

ADVERTISING STRATEGY

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GENERAL OBJECTIVES OF THE SUBJECT

At the end of the course, Individuals will examine the principles of Advertising apply them within the companies need critically reflect Advertising Strategy behavior within companies *and* their impact on the development of this course.

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- 7.1 Integrated Marketing
- 7.2 Executional Framework
- 7.3 Sources & Spokespersons
- 7.4 Creating an Advertisement

7.1 Integrated Marketing

The essence of an integrated marketing communications program is designing a message that effectively reaches the target audience. Many of these messages are, in a very real sense, quite personal. They are designed to change or shape attitudes. They must be remembered. They should lead to some kind of short- or long term action.

Marketing messages travel in two ways. First, a personal message can be delivered through a personal medium. A sales rep closing the deal, shaking the hand of the buyer, giving a reassuring tap on the shoulder, and smiling while talking is delivering a message in an intimate, warm, human fashion. Clearly, personal media (sales reps, repair department personnel, customer services representatives, etc.) must be included in the overall IMC program and approach.

The second way marketing messages travel is through the various forms of advertising media. Many of these media are completely *impersonal*. Television sets are indifferent as to what appears on the screen. Radios deliver any sound that can be transmitted. Computer screens are nothing more than special-purpose television screens. The challenge to the marketing account executive, the company, and especially the creative is to design a personal message, even while it is being delivered through an impersonal medium.

Account executives are acutely aware of the importance of effectively reaching a target Audience. It is not simply a matter of reach, frequency, and continuity. The message must engage the targeted buyer and influence the individual to the point that he or she will recall and purchase the product. Beyond the goal of making a message personal, many marketers are ***interested in tangible, measurable results that can be reported to clients and to prospective new customers.*** Therefore, the relationship between

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the executive and the creative reaches a critical point at the stage in which an advertisement is developed.

This lesson focuses on several major topics. **First**, three types of message strategies are described. Each may be used to help convince the consumer to make a purchase, either **through reason, emotion, or an action-inducing advertisement**. **Second**, the major types of executional frameworks are noted. These forms of advertising presentations help the creative prepare **original, convincing, and memorable ads**. **Third**, the four **types of sources or spokespersons** that appear in various advertisements are described, and the criteria used to select them are reviewed. **Fourth** and finally, **the principles of effective advertising campaigns are presented**. When advertisements are combined with other elements of the promotions mix in an integrated fashion, the net result is a stronger company image and a clear IMC theme.

The **message theme**, or the outline of the key ideas in the ad, is a central part of the creative brief. The message theme can be created using a number of message strategies. A **message strategy** is the primary tactic or approach used to deliver the message theme. There are three broad categories of message strategies:

1. Cognitive Strategies
2. Affective Strategies
3. Conative Strategies

- **Cognitive Strategies** - A **cognitive message strategy** is the presentation of rational arguments or pieces of information to consumers. These ideas require cognitive processing. When a cognitive message strategy is used, the advertisement's key message is about the product's attributes or the benefits. Customers can obtain these benefits by using the product.

The goal of the cognitive message strategy approach is to design an ad that will have an impact on a person's beliefs and/or knowledge structure. This can be accomplished by suggesting any one of a wide variety of potential product benefits. Foods may be described as healthful, pleasant tasting, or low calorie. A tool can be shown as durable, convenient, or handy to use. A drill press machine used in a manufacturing operation may be portrayed as being more reliable or faster than comparable machines on the market. Cognitive message strategies make these benefits clear to potential customers. There are five major forms of cognitive strategies:

- 1) Generic messages
- 2) Preemptive messages
- 3) Unique selling proposition
- 4) Hyperbole
- 5) Comparative advertisements

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Generic messages are direct promotions of product attributes or benefits without any claim of superiority. This type of strategy works best for a firm that is clearly the brand leader and is the dominant company in the industry. The goal of the generic message is to make the brand synonymous with the product category. Generic message strategies are seldom found in business-to-business advertisements, because few firms dominate an industry to the extent of Campbell's or Nintendo. One major exception is Intel, which controls 13.7% percent of the global micro-conductor market, which is double its closest competitor, Samsung (6.7% market share).

