ADVERTISING DESIGN

From Chapter 7 of *Integrated Advertising, Promotion, and Marketing Communications*, Sixth Edition. Kenneth E. Clow and Donald Baack.
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ADVERTISING DESIGN

Message Strategies and Executional Frameworks

CHAPTER OBJECTIVES

After reading this chapter, you should be able to answer the following questions:

- How do the three main types of message strategies increase advertising effectiveness?
- What types of executional frameworks help to deliver quality advertising messages?
- What types of sources or spokespersons can be featured in advertisements or commercials?
- Which characteristics are most important when selecting a source or spokesperson?
- What process is used to create advertisements?
- What are the principles of advertising effectiveness?
- How are advertising programs adjusted to fit international circumstances?

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DOVE'S CAMPAIGN FOR REAL BEAUTY

Advertising and marketing to women and girls may be at a crossroad. For women, models and marketing messages constantly emphasize body image and seeking a type of perfection in appearance that is clearly unattainable for large numbers of females. For young girls, pressures to grow up more quickly, to look older at a younger age, and to fit in socially drive a great deal of product design and what is called *age-compression marketing*. Some responsible parents and those who offer social commentary are pushing back with the essential message, "Let girls be girls."

Complaints about the overemphasis on body image are not new. In the 1960s, a young supermodel named Twiggy captured international attention by looking girlