

Chapter 8

Creative Execution Style

Creative execution style: is the way a message appeal is presented.

Here are 11 different types of creative execution styles:

1. Straight Sell

- Basic type
- This type of ad relies on a straightforward presentation of information concerning the product or service
- Used with rational appeals
- Used in print ads

2. Scientific/Technical Evidence

- Like straight sell
- Gives scientific or technical evidence in the ad

3. Demonstration

- Illustrates the key advantage of the product by showing it in actual use or in a staged situation
- Effective in conveying to consumers the products utility
- Good for TV ads but also works for print

4. Comparison

- A comparison execution style, direct, indirect, and visual is popular among advertisers
- Direct brand comparisons are the basis for advertising executions to communicate a competitive advantage or to position a new or lesser-known brand with industry leaders

5. Testimonial

- Where a person praises the product or service on the basis of his or her personal experience with it
- Discuss the brand and the benefits of using it
- This approach can be very effective when the person giving the testimonial is someone with whom the target audience can identify with or who has an interesting story to tell
- 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

- Used for packaged goods
- Criticized for being un-realistic and irritating to watch because they are often used to remind consumers of problems of a personal nature, such as dandruff
- Advertisers prefer this style because they believe it is effective at presenting a situation to which most consumers can relate and at registering the product feature or benefit

- These ads are designed to be dramatizations
- Need professional actors to execute the message properly
- This technique is more likely to be used by companies with ad budgets that are large enough to fund professional talent and production quality commercials

7. Animation

- Scenes are drawn by artists or created on computer
- Cartoon animation is especially popular for commercials targeted at children

8. Personality Symbol

- Developing a character or personality symbol that can deliver the advertising message and with which the product or service can be identified
- Ex. Koodo's El Tabador
- Personality symbol gets a change periodically

9. Imagery

- Some ads contain little or no information about the brand or company and are almost totally visual
- Consists primarily of pictures, illustrations, and/or symbols rather than information
- An imagery execution is used when the goal is to encourage consumers to associate the brand with the symbols, characters, and/or situation shown in the ad
- Basis for emotional appeal
- An imagery execution may be based on **usage imagery** by showing how a brand is used or performs and the situations in which it is used
- **User imagery** is when the focus is on the type of person who uses the brand

10. Dramatization

- Well suited for television
- The focus is on telling a short story with the product as the star
- Dramatization is akin to slice of life execution, but it uses more excitement and suspense in telling the story
- Purpose of using drama is to draw in the viewer into the action
- Can be used in print ads

11. Humour

- A way of presenting other message appeals
- Well suited for television, print and radio

Message Structure

These first three message structure points mostly focus on the written words of a print message or the announcer in the video message, while the last addresses the important of visuals to deliver the message.

1. Order of Presentation

- Research on learning and memory generally indicates that items presented first and last are remembered better than those presented in the middle
- Presenting the strongest arguments at the beginning of the message assumes a **primary effect** is operating, whereby information presented first is most effective.
- Putting the strong points at the end assumes a **recency effect**, whereby the last arguments presented are most persuasive.
- If the target audience is opposed to the communicator's position, presenting strong points first can reduce the level of counter arguing.
- Strong arguments work best at the beginning of the message if the audience is not interested in the topic
- When the target audience is predisposed toward the communicator's position or is highly interested in the issue or product, strong arguments can be saved for the end of the messages
- Advertiser may want to present the brand name and key selling points early in the message and repeat them at the end to enhance recall and retention

2. Conclusion Drawing

- Messages with explicit conclusions are more easily understood and effective in influencing attitudes
- More highly educated people prefer to draw their own conclusions and may be annoyed, all an attempt to explain the obvious
- Stating the conclusion may be necessary for a less educated target audience
- For highly personal or ego-involving issues, message recipients may want to make up their own minds and resent any attempts by the communicator to draw a conclusion
- Open-ended ads are more effective
- If immediate conclusion is an objective, the message should draw a definite conclusion

3. Message Sidedness

- A **one-sided** message mentions only positive attributes or benefits
- A **two-sided** message presents both good and bad points
- One sided messages are most effective when the target audience already holds a favourable opinion about the topic and work better with less educated people
- Two sided messages are more effective when the target audience holds an opposing opinion or is highly educated
- Two sided messages enhances the credibility of the source
- Most advertisers use one sided messages
- They are scared about showing the negative aspects of their brand
- In certain situations, marketers may focus on a negative attribute as a way of enhancing overall perceptions of the product

- A special type of two-sided message is known as **refutation**, is when the communicator presents both sides of an issue and then refutes the opposing viewpoint
- More effective in making consumers resistant to an opposing message
- Refutation is good for building brand attitude that resist change

4. Verbal/Visual Balance

- Consumers may develop images or impressions based on visual elements such as an illustration in an ad or the scenes in a TV commercial
- The visual portion of an ad may reduce its persuasiveness, since the processing stimulated by the picture may be less controlled and consequently less favourable than that stimulated by words
- 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
- A study showed that when verbal information was low on imagery value, the use of pictures providing example increased both immediate and delayed recall of product attributes.