The generic message "Intel inside" has been used for years to convey to both businesses and end users that the processor inside is made by Intel. The Intel name is synonymous with quality. One of Intel's major customers is IBM. For several years IBM's marketing team wanted to discontinue displaying the Intel logo, because they thought it distracted from the IBM's brand. IBM, however, was compelled to continue to display the Intel inside logo to assure buyers that IBM computers contain Intel microprocessors. Forcing IBM to display the Intel inside logo on IBM's products illustrates the power a generic message has when the firm dominates the market.

Generic message strategies can also be used to create brand awareness. The goal of the advertiser may be to develop a cognitive linkage between a specific brand name and a product category, such as Skechers and sporty footwear. The ad may contain very little information about the product's attributes. The intent of the ad is simply to put the brand name in a person's cognitive memory and cognitive map.

Preemptive messages claim superiority based on a product's specific attribute or benefit. The idea is to prevent the competition from making the same or a similar statement. For example, Crest toothpaste is so well-known as "***the cavity fighter***" that the brand preempts other companies from making similar-sounding claims, even though all toothpastes fight cavities. ***The key to effectively using a preemptive strategy is to be the first company to state the advantage. This keeps competitors from saying the same thing.*** Those that do are viewed as "me-too" brands or copycats.

A **unique selling proposition (USP)** is an ***explicit, testable claim of uniqueness or superiority that can be supported or substantiated in some manner.*** Brand parity makes a unique selling proposition more difficult to establish. Reebok claims it is the only shoe that uses DMX technology, which provides for a better fit. Reebok can use this unique selling proposition because the company holds patents on DMX technology. In the Bonne Bell advertisement shown on this page, the company proposes a unique selling proposition aimed at teenagers. The message that Bonne Bell Lipshade is "your 1 and only, 1 handed, sleek sweep flipstick" stresses a unique product feature.

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The **hyperbole** approach makes an **untestable claim based upon some attribute or benefit**. When NBC claims that its Thursday night lineup is “America’s favorite night of television,” the claim is a hyperbole. These claims do not have to be substantiated, which makes this cognitive strategy quite popular.

The final cognitive message strategy is a **comparative advertisement**. When an **advertiser directly or indirectly compares a good or service to the competition, it is the comparative method**. The advertisement may or may not mention the competitor by name. Sometimes, an advertiser simply presents a **“make-believe”** competitor, giving it a name like product X.

This approach, however, is **not as effective as comparative advertising that states the actual competitor’s name**. To provide protection from lawsuits, company leaders must be sure any claim concerning the competition can be clearly substantiated. AT&T and MCI compare rates. VISA brags that many merchants using the card will not accept American Express. Burger King explains the advantages of flame broiling as opposed to frying, which McDonald’s and Wendy’s use. In the business-to-business sector, shipping companies compare delivery times and accuracy rates.

The **major advantage of comparative ads is that they often capture the consumer’s attention**. When comparisons are made, both brand awareness and message awareness increase. Consumers tend to remember more of what the ad says about a brand than when the same information is presented in a non-comparative ad format.

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The **negative side of using comparative ads is in the areas of believability and consumer attitudes. Many consumers think comparative ads are less believable**. They view the information about the sponsor brand as exaggerated and conclude that the information about the comparison brand probably is misstated to make the sponsor brand appear superior.

All five of these cognitive message strategies are based on some type of rational logic. The message is designed to make sure consumers pay attention to the ad and take the time to cognitively process the information. In terms of *attitudes, the sequence of cognitive → affective → conative is the plan of attack when developing a rational approach*. The intention of a cognitive message strategy is first to present consumers with rational information about a good, service, or company, and then to help them develop positive feelings about the same product or company.

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Emotional advertising attempts to elicit powerful emotions that eventually lead to product recall and choice. *Many emotions can be connected to products, including trust, reliability, friendship, happiness, security, glamour, luxury, serenity, pleasure, romance, and passion.* Emotional appeals can be used in both consumer-oriented and business-to-business ads. Members of the buying center in a business are also human beings. They do not always make decisions based solely on rational thought processes. Emotions and feelings also affect decisions. If the product's benefits can be presented within an emotional framework, the advertisement is normally more effective, even in business-to-business ads.

- **Affective strategies** are a common approach to developing a strong brand name. When an advertisement gets you to like a brand and have positive feelings for a brand, then the hope is that you will also purchase that brand. Cognitive beliefs about the brand then follow. This approach relies on the attitude development sequence of affective → conative → cognitive. For some products, affective ads are an effective approach because there are no real tangible differences among the brands. Coke and Pepsi primarily use affective message strategies. The ads are made to evoke liking, positive emotions, and favorable feelings toward the products and the companies who sell them.
- **Conative Strategies** - Conative message strategies are designed to lead more directly to some type of consumer response. They can be used to support other promotional efforts, such as coupon redemption programs, Internet "hits" and orders, and in-store offers such as buy-one-get-one-free. The goal of a conative advertisement is to elicit behavior. A conative strategy is present in any television advertisement for music CDs that seeks to persuade viewers to call a toll-free number to purchase the music. These ads typically encourage quick action by stating that the CD cannot be purchased at stores and is available for only a limited time.

Action-inducing conative advertisements create situations in which cognitive knowledge of the product or affective liking of the product may come later (after the actual purchase) or during product usage. For instance, a point-of purchase display is designed (sometimes through advertising tie-ins) to cause people to make *impulse buys*. *The goal is to make the sale, with cognitive knowledge and affective feelings forming as the product is used.* In terms of an attitude sequence, conative message strategies typically utilize the conative → cognitive → affective approach.

Promotional support conative advertisements are used to support other promotional efforts. Besides coupons and phone-in promotions, a company may advertise a sweepstakes that a consumer enters by filling out the form on the advertisement or by going to a particular retail store.

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Cognitive, affective, and conative strategies can be matched with the hierarchy of effects approach described in the previous chapter. The hierarchy of effects model suggests that consumers pass through a series of stages, from awareness to knowledge, liking, preference, conviction, and finally to the purchase. Choosing the right message strategy is a key ingredient in creating a successful advertising program. To be effective, the message strategy must be carefully matched with the leverage point and executional framework that have been selected as well as with the media that will be utilized. The creative and the account executive must remain in constant contact throughout the process to be certain all of these advertising ingredients are consistent. In the following section, the next element, the executional framework, is described.

7.2 Executional Frameworks

An **executional framework** is the manner in which an ad appeal is presented. The executional framework is chosen after an advertising appeal has been selected. The types of appeals that are most commonly used were described, including fear, humor, sex, music, rationality, emotions, and scarcity.

Animation is a popular type of executional framework. In recent years, the use of animation in advertising has dramatically increased. This is due in part to the growing sophistication of computer graphics programs. The animation technologies available to advertising creative are far superior to the cartoon type that was previously used. One new animation technique is called *roto-scoping*. Roto-scoping is the process of digitally painting or sketching figures into live sequences. This makes it possible to present both live actors and animated characters in the same frame. The creative can also merge or modify various live scenes within the same frame.

Animation characters can be human, animal, or product personifications. Animation was originally a last-resort technique for advertisers who did not have money to prepare a live commercial. Most agencies did not hold it in high regard. Currently animation is one of the most popular advertising techniques. Successful films such as *The Incredibles* and *Finding Nemo* generated a great deal of interest in animation advertising. One well-known product personification is the Pillsbury Doughboy. Computer graphics technology now allows production companies to superimpose these personifications in live scenes.

Animation is used mostly in television spots. It can be utilized in movie trailers and Internet ads. Single shots of animated characters, such as Tony the Tiger, are also placed into print ads. For years animation was rarely used in business-to-business advertising. Many advertising agencies had negative views of it. Agency leaders tended to believe animation appealed to children but not to businesspeople. These views have changed. Business ads shown on television can now take advantage of high-quality graphics technologies to illustrate a product's uses with animated figures and graphics.

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In **Slice-of-Life** commercials, advertisers attempt to provide solutions to the everyday problems consumers or businesses face. This format was made famous by Procter & Gamble during the early days of television advertising in the 1950s. The advertisements normally show the common experiences and especially the problems people encounter. Then, the good or service is made available to solve the problem. The most common slice-of-life format has four components:

- 1) Encounter
- 2) Problem
- 3) Interaction
- 4) Solution

A **typical slice-of-life commercial** could start with a child playing soccer and her parents cheering (the encounter). Her dirty uniform is then shown with comments by the child that it will never come clean for the championship game, or a voice-over can be used to state the same message (the problem). Another parent or the announcer then introduces the benefits of the new laundry detergent (the interaction). The commercial ends with the proud parents taking their daughter to a championship game in a clean uniform (the solution). Note that this commercial could be shot in various ways. The actors can talk to each other in the scenario, making the audience the third party who essentially is “**eavesdropping**” on the conversation. Or, the commercial can be shot using a voiceover to highlight the problem and solution portions of the commercial, with the announcer speaking directly to the audience.

The slice-of-life executional framework has become popular in Japan in recent years. The slice-of-life style is suited to Japan’s soft-sell approach to marketing. A more hard-sell attitude is often found in the United States. Japanese advertising tends to be more indirect, and the slice-of-life approach allows advertisers to present a product in a typical everyday situation. Benefits can be presented in a positive light without making brazen or harsh claims and without directly disparaging the competition.

Business-to-business advertisements also heavily use the slice-of-life method. The executional framework is popular because it allows the advertiser to highlight the ways a product can meet business needs. For example, a typical business-to-business ad begins with a routine business experience, such as a sales manager making a presentation to the board of directors. Then, the projector being used by the salesperson does not have a clear picture. The ad offers the solution: a projector from Sony. The presentation is made with great clarity, and the board of directors accepts the customer’s bid for the account. As with all slice-of-life commercials, disaster is avoided and, by using the advertised brand, a happy ending results. Slice-of-life executional frameworks are possible in most media, including magazines or billboards, because a single picture can depict a normal, everyday situation or problem. **The challenge is**

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creating one image that can tell the entire story, with the product being the solution.

A **Dramatization** is similar to the slice-of-life executional framework. It uses the same format in which a problem is first presented and then a solution is offered. The difference lies in the intensity and story format. Dramatization uses a higher level of excitement and suspense to tell the story. A dramatization story normally builds to a crisis point. An example of a dramatization is a recent Maytag commercial, which did not use the “lonely repairman” theme the company had featured for decades. The ad was designed to launch a new product—the Gemini range. Thirty- and sixty-second spots featured children carrying pizzas, yelling and rushing toward a throng of adults carrying casserole dishes. The groups run toward each other on a battlefield. The two groups are ready to break into battle when the Maytag representative intervenes with the dual-oven range that accommodates the needs of both groups. The commercial contains all of the critical components of a drama execution. It tells a story in a dramatic way, leading up to a suspenseful climax. Suddenly, the Maytag product provides a solution to the crisis.

An effective and dramatic advertisement is difficult to create, because the drama must be completed in either 30 or 60 seconds. Building a story to a climatic moment is challenging, given such a short time period. Not all dramatic execution styles can, however, accomplish the high level of suspense required to make them successful. It is often easier to simply produce the ad using the slice-of-life framework.

The **testimonial** of executional framework has been successful for many years, especially in the business-to-business and service sectors. When a customer is presented in an advertisement telling about a positive experience with a product, it is a testimonial. In the business-to-business sector, testimonials from current customers add credibility to the claims being made. In many business buying situations, prospective vendors are asked for references. Testimonials provide references in advance. Further, most buyers believe what others say about a company more than they believe what a company says about itself.

Thus, ***testimonials by someone else offer greater credibility than self-proclamations.*** Testimonials also are an effective method for promoting services. Services are intangible; they cannot be seen or touched. Consumers cannot examine services before making decisions. A testimony from a current customer is an effective method of describing the benefits or attributes of the service. This matches the method most consumers use in selecting a service. ***A testimonial ad for a service simulates this type of word-of-mouth recommendation. One major reason companies choose testimonials is that they enhance company credibility.***

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Authoritative when using the authoritative executional framework, the advertiser is seeking to convince viewers that a given product is superior to other brands. One form is **expert authority**. These ads employ a physician, dentist, engineer, or chemist to state the particular brand's advantages compared to other brands. Firms also can feature less recognized experts such as automobile mechanics, professional house painters, nurses, or even aerobics instructors. Advertising presents each of these as an expert or authority in a particular field. These experts normally talk about the brand attributes that make the product superior. Many authoritative advertisements include some type of scientific or survey evidence.

A **Demonstration** execution shows how a product works. A demonstration is an effective way to communicate the attributes of a product to viewers. Other product benefits can be described as the product is exhibited. For example, one recent advertisement featured a new form of dust cloth that could be attached to a handle or used separately. The demonstration highlighted the product's multiple uses by cleaning a television screen, a wooden floor, a saxophone, and light fixtures on the ceiling. Thus, consumers were being shown how to use the product while at the same time hearing about its advantages.

Fantasy - Some products lend themselves to a fantasy-type of executional framework. Fantasy executions are designed to lift the audience beyond the real world to a make-believe experience. Some fantasies are meant to be realistic. Others are completely irrational. Often, the more irrational and illogical ads are, the more clearly consumers recall them. Fantasies can deal with anything from a dream vacation spot or cruise ships to a juicy hamburger or an enticing DiGiorno pizza. The Jantzen ad to the right encourages consumers to fantasize about what the world would be like if they ruled.

The most common fantasy themes, however, still involve sex, love, and romance. According to some marketing experts, raw sex and nudity in advertisements are losing their impact. Instead, advertisers can feature a softer, more subtle presentation of sex. Fantasy fits nicely with preferences for a tamer sexuality, which primarily are found in older members of the population. For some senior citizens, raw sex and nudity simply are offensive. Fantasy is an excellent way to approach older individuals by taking them into a world of romantic make believe rather than hard-driving sexuality.

One product category that frequently uses fantasy executions is the perfume and cologne industry. In the past, the most common theme was that splashing on a certain cologne causes women to flock to a man. For women, the reverse was suggested.

Informative - A common advertising executional framework is an informative advertisement. **Informative ads present information to the audience in a straightforward manner.** Agencies prepare informative messages extensively for radio advertisements, where only verbal communication is possible. Informative ads are less

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common in television and print because consumers tend to ignore them. With so many ads bombarding the consumer, it takes more than just the presentation of information to capture someone's attention. Consumers highly involved in a particular product category pay more attention to an informational ad. Such is often the case when business buyers are in the process of gathering information for either a new buy or modified rebuy. On the other hand, if the business is not in the market for a particular product, buying center members do not pay much attention to informative ads. Thus, informative ads tend to work well only in high involvement situations.

7.3 Sources And Spokespersons

One final major issue remains for the creative, the company, and the account executive. Selecting the right **source and spokesperson** to use in an advertisement is a critical decision. Four types of sources are available to advertisers:

- 1) Celebrities
- 2) CEOs
- 3) Experts
- 4) Typical persons

Approximately 20% of all advertisements use some type of *celebrity spokesperson*. Payments to celebrities account for around 10% of all advertising dollars spent. **A celebrity endorser is used because his or her stamp of approval on a product can enhance the product's brand equity.** Celebrities also help create emotional bonds with the products. The idea is to transfer the bond that exists between the celebrity and the audience to the product being endorsed. This bond transfer often is more profound for younger consumers. Older consumers are not as likely to be influenced by celebrity endorsements. Still, many advertisers believe they are effective.

Source Characteristics - In evaluating sources, most account executives and companies consider several characteristics. The effectiveness of an advertisement that utilizes a spokesperson depends on the degree to which the person has one or more of the characteristics the source selection characteristic of a spokesperson's *credibility* is derived from the composite of attractiveness, likability, trustworthiness, and expertise. Credibility affects a receiver's acceptance of the spokesperson and message. A credible source is believable. Most sources do not score highly on all four attributes, yet they need to score highly on multiple characteristics to be viewed as credible. One reason for using celebrities is that they are more likely to possess at least an element of all characteristics.

A CEO, expert, or typical person probably lacks one or more of them. *Attractiveness* has two forms:

1. Physical Characteristics
2. Personality Characteristics

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Physical attractiveness is usually an important asset for an endorser. Bijan used Michael Jordan's and Bo Derek's physical attractiveness to promote its line of menswear, perfume, and jewelry. Advertisements with physically attractive spokespersons fare better than advertisements with less attractive people. This is true for both male and female audiences. At the same time, the attractiveness of the spokesperson's personality is also important to many consumers. ***This personality component helps viewers form emotional bonds with the spokesperson.*** If the spokesperson is seen as having a sour personality, even if physically beautiful, consumers are less likely to develop an emotional bond with the individual and the product. Celebrities people would most likely and least likely purchase a product from:

Celebs People Most Likely to Buy From	Celebs People Least Likely to Buy From
1. Jon Stewart	1. Donald Trump
2. Oprah Winfrey	2. Dick Cheney
3. Bill Clinton	3. Terrell Owens
4. P. Diddy	4. Teresa Heinz Kerry
5. Martha Stewart	5. Ashlee Simpson
6. Ashton Kutcher	6. David Ortiz
7. Arnold Schwarzenegger	7. Ryan Seacrest
8. Christina Aguilera	8. Rosie O'Donnell
9. Rudy Giuliani	9. Tom Cruise
10. Madonna	10. Sarah Jessica Parker

Spokespersons with high levels of expertise are more capable of persuading an audience than someone with zero or low expertise.

