

## Chapter 7

- Creative strategy* → *determines what the advertising message will communicate*
- Creative tactics* → *determines how the message will be executed*

### Advertising Creativity

- Focus on finding appropriate creative approach to communicate a message that reinforces the brand positioning strategy
- Good advertising creativity → often central to determining success of product
- Contributes to strong brand position

### Definition of Advertising Creativity

- Many companies see money spent on advertising and other forms of marketing communication as good brand investment
- Manner in which advertising message is developed and executed is often critical to success of promotion
- Focus on creativity occurs because people view the specific challenge given to those who develop an ad message as being creative
  - Advertising creativity* → *ability to generate fresh, unique, and appropriate ideas that can be used as effective solutions to marketing communication issues (ex: problem or opportunity)*
- To be appropriate & effective → a creative idea must be relevant to target audience
- Relevance → instantly capture the target audience's attention and generate critical brand associations through specific cognitive and emotional responses
- Relevance even more critical when you take into account the selective attention of the target audience
- Creativity has to crystallize the brand so that it is understood by target audience
- Target audience has selective comprehension
- Relevance of creativity to target audience is critical to establishing an important link to the brand, its benefits, and why the target audience would purchase it
- Relevance supports brand positioning strategy
- Ad to consumer relevance → ad characteristics that are meaningful to the target audience such as celeb spokesperson or imagery
- Brand to consumer relevance → personal interest of the product to the target audience
- Appropriate and effective creativity should offer divergence → message must break through media clutter and attract target audience's attention
- Divergence → extent to which an ad contains novel, diff, or unusual characteristics
- Advertising creativity is divergent in terms of
  - originality → rare or surprising ideas that are not common
  - flexibility → diff ideas
  - elaboration → unexpected ideas that become intricate, complicated, or sophisticated
  - synthesis → normally unrelated ideas that are combined or connected
  - artistic values → ideas expressed verbally or visually

## **Importance of Advertising Creativity**

- Some ppl argue advertising is only creative if it sells the product
- Some judge creativity on artistic or aesthetic value and originality
- Creative ads can break through competitive clutter, grab the consumer's attention, and have a + communication effect
- Growth of brands has highlighted importance of ad creativity
- Creative advertising messages help focus the receiver's attention, allowing deeper processing and stronger recall and recognition
- Major determinant of whether a commercial will be successful in changing brand preferences is its "likeability" or the viewer's overall reaction
- Good ads generate emotional responses that create + feelings that are transferred to the product or service being advertised
- Purely creative ads might fail to communicate a relevant product message
- Perceptions of creativity differ among advertising professionals, students, and the general public
- Advertising creativity impacts consumers' cognitive, affective, and behavioural responses to ad messages
- Novel advertising requires consumer processing time, resulting in longer exposure and greater attention
- Creative ads draw more attention to advertised brand, higher levels of recall, greater motivation to process info, deeper levels of processing
- Clients often favour relevance over divergence
- Clients should be less resistant to divergent approaches
- Fundamental need for divergent thinkers

## **Planning Creative Strategy**

- Creative specialists must take all the research, creative briefs, strategy statements, communications objectives, and other input and transform them into an ad message
- Write copy, design layouts and illustrations, produce commercials
- Engage audience's interest and make ad memorable

## **Creative Challenge**

- Every marketing situation is diff
- Each campaign or ad may require a diff creative approach
- Creative ppl follow proven formulas when creating ads because clients can feel uncomfortable with advertising that is too different
- Important for clients to take risks if they want breakthrough advertising that gets noticed

## **Creative Process**

- Success most likely when an organized approach is followed
- 4 stage approach:
  - 1) Preparation → read background info regarding problem
  - 2) Incubation → get away and let ideas develop
  - 3) Illumination → see the light/solution
  - 4) Verification → refine the idea and see if it an appropriate solution

- Organized way to approach an advertising problem
- 4 individual factors
  - orientation toward the creative work
  - approach to the communication problems
  - mind scribing (ex: free-flow thinking)
  - heuristics (ex: quick creative decision rules)