Design Elements for IMC Tools

The design and production of advertising messages involves a number of activities, among them writing copy, developing illustrations and other visual elements of the ad, and bringing all of the pieces together to create an effective message.

Design for Print Messages

- Basic elements of a print message are the headline, the body copy, the visual or illustrations and the layout
 - Headline and body copy are the responsibility of the copywriters
 - Visual presentation is the responsibility of the artists
 - Art directors work with copywriters to develop a layout
1. *Headlines*
 - The **headline** is the words in the leading position of the ad – the words that will be read first or are positioned to draw the most attention
 - Headlines are usually set in larger, darker type and are often set apart from the body copy or text portion of the ad to give them prominence
 - Most important part of a print ad
 - Most important function of a headline is attracting reader's attention and interested them in the rest of the message
 - Headline must give the reader good reason to read the copy portion of the ad
 - Must put forth the main theme, appeal or proposition of the ad in a few words
 2. *Types of Headlines*
 - Headlines can be categorized as direct or indirect

- **Direct headlines** are straightforward and informative in terms of the message they are presenting and the target audience they are directed toward
 - Common types of direct headlines include those offering a specific benefit, making a promise, or announcing a reason why the reader should be interested in the product or service
 - **Indirect headlines** are not straightforward about identifying the product or service or getting to the point but they are often more effective at attracting readers attention and interested because they provoke curiosity and lure readers into the body copy to learn an answer or get an explanation
 - Techniques when writing it are questions, provocations, how-to statements and challenges.
 - While many ads have only one headline, it is also common to see print ads containing the main head and one or more secondary heads, or **subheads**. Subheads are usually smaller than the main headline but larger than the body copy
3. *Body Copy*
- The main text portion of a print ad is referred to as **the body copy**
 - It is the heart of the ad
 - Must be large enough to communicate the advertiser's message but short enough to hold the reader's attention
4. *Visual*
- The visual portion of an ad must attract attention, communicate an idea or image, and work in a synergistic fashion with the headline and body copy to produce an effective message
 - Should use fewer pages versus longer pages
5. *Layout*
- A **layout** is the physical arrangement of the various parts of the ad, including the headline, subheads, body copy, illustrations and any identifying marks.
 - The layout shows where each part of the ad will be place and gives guidelines to the people working on the ad
 - Most are standard poster format

Design for Video Messages

- Video messages occur in instances beyond television, as they are seen at theaters, online and in many place based locations
 - Primary goal in creating a video message is to obtain and maintain a viewer's attention
 - Video is the most expensive production
1. *Video*
- Must attract viewer's attention and communicate an idea, message and/or image
 - Can cost a small fortune

- Actors cannot be in ads for products in the same category
2. *Audio*
 - *The voice*
 - Voice can be heard through the direct presentation of a spokesperson or as a conversation among people appearing in the script
 - A common method for presenting the audio is through a **voiceover**, where the message is delivered or action on the screen is narrated or described by an announcer who is not visible.
 - *The Music*
 - Music acts structurally in an ad, and supports the time sequence, motion, repetition, brand identification, and emotion experienced.
 - Breaks through the clutter and grabs attention
 - Can create a positive mood that makes the consumer more receptive to the message
 - Work early on to develop the music for the ad
 - Advertisers use **needledrop**, which refers to music that is prefabricated, multipurpose, and highly conventional, much like stock photos used in print ads.
 - *Jingle*
 - Another memorable sound element is a **jingle**, a catchy song about a product or service that delivers the advertising theme and a simple message..
 3. *Production of Video Messages*
 - The elements of a video message are brought together in a **script**, a written version of a message that provides a detailed description of its video and audio content.
 - Audio elements are what the voices have to say, the music, and sound effects
 - The video elements are camera actions, angles, scenes, transitions and other important descriptions.
 - Once the basic script has been conceived, the writer and the art director get together to produce a **storyboard**, a series of drawings used to present the visual plan or layout.
 - Contains still drawings of the camera scenes and descriptions of the audio

Design for Audio Messages

- Delivered mostly through radio
 - There are digital opportunities such as in podcasts
1. *Verbal*
 - The voice speaking to us in these audio messages offer a description or story
 - Talking can take many forms: straight announcer, dialogue between two actors, announcer/actor, customer interview
 2. *Sound*
 - Brands employ unique sound effects to allow the visual to take hold in the receiver's mind
 - Music becomes a key component for audio messages

- Jingles become more critical as they fit with the format of listening to music

Frameworks for Creative Tactics

The FCB Planning Model

- Richard Vaughn of the Foote, Cone and Belding advertising agency added the dimension of thinking versus feeling processing at each involvement stage
- The right/left brain theory suggests the left side of the brain is more capable of rational, cognitive thinking while the right is more visual and emotional with more feeling functions.
- The FCB model has four primary advertising planning quadrants – informative, affective, habit formation, and self-satisfaction.
- Informative strategy is for highly involving products where rational and economic considerations prevail
- The affective strategy is for highly involving/feeling purchases where advertising stresses psychological and emotional motives
- The habit formation strategy is for low-involvement thinking products with routinized behaviour patterns
- The self-satisfaction strategy is for low-involvement/feeling products where appeals to sensory pleasures and social motives are important