Matching Source Types and Characteristics

The account executive, ad agency, and corporate sponsor, individually or jointly, may choose the type of spokesperson. They can choose a celebrity, CEO, expert, or typical person, and the specific individual must have the key characteristics. This section matches source types with various characteristics.

Celebrities normally score well in terms of trustworthiness, believability, persuasiveness, and likeability. These virtues increase if the match between the product and celebrity is a logical and proper fit. For example, Phil Mickelson endorsing golf merchandise is a good fit. An athlete endorsing any type of athletic product fits well. Companies can be creative but also use common sense in making quality matches. For instance, the match of boxer George Foreman to his Lean Mean Grilling Machine is a great success.

Advertising creative and account executives should be careful about asking a CEO or business owner to serve as a source. They first must be convinced that the individual

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has enough key characteristics to promote the product and gain the consumer's interest and trust.

Experts, first and foremost, should be credible. The ad agency should seek out an expert who is also attractive, likable, and trustworthy. Experts are helpful in promoting health-care products and complicated products that require explanations. In other situations, consumers will place a degree of trust in the company when purchasing the product or service recommended by an expert. An expert who is unattractive and dislikable cannot convince consumers that he or she can be trusted, and credibility drops as a result. Business-to-business ads often feature experts. The agency should be certain that an expert spokesperson has valid credentials and will be able to clearly explain a product's benefits. Then the source's trustworthiness and credibility rise.

Typical-person ads are sometimes difficult to prepare, especially when they use real persons. First, typical-person sources do not have the name recognition of celebrities. Consequently, advertisers often use multiple sources within one advertisement to build credibility. Increasing the number of sources in the ad makes the ad more effective. Hearing three people talk about a good dentist is more believable than hearing it from only one person. By using multiple sources, viewers are motivated to pay attention to the ad and to process its arguments.

Real person ads are a kind of two-edged sword. On the one hand, trustworthiness and credibility rise when the source is bald, overweight, or has some other physical imperfections. This can be especially valuable when the bald person promotes a hair replacement program or the overweight source talks about a diet program. On the other hand, attractiveness and likeability may be lower. Using customers in ads can be difficult, because they will flub lines and look less natural on the screen. These difficulties with actual customers and employees lead many ad agencies to turn to professional models and actors to portray ordinary people.

Professional actors make filming and photographing much easier. Also, the agency is in the position to choose a likable but plain person. The desired effects (trustworthiness and credibility) are often easier to create using professional actors and models. In general, the ad agency should seek to be certain that the source or spokesperson has the major characteristics the ad needs. When the appeal is humor, likeability is very important. In a rational or informational ad, expertise and credibility are crucial, especially in business-to-business ads. In each case, the goal is to try to include as many of the characteristics as possible when retaining a spokesperson.

7.4 **Creating An Advertisement**

The process a creative uses in preparing an advertisement. The work begins with the creative brief, which outlines the message theme of the advertisement as well as other pertinent information. Using the creative brief blueprint, the creative

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develops a means–end chain, starting with an attribute of the product that generates a specific customer benefit and eventually produces a desirable end state. This means–end chain is the foundation on which all other decisions will be made. Following the development of the means–end chain, the creative selects a message strategy, the appeal, and the executional framework. He or she also chooses a source or spokesperson at this point, because the choice usually affects other creative decisions.

Development of the leverage point is usually undertaken after the creative begins work on the advertisement. The leverage point moves the consumer from the product attribute or customer benefit to the desired end state. The type of leverage point used depends on the message strategy, appeal, and executional framework.

Although certain combinations tend to work well together, the creative has an almost infinite number of options when preparing an advertisement or campaign. For example, if the creative wants to use a cognitive message strategy, the most logical appeal is rationality. The creative, however, could use fear, humor, sex, music, or even scarcity. The one appeal that would not work as well is emotions.

The emotional part of the advertisement tends to overpower the cognitive message the creative is trying to send to the viewer. If the creative decides to use a humor approach with a cognitive strategy, other logical and illogical combinations emerge. In terms of the executional framework, dramatization and authoritative tend not to work as well with humor. Any of the other executional frameworks are suitable. This flexibility allows a variety of advertisements to emerge from a single means–end chain. The combination to use depends on the creatives' expertise and experience as well as the creatives' opinion about the best way to accomplish the client's advertising objectives.