### **Account Planning**

- To facilitate creative process
  - Account planning → involves conducting research and gathering all relevant info about a client's product/service, brand, and consumers in the target audience**
- Account planner's job is to provide the key decision makers with all the info they require to make an intelligent decision
- Drives process from the customer's point of view
- Usually responsible for all research (quantitative and qualitative)

### **Research in the Creative Process**

- Creative specialist first learns as much as possible about product, target audience, competition, etc
- Much of this info will come from marketing plan and advertising plan
- Good clients give proper direction for their agency by constructing a client brief that recapitulates their internal documents and adds additional info that would give the creative specialist an idea as to the direction of the brand positioning strategy
- Creative specialist can acquire additional background info in numerous ways:
  - read anything related to product/market
  - talk to ppl
  - visit stores & malls
  - use product/service & become familiar with it
  - work in and learn about the business
- General preplanning input → can include books, periodicals, trade publications, scholarly journals, pics, clipping services, which gather and organize magazine and newspaper articles on the product, market, competition, including competition's ads**
- General preplanning input → concerning market trends and developments
- Info available from variety of sources → gov't, secondary research suppliers, industry trade associations, advertising and media organizations
  - Product/service-specified preplanning input → info that generally comes in the form of specific studies conducted on the product/service and/or the target audience**
- Quantitative consumer research → attitude studies, market structure, positioning studies (ex: perceptual maps and psychographic or lifestyle profiles)
- Qualitative research → used to gain insight into the underlying causes of consumer behavior
- Exs of qualitative research → interviews, projective techniques, association tests, focus groups
- Motivation research considered important in assessing how and why consumers buy
- Focus groups & interviews → valuable methods for gaining insights into consumers' feelings

- Projective techniques → only way to get around stereotypical or socially desirable responses
  - Focus groups → research method whereby consumers (usually 10-12 ppl) from the target audience are led through a discussion regarding a particular topic*
- Focus groups give insight as to why consumers use product, what is important to them in choosing a particular brand, what they like and don't like about products, special needs they might have that aren't being satisfied
- Focus group session → may discuss types of ad appeals
- Members of target audience may be asked to evaluate rough creative layouts and indicate what meaning they get from ad
  - Storyboard → series of drawings used to present the visual plan or layout of a proposed commercial*
  - Animatic → videotape of storyboard with audio soundtrack*

### **Creative Brief**

- End result of creative process is written document referred to as creative brief
- Specifies basic elements of creative strategy and other relevant info
- Plan that summarizes entire creative approach
  - 1) Basic problem or opportunity the ad must address
  - 2) Target audiences and behaviour objectives
  - 3) Communication objectives
  - 4) Brand positioning strategy statement
  - 5) Creative strategy (creative theme, message appeal, source characteristic)
  - 6) Supporting info and requirements
- First 3 sections of creative brief are derived from marketing plan
- Creative brief should be brief enough so all participants can read it quickly and easily
- Creative brief should be
  - 1) objective
  - 2) have proper vocab, spelling, grammar
  - 3) demonstrate logical thinking
  - 4) creative and brief
  - 5) have specific recommendations
  - 6) viewed as a firm agreement

### **Advertising Campaign**

- Advertising campaign → set of interrelated and coordinated marketing communication activities that centre on a single theme or idea*
- Advertising campaign plans are short-term in nature and done on annual basis
- Campaign themes developed with the intention of being used for longer period of time
- Multiple executions required in order for a creative message to be considered a campaign
- Generally at least 3 to tell a story
- “Rule of three” → requires 3 episodes, progression occurs as tension is created, built up, and then released

## Creative Theme

-Determining the unifying theme around which the campaign will be built is a critical decision as it often sets the tone for other forms of marketing communication that will be used, such as sales promotion or digital applications

*-Creative theme → should be a strong idea since it represents the central message of a marketing communication program, reflects the market positioning strategy, and directly communicates the brand positioning strategy to its intended target audience*

## Origin of Creative Theme

-Creative team provided with challenge of deciding upon the strong or “big” idea of the creative theme that attracts the consumer’s attention, gets a response, and sets the advertiser’s product apart from competition

-Big idea → flash of insight that synthesizes the purpose of the strategy, joins the product benefit with consumer desire in a fresh, involving way, brings the subject to life, and makes the reader or audience stop, look, and listen

-Use a unique selling proposition

-Create a brand image

-Find the inherent drama

-Positioning

## Unique Selling Proposition

-Each ad must make proposition to the consumer → “Buy this product and you will get this benefit”

-Proposition must be one that competition cannot or does not offer → unique either in brand or in claim

-Proposition must be strong enough to move the mass millions

-Attribute/benefit claim should dominate ad and be emphasized through repetitive advertising

-Must be a truly unique product or service attribute, benefit, or inherent advantage that can be used in the claim

-Approach may require considerable research on product and consumers

## Creating a Brand Image

-Competing brands are so similar that it is difficult to communicate unique attribute/benefit

-Development of strong, memorable identity for the brand through IMAGE ADVERTISING

-Every ad should be thought of as a contribution to the complex symbol which is the brand image

-Image or personality of brand especially important when brands are similar

-Develop an image that will appeal to product users

-Image advertising → designed to give brand unique association or personality

-Create a certain feeling/mood activated when consumers use particular product

-Image development occurs through literary devices (metaphors, analogies, etc)

-Metaphors can be concrete (direct, obvious) or abstract (indirect, interpretive)

## Finding the Inherent Drama

*-Inherent drama → characteristic of the product that makes the consumer purchase it*

- Often hard to find but always there
- Most interesting and believable of all advertising appeals
- Emphasis on dramatic element to express benefits

### Positioning

- Basis of a firm's creative strategy when it has multiple brands competing in same market
- Image consumers have of brand in relation to competing brands in product category
- Products can be positioned on basis of end benefit, brand name, usage situation, product category
- Any of these can spark a theme that becomes basis of creative strategy and results in brand occupying a particular place in the minds of the target audience

### Campaign Slogans

- Theme usually expressed with slogan or tagline
- Reduces key idea into few words or brief summary
- Summation line
- Succinctly expresses the brand positioning strategy
- Include key benefit
- Differentiate the brand
- Evoke positive feelings
- Reflect brand personality
- Believable
- Likable
- Memorable
- Recall brand name
- Original, simple, neat

### Creative Theme Consistency

- Consistency → key success factor so target audience retains the brand position
- Consistency across time, creative execution, advertising media, promotional tools, products
- Creative theme should not change such that there is clear reinforcement of brand positioning strategy

### Consistency across Time

- Advertising plans generally on annual basis
- Creative theme often short term
- Successful campaign may last for yrs
- Consistent theme across time builds on established awareness of brand's current customers by encouraging continued processing of future advertising messages
- Familiarity of creative theme is recognizable to brand's non-customers

### Consistency across Executions

- Series of creative executions over time
- Important that marketers ensure all ads feature similar LOOK and FEEL

### Consistency across Media

- Successful creative theme is one that is pliable to more than 1 media
- Should work for tv, radio, print, etc

### Consistency across Promotional Tools

- Ex: Telus Mobility keeps its nature theme in all of its communications – TV, website, PR, etc

### Consistency across Products

- Position firm as innovative and forward-looking organisation
- Similar design and colour scheme for many products advertised

### Message Appeals

***-Message appeal → refers to the approach used to influence consumers' attitude toward the product, service, or cause***

- Something that moves people, speaks to their wants/needs, excites their interest
- Important role in influencing the target audience's attitude toward the brand

### Rational Appeals

***-Rational appeals → focus on the consumer's practical, functional, or utilitarian need for the product or service and emphasize features of the product or service and/or the benefits or reasons for owning or using a particular brand***

- Facts
- Learning
- Logic
- Persuasion
- Focus on attributes and provide benefits that satisfy needs
- Objective → buy brand because it is best available or does a better job of meeting your needs

### Feature Appeal

- Focus on the dominant traits of product/service
- Highly informative
- Present consumer with # of important product attributes or features

