely to be influenced by a message coming from someone with whom they feel a sense of similarity
  - Can be used to create a situation where the consumer feels empathy for the person shown in the commercial
- **Likeability**
  - Likeable source in an ad is derived from virtually any characteristics the advertiser would like to draw attention to in the message
  - Promotional planners would select a characteristic that reinforces the brand
  - A requirement for a national campaign with identifiable and likable spokesperson who actually speaks in the ads is that the person has to be fluent in both official languages
- **Familiarity**

- Familiarity through exposure from some other context can provide strong source
- Advertisers hope characteristics associated with the source from which the audience knows the original context carries over to the brand
- Connection is often reinforced with the creative theme of the ad
- **Celebrity Endorsers**
  - Advertisers recognize value of using spokespeople who are admired
  - These celebrities are clearly very likable due to their professional achievements, are generally very familiar given the exposure in various media, and are often physically attractive as well
  - Through their accomplishments and image, they help draw consumer attention to advertising messages in a very cluttered media environment
  - When selecting a celebrity, marketers consider their congruence with the audience, credibility, profession, popularity, and obtainability
  - Marketers believe celebrities can enhance the target audience's perceptions of the product in terms of image and/or performance
  - ***Overshadowing the Product***
    - Consumers may focus their attention on the celebrity and fail to notice the brand
    - Advertisers should select celebrity who will attract attention and enhance sales message, yet not overshadow the brand
  - **Overexposure**
    - Consumers are often skeptical of endorsements because they know the celebrities are being paid
      - This is particularly pronounced when a celebrity endorses too many products or companies and becomes overexposed
    - Advertisers can protect themselves against overexposure with an exclusivity clause limiting the number of products a celebrity can endorse
      - Such clauses are usually expensive, and most celebrities agree not to endorse similar products anyway
  - **Target Audience Receptivity**
    - Important consideration in choosing celebrity endorse is how well the individual matches with and is received by the advertiser's target audience
    - Consumers who are particularly knowledgeable about a product or service or have strongly established attitudes may be less influenced by a celebrity than those with little knowledge or neutral attitudes
- **The Meaning of Celebrity Endorsers**
  - Must try to match product or company's image, characteristics of target audience, and personality of celebrity
  - Image that celebrities project to consumers can be just as important as their ability to attract attention

- Grant McCracken model based on meaning transfer (argues that credibility and attractiveness don't sufficiently explain how and why celebrity endorsements work)
  1. Celebrity's effectiveness as an endorser depends on culturally acquired meanings he or she brings to the endorsement process
    - Each celebrity contains many meanings, including status, class, gender, age, personality, lifestyle
    - Celebrities draw these meanings from the roles they assume in their TV, movie, military, athletic, and other careers
    - Each new dramatic role brings celebrity into contact with a range of objects, persons, and contexts
    - Out of these are transferred meanings that then reside in the celebrity
  2. Celebrity endorsers bring their meanings and image into the ad and transfer them to the product they are endorsing
  3. Meanings the celebrity has given to the product are transferred to the consumer
    - The model has implications for using celebrity endorsers
      - Marketers must first decide on the image or symbolic meanings important to the target audience and then determine which celebrity best represents the meaning or image to be projected
- **Decorative Models**
  - Advertisers often draw attention to their ads by featuring a physically attractive person who serves as a passive or decorative model rather than as an active communicator
  - Physically attractive communicators generally have a positive impact and generate more favourable evaluations of both ads and products than less attractive models
  - Gender appropriateness for product is also important

## **Chapter 8 – Creative Tactics Decisions**

Creative Execution Style: the way a message appeal is presented in an ad. There are 11, which can be seen by themselves or combined in any ad.

1. Straight Sell
  - Most basic creative execution style
  - Relies on a straightforward presentation of information concerning the product or service
  - Often used with rational appeals, where the focus of the message is the product and its specific attributes and or benefits
  - Commonly used in print ads; a picture of the product or service occupies part of the ad, and the factual copy takes up the rest of the space
  - Also used in TV ads; announcer delivers sales message while product/service is shown on the screen
2. Scientific/Technical Evidence
  - Variation of the straight sell
  - Scientific or technical evidence is presented in the ad, such as technical information, results of scientific or laboratory studies, or endorsements by scientific bodies
3. Demonstration
  - Illustrates the key advantages of the product by showing it in actual use or in some staged situation
  - Convinces consumers of a product's utility, quality, and benefits
  - More suited for television but can also be found in some print ads
4. Comparison
  - Can be either direct, indirect, or visual
  - Direct brand comparison are the basis for advertising executions to communicate a competitive advantage or to position a new or lesser-known brand with industry leaders. Ex: Mac vs PC commercial
  - Indirect brand comparison example: Subaru Outback compared life outdoors with the car against life indoors with a Snuggie blanket. The ad begins as a Snuggie ad that becomes a Subaru ad after a man uses a crowbar to symbolically pry the television screen so that the viewer can see the car in the wilderness
  - Visual ads can be used to convey particular product characteristics. See Exhibit 8-4 on page 220 for example
5. Testimonial
  - A person praises the product or service on the basis of his or her personal experience with it
    - o Can be ordinary satisfied customers discussing their experience with the brand. Effective because the audience can relate to the person
    - o Can be recognizable or popular person