The R & P Planning Model

- Rossiter and Percy model
- 1. *Brand Awareness Tactics*
- Brand awareness is a necessary precursor to brand attitude
- Both brand awareness and brand attitude are universal communication objectives for all circumstances
- R & P have three suggestions for awareness:
 1. **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
 2. **Use** a unique brand execution style to connect the brand to the category
 3. **Maximize** brand contact time in the exposure to reinforce name and category connection
- Target audience needs to understand the context (brand, behaviour, category)
- R & P suggest that awareness can be achieved via recognition and or recall. They have two suggestions for recognition that require less media frequency as consumers need only to be familiar with the brand stimuli at the point of purchase:
 - The brand package and name should have sufficient exposure in terms of time or size depending on the media
 - Category need should be mentioned or identified
- Since recall is a more difficult mental task, R & P have six suggestions for this aspect of awareness. Recall also requires high levels of frequency since the brand has to be remembered prior to being at the point of purchase:
 1. The brand and the category need should be connected in the primary benefit claim

2. The primary benefit claim should be short to be easily understood
 3. Within an exposure, the primary benefit claim should be repeated often
 4. The message should have or imply a clear personal reference
 5. A bizarre or unusual execution style can be used if it is consistent with the brand attitude objective
 6. A jingle or similar “memory” tactic should be included
2. *Brand Attitude Grid Tactics*
- R & P argue that their view is a more accurate representation of attitude for planning purposes than the FCB model

Low-involvement decision Informational motivation	Low-involvement decision Transformational motivation
High-involvement decision Informational motivation	High-involvement decision Transformational motivation

- R&P argue that their involvement dimensions are specific to the brand as the target audience makes a purchase decision
- High and low involvement levels are also consistent with the central and peripheral routes of persuasion
- R&P interpret involvement as the degree of risk perceived by the target audience in choosing a particular brand for the next purchase occasion
- Informational-based attitude implies that it is based on careful reasoning that results from the purely cognitive orientation is also the foundation of the “think” dimension of the FCB model.
- R&P argue that this is too limiting as attitude is based on both cognition and affect.
- In order for it to be an informational based attitude, the emphasis of the benefit claim is stronger than the emotional portrayal of the negative motive
- The notion of transformational based attitude is partly based on the idea of a transformational ad defined as “one which associates the experience of using (consuming) the advertised brand with a unique set of psychological characteristics which would not typically be associated with the brand experience to the same degree without exposure to the advertisement.
- Transformational based attitude is not purely based on emotional but includes cognitive elements
- The fourth improvement of the R&P model is that its guidelines for creative tactics balance elements in the ad for cognitive and emotional responses that contribute to both aspects of brand attitude
- On the emotional side, we are concerned with how the motive is portrayed or conveyed in the ad. To consider this, we have three characteristics: its authenticity, or how it appears to the target audience; whether the target audience likes the ad, and finally, the target audience’s reaction to the execution style.


- On the informational side, we are concerned with the brand's message with respect to the benefit claims. We also have three characteristics to consider: the number, the intensity, and the repetition of the claims.

Low Involvement-Information Creative Tactics

- Since the intention is to persuade the target audience so that they automatically learn the connection among the brand, its category, and the benefit, consumer acceptance or rejection of the message is not a factor.
- The emotion demonstrated in the ad and whether the target audience likes the ad are not necessary as the message is intended to make a creative link among the brand, category and benefit.

Low Involvement-Transformational Creative Tactics

- Three emotional portrayal guidelines are critical for this type of attitude.
- These points are consistent with transformational ads
- Benefits claims are still included but may be indirectly communicated through the story or emotional surrounding the story
- Actual acceptance of the benefit claim is not a requirement; however, rejection of the overall message can lead to a reduction in the attitude of the target audience

 **Guidelines for Creative Tactics**

	Low Involvement Informational	Low Involvement Transformational
Emotion		
■ 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
Benefit Claims		
■ 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


High Involvement-Informational Creative Tactics

- This side of the model illustrates the importance of information as high involvement implies the requirement of considerable and accurate benefit claims

- Many benefits can be claimed here but they must be organized and presented in a manner that respects the current attitude of the target audience
- The emotional portrayal is important but not primary consideration
- The high-involvement characteristic means that the target audience has to accept the benefit claims

High Involvement-Transformational Creative Tactics

- Strong emphasis of the emotion
- A positive attitude toward the ad leads to a positive brand attitude
- The target audience must truly relate to the execution style and feel like the ad supports their lifestyle
- This implies that acceptance of the benefit claims is critical for the attitude to take hold with the target audience



Guidelines for Creative Tactics

	High Involvement Informational	High Involvement Transformational
Emotion		
■ Authenticity	key element	paramount (reflect lifestyle)
■ Like ad	not necessary	necessary
■ Execution style	unusual	unique (identify with brand)
Benefit Claims		
■ Number	3 to 7/best is 1 st /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