### Comparative Appeal

- Directly or indirectly identify competitors and compare the brands (or products) on 1+ specific attributes
- Recall is higher for comparative messages
- Comparative ads not more effective for other response variables (ex: brand attitude, purchase intention)
- Comparative messages affect credibility → scepticism
- Useful for new brands → position brand directly against more established brands
- Promote distinctive advantages
- Often used for brands with small market share
- Compare selves to established brands

### Price Appeal

- Price offer is dominant point of message
- Sales, special offers, everyday low prices

### News Appeal

- When an announcement about the product, service, or company dominates the ad
- Used for new product or service
- Inform users of significant modifications/improvements
- Works best when company has important news it wants to communicate to target market

### Popularity Appeal

- Stress popularity of product
- Point out # of consumers who use the brand
- # of experts who recommend the brand
- Wide use of brand proves its quality/value

### Reminder Appeal

- Build/maintain awareness
- Well-known brands & market leaders
- Products & services that have a seasonal pattern to their consumption

### Emotional Appeals

*-Emotional appeals → relate to the customer's social and/or psychological needs for purchasing a product/service*

- Many of consumers' motives for purchase decisions contain strong emotions
- Feelings about a brand can be more important than knowledge about its features
- Many believe appeal to emotions works better for selling brands that do not differ markedly from competing brands
- Choice between rational or emotional appeal is a challenge
- Many commercial rely on EMOTIONAL INTEGRATION → portray characters in ad as experiencing an emotional benefit or outcome from using product/service
- Positive feeling evoked in ad will hopefully transfer to brand/company
- Positive mood states and feelings in ad can have favourable effect on consumer's eval of brand

### Fear Appeals

- Fear → emotional response to threat that expresses or implies danger

*-Fear appeals → to invoke this emotional response and arouse individuals to take steps to remove threat*

- Ex: anti-smoking ads
- Advertiser should consider how fear operates, what level to use, how diff target audiences may respond
- Relationship between fear and persuasion → fear appeals have both facilitating and inhibiting effects
- Low level of fear → facilitating effects → attracts attention and interest in message and may motivate receiver to act to resolve this threat

- Increasing fear from low to moderate can result in increased persuasion
- High levels of fear → inhibiting effects → receiver may emotionally block message by tuning it out, perceiving it selectively, denying its arguments
- Protection motivation model → 4 cognitive appraisal processes mediate the individual's response to the threat
  - 1) info available regarding the severity of perceived threat
  - 2) perceived probability that threat will occur
  - 3) perceived ability of a coping behaviour to remove threat
  - 4) individual's perceived ability to carry out the coping behaviour
- Relationship between fear and persuasion is not curvilinear but rather is monotonic and positive → higher levels of fear do not result in greater persuasion
- Diff ppl fear diff things → respond diff to same threat

### **Humour Appeals**

- Often best known
- Best remembered
- Attract and hold consumers' attention
- Enhance effectiveness by putting consumers in + mood
- Can distract receiver from counterarguing against message
- Not every product/service lends itself to humorous approach
- Prevalent in low-involvement

### **Combined Rational and Emotional Appeals**

- Combine 2 approaches
- Ex: once can experience happiness with clean clothes all due to a functional product like laundry detergent
- Unique ex of combining rational and emotional appeals is the use of TEASER ADVERTISING
- Intro a new product → designed to build curiosity/interest and/or excitement

### **Source Characteristics**

- Source** → *person involved in communicating a marketing message (directly or indirectly)*
- Direct source → spokesperson who delivers message and/or demonstrates a product/service
- Indirect source → (ex: model) doesn't deliver message but draws attention to and/or enhances the appearance of the ad
- Some ads don't use a direct or indirect source → source is the brand with the message to communicate

### **Source Credibility**

- Credibility** → *extent to which the recipient sees the source as having relevant knowledge, skill, or expertise and trusts the source to give unbiased, objective info*
- 2 important dimensions:
  - expertise
  - trustworthiness
- Info from a credible source influences beliefs, opinions, attitudes, and/or behaviour through a

process known as internalization

***-Internalization → process which occurs when the receiver adopts the opinion of the credible communicator since he or she believes info from this source is accurate***

-Once receiver internalizes opinion/attitude → becomes integrated into their belief system