- The testimonial must be based on actual use of the product or service to avoid legal problems and the spokesperson must be credible

#### 6. Slice of Life

- Widely used, particularly for packaged-goods
- Often criticized for being unrealistic and irritating to watch because they are often used to remind consumers of problems of a personal nature, such as dandruff, bad breath, body odour, laundry or cleaning problems
- Often comes across as silly, phony, contrived, or even offensive
- Effective when executed correctly, that is, when consumers can relate to the situation
- Execution is critical in using the technique effectively, as these ads are designed to be dramatizations of a supposedly real-life situation
- This execution technique is more likely to be used by companies with ad budgets that are large enough to fund the use of professional talent and production of quality commercials

#### 7. Animation

- Scenes are drawn by artists or created on the computer, and cartoons, puppets or other types of fictional characters may be used
- Cartoon animation popular for kid commercials such as toys and cereal

#### 8. Personality Symbol

- In this style, a central character personality symbol that can deliver the advertising message and with which the product or service can be identified is used
- Examples: Ronald McDonald, Kool Aid Pitcher, Aussie Kangaroo....

#### 9. Imagery

- Some ads contain little or no information about the brand or company and are almost totally visual.
- Consists primarily of pictures, illustrations, symbols, rather than information
- Imagery is used when the goal is to encourage consumers to associate the brand with the symbols, characters, and/or situation shown in the ad
- Often used for emotional appeals
- May be based on usage imagery, by showing how a brand is used or performs and the situation in which it is used. Ex: truck ad, navigating through tough terrain
- May be based on user imagery, where the focus is on the type of person who uses the brand. Ex: cosmetic ads using models. Ex: Nike ads showing athletes achieving success

#### 10. Dramatization

- Well suited for TV
- Focus is on telling a short story with the product as the star
- Similar to slice of life, but uses more excitement and suspense in telling the story
- Purpose of the drama is to draw the viewer into the story

#### 11. Humour

- Well suited for TV or radio

- Best known ads and best remembered have humour
- Attracts and holds consumers' attention

## Message Structure

### Verbal versus visual

- Degree to which the ad is mostly verbal or visual or balanced between the two
- Many ads provide minimal amounts of information and rely on visual elements to communicate, such as pictures
- Pictures affect the way consumers process the accompanying verbal message
- A number of studies have shown that the use of a visual that is inconsistent with the verbal content leads to more recall and greater processing of the information presented

### Conclusion Drawing

- Degree to which the message makes a clear conclusion
- Choice depends on target audience, involvement, and purchase situation
- Also depends on audience intelligence level (can they draw the conclusion themselves? Will they draw the wrong conclusion? Will a highly educated person be annoyed by obvious conclusions?)
- Also depends on the complexity of the topic

### Presentation Order (more relevant for verbal ads)

- Key message at the beginning, middle, or end?
- Generally, items presented first and last are remembered better than middle
- Presenting the strongest arguments at the beginning of the message assumes a **primacy effect** is operating, whereby information presented first is most effective
- Putting the strongest points at the end assumes a **recency effect**, whereby the last arguments presented are most persuasive
- All depends on several factors
  - o Audience's attitude (if they are opposed, present strong arguments first)
  - o Audience's interest (if they are not interested, present strong arguments first)
- Order of presentation is more important for longer communications, as opposed to a 15 second commercial

### Message Sidedness (more relevant for verbal ads)

- One-side or two-sides of message presented
- **One-sided message** mentions only positive attributes or benefits
- One-sided messages most effective when target audience already holds a favourable opinion about the topic. Also work better with a less educated audience

- **Two-sided message** presents both good and bad points
- Two-sided messages are more effective when the target audience holds an opposing opinion or is highly educated. They also enhance the credibility of the source
- Special type of two-sided message is known as **refutation**; the communicator presents both sides of an issue and then refutes the opposing viewpoint

## Design Elements for Print

### Headline

- Words in a leading position of the ad to gain attention and initiate continued processing of the message
- Usually set in larger, darker type and set apart from the body copy or text portion
- **Direct headlines** are straightforward and informative in terms of the message they are presenting and the target audience they are directed toward
- **Indirect headlines** are not straightforward about identifying the product or service or getting to the point. Effective at attracting readers attention

### Sub-headline

- Transition to move the reader to the body copy
- Smaller than main head but larger than body copy

### Illustration/Visual

- Connection of brand to brand benefits
- Easily understood for processing
- Often a dominant part of the print ad and plays an important role in determining its effectiveness
- Must attract attention, communicate an idea or image, and work in synergy with the rest of the ad