Advertising Effectiveness - Producing effective ads requires the joint efforts of the account executive, creative, media planner, and media buyer. Working independently can produce some award-winning ads, but often they will not be effective ads that meet a client's objectives. One major problem ad agencies face is producing a commercial that will stand out among the thousands of existing ads. If an advertisement can break through the clutter, half the battle is won. All that remains is finding a way to lead consumers or businesses to react to the ad in the desired manner.

An effective advertisement accomplishes the objectives desired by the client. The task of making sure the ad accomplishes the IMC objectives is a major challenge. Seven basic principles of advertising effectiveness should be followed, which are:

1. Visual consistency
2. Campaign duration

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3. Repeated taglines
4. Consistent positioning – (*avoid ambiguity*)
5. Simplicity
6. Identifiable selling point
7. Create an effective flow

The first principle is to maintain **visual consistency**. Repeatedly seeing a specific image or visual display helps embed it in long-term memory. Visual consistency is important because consumers, whether individual consumers or members of a business buying center, spend very little time viewing or listening to an advertisement. In most cases, it is just a casual glance at a print advertisement or a cursory glimpse at a television ad. Visual consistency causes the viewer to move the advertising message from short-term memory to long-term memory. Consistently used logos and other long-standing images help fix the brand or company in the consumer's mind.

The second principle of effective advertising is concerned with **campaign duration**. Consumers often do not pay attention to advertisements. This makes the length or duration of a campaign important. Using the same advertisement for an appropriate period of time helps embed the message in the consumer's long-term memory. Account executives give careful thought to how long to run an advertisement. The ad should be changed before it becomes stale and viewers become bored with it; however, changing ads too frequently impedes the retention process. Reach and frequency affect the duration of a campaign. Higher frequency usually leads to a shorter duration. Low reach may be associated with a longer duration. In any case, typical campaigns last 1 to 2 months, but there are exceptions.

The third method used to build effective advertising campaigns is **repeated taglines**. Visual consistency combined with consistent taglines can be a powerful approach. The advertisement may change, but either the visual imagery or the tagline remains the same. The U.S. Army has promoted the tagline "Be all that you can be" for many years, and the Marines are known as "The Few, The proud. The Marines." Taglines help consumers tie the advertisement into current knowledge structure nodes that already exist in their minds.

A fourth advertising principle is **consistent positioning**. Maintaining consistent positioning throughout a product's life makes it easier for consumers to place the product in a cognitive map. When the firm emphasizes quality in every ad, it becomes easier to tie the product into the consumer's cognitive map than if the firm stresses quality in some ads, price in others, and convenience in a third campaign. This inconsistency in positioning makes the brand and company appear more confused and

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harder to remember. Consistent positioning avoids ambiguity, and the message stays clear and understandable.

Simplicity is the fifth principle of effective advertising. Simple advertisements are easier to comprehend than are complex ads. A print ad with a simple tagline and limited copy is much easier to read than an overloaded or complex one. Consequently, advertisers must resist the temptation to relate all of a product's attributes in a single advertisement. This practice is more prevalent in business-to-business print advertisements, but it should be avoided there as well. Further, consumer ads on radio or television spots often are so verbally overloaded that the announcer is forced to talk faster. This is usually ineffective, because the listener has too much information to grasp in such a short time period.

The principle of simplicity should be carefully applied to Internet advertising. The primary reason for simplicity with the Internet is load time. Individuals surfing the Internet will not wait more than a few seconds for something to load; if it doesn't load quickly, they move on to another site.

The next principle of effective advertising is the concept of an **identifiable selling point**. The emphasis should be placed on all three of the words:

1. Identifiable
2. Selling
3. Point

The advertisement should have a selling point (price, quality, convenience, luxury, etc.) that is easily identifiable to the viewer of the ad. It is important to remember that an advertisement should sell a product's *benefits* as much as the product itself. Also, the concept is a selling point, not selling *points*. The best advertisements are those that emphasize one major point and do not confuse the viewer by trying to present too many ideas. An advertisement's primary goal is to fix the product into the cognitive map of the viewer through establishing new linkages or strengthening current linkages. An identifiable selling point helps reach that goal.

The final principle is **to create an effective flow**. In a print ad, the reader's eye should move easily to all of the key points in the ad. In a television ad, the points to be made should flow in a manner that leads the consumer to the appropriate action or conclusion. Ads without flow confuse the consumer or are simply tuned out.