### Expertise

-Spokespeople often chosen because of their knowledge or experience with a particular product/service

-Endorsements from individuals or groups recognized as experts (ex: doctors, dentists) common

-Perceived expertise of celeb endorser was more important in explaining purchase intentions than their attractiveness or trustworthiness

-Celeb spokespeople most effective when they are knowledgeable, experienced, qualified to talk about product

### Trustworthiness

-Trustworthy public figures hesitate to endorse products because of the potential impact on their rep and image

-Use company president or CEO as spokesperson

-Risk if CEO spokespeople become very popular and get more attention than their company's product or ad message

### Limitations of Credible Sources

-High-credibility source is not always an asset

-Low-credibility source is not always a liability

-High and low cred sources equally effective when arguing for a position opposing their own best interest

-Very credible source more effective when message recipients are not in favour of position advocated in message

-Credible source less important when recipient has neutral position

-Less effective when receiver's initial attitude is favourable

***-Sleeper effect → persuasiveness of a message increases with passage of time***

-Immediate impact of persuasive message may be inhibited because of association with low cred source but with time becomes more favourable

### Source Attractiveness

***-Attractiveness → similarity, familiarity, likability***

-Similarity → supposed resemblance between source and receiver

-Likability → affection for source as a result of physical appearance, behaviour, personal traits

-Familiarity → knowledge of source through exposure

***-Identification → receiver is motivated to seek a relationship with the source and thus adopt similar beliefs, attitudes, preferences, or behaviour***

-Unlike internalization → identification does not usually integrate info from an attractive source into receiver's belief system

### Similarity

- Ppl more likely to be influenced by message coming from someone with whom they have sense of similarity
- Similar needs, goals, interests, lifestyles → position advocated by source is better understood and received
- Consumer feels empathy for person in commercial

### Likability

- Ex: facial skin company → select source w good skin
- Physically attractive → generally have + impact and generate + eval of both ad and product
- Decorative model
- Attractive model facilitates recognition of ad but does not enhance copy readership or message recall
- Ensure that consumer's attention will go beyond model to product/ad message
- Highly attractive models might have – impact → make women feel bad about selves

### Familiarity

- Advertisers hope the characteristics associated with the source from which the audience knows the original context carries over to brand
- Connection reinforced with creative theme of ad
- Famous endorses
- Used with prototypical (and sometimes stereotypical) or representative images of a familiar person or persons from a well understood context

### Celeb Endorsers

- Value of using spokespeople who are admired
- Tv, movie stars, athletes, musicians, etc
- Very clear likability
- Physical attractiveness
- Familiar
- Draw attention to ad message
- Favourably influence consumers' feelings, attitudes, and purchase behaviour

### Overshadowing the Product:

- Consumers may focus their attention on the celeb and fail to notice the brand
- Select a celeb who will attract attention and enhance brand and its message, not the celeb

### Overexposure:

- Consumers often skeptical of endorsements
- Problem is particularly pronounced when celeb endorses too many products or companies and becomes overexposed
- Exclusivity clause limiting # of products a celeb can endorse

### Target Audience's Receptivity:

- Important to consider how well celeb matches with advertiser's target audience
- Celeb endorsement more effective for college age students vs older ppl

Risk for Advertiser:

- Celeb behaviour may pose risk to company
- ex: Tiger Woods, Michael Phelps
- Celeb endorsers can be very expensive and high risk
- Research person's personal life and background
- Morality clause in contract
- Terminate if controversies arise

### **The Meaning of Celebrity Endorsers**

- Advertisers must try to match the product or company's image, the characteristics of the target audience, and the personality of the celeb
- Celeb effectiveness as an endorser depends on the culturally acquired meanings he or she brings to the endorsement process
- Each celeb contains many meanings
  - status
  - class
  - gender
  - age
  - personality
  - lifestyle
- Celeb bring their meanings and image to ad and transfer them to product
- Meanings celeb has given the product are transferred to consumer
- Consumers take possession of the meaning the celeb has transferred to a product
- Implies that marketers must first decide on image or symbolic meanings important to target audience
- Determine which celeb best represents the meaning or image to be projected