### Body Copy

- Main text portion
- Text elaborating attributes, benefits, emotions
- Length can be none, short, long
- Content depends on type of advertising appeal and/or execution style being used
- Types: reason why, dialogue, narrative

### Signature

- Key branding tool for awareness
- Reinforces brand position

- Logo, slogan, firm name, brand name

### Layout

- Physical arrangement of the various parts of the ad, including the headline, subheads, body copy, illustrations, and signature
- Artistic considerations: balance, unity, colour/contrast, size
- Layout options: poster, splits, multiple visuals

## Design Elements for Video Messages

### Video

- Video elements of a commercial are what the consumer sees on the screen
- Visual portion generally dominates the presentation

### Audio

- Audio elements of a video message includes voices, music, and sound effects
- **Voiceover**: where the message is delivered or action on the screen is narrated or described by an announcer who is not visible
- **Needledrop**: music that is prefabricated, multipurpose, and highly conventional
- **Jingle**: a catchy song about a product or service that delivers the advertising theme and a simple message

### Production of Video Messages

- The elements of the ad are brought together in a **script**, a written version of a message that provides a detailed description of its video and audio content
- Storyboard, a series of drawings used to present the visual plan or layout

## Design Elements for Audio Messages

### Verbal

- Can take many forms; announcer, dialogue, actor, customer interview

### Sound

- Use unique sound effects to allow the visual to take hold
- Music, jingles, audio logos...



## Guidelines for Creative Tactics

### Brand Awareness

Brand recognition	Brand recall
<i>At point of purchase</i>	<i>Prior to purchase</i>
Brand → Category need	Category need → Brand

### Brand Attitude

	Informational	Transformational
Low involvement	<i>Low-risk, "relief" purchases</i>	<i>Low-risk, "reward" purchases</i>
	<b>Familiar target audience</b>	
High involvement	<i>High-risk, "relief" purchases</i>	<i>High-risk, "reward" purchases</i>
	<b>New target audience</b>	

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#### Tactics for Brand Awareness

##### General

- Match the brand stimuli and the type of response behaviour of the target audience so that understanding of the brand in a category is unambiguous
- Use a unique execution style to connect the brand to the category
- Maximize contact "time" in the exposure to reinforce brand and category connection

##### Recognition

- Ensure sufficient exposure of the brand identification in the ad
- The category need should be mentioned or portrayed (unless immediately obvious)

##### Recall

- Associate the category need and the brand, in this specific order, in the main copy line
- Repeat the association (not just the brand name)
- Encourage a personal connection with the brand
- Consider using a special presenter as a source

- Consider an interactive memory device or jingle

Brand Attitude Gris Tactics



## Guidelines for Creative Tactics

	Low Involvement Informational	Low Involvement Transformational
<b>Emotion</b>		
▪ Authenticity	not necessary	key element/single benefit
▪ Like ad	not necessary	necessary via music etc.
▪ Execution style	unusual with overt or implied problem-solution	unique with use of branding devices
<b>Benefit Claims</b>		
▪ Number	one or two/one group	one or two/one group
▪ Intensity	state extremely	imply extremely by association
▪ Repetition	many ads to learn easily for reminder	many ads - build-up/reinforce emotional content



## Guidelines for Creative Tactics

	High Involvement Informational	High Involvement Transformational
<b>Emotion</b>		
■ Authenticity	key element	paramount (reflect lifestyle)
■ Like ad	not necessary	necessary
■ Execution style	unusual	unique (identify with brand)
<b>Benefit Claims</b>		
■ Number	3 to 7/best is 1 <sup>st</sup> /summary	acceptable number
■ Intensity	acceptable level given initial attitude (i.e., -ve, +ve, neutral)	recommend over claim
■ Repetition	many within an exposure	many ads - build-up/reinforce emotional content

### Creative Evaluation

#### Target Audience

- Compatibility of target audience and type of consumer implied or displayed?
- Correct decision role addressed?
- Clear action specified or implied?

#### Processing

- Attract and hold attention?
  - Creative theme dramatizes the benefit(s) effectively.
- Correct persuasion?
  - Acceptance – credible and convincing message – for high involvement target audience.
  - Learning – memorable and enjoyable message – for low involvement target audience.
- Appropriate emotional responses generated?
  - Fit with emotional content of attitude.

#### Communication Effects

- Category Need

- Appropriate portrayal?
- Brand Awareness
  - Correct branding techniques for recall and recognition?
- Brand Attitude
  - Clear emphasis of unique benefit(s)?
  - Clear mention of required benefit(s)

More questions to ask:

- Is the creative approach consistent with brand's marketing and advertising objectives?
- Is the creative approach consistent with the communication objectives?
- Is the creative approach appropriate for the target audience?
- Does the creative approach communicate clear and convincing message to the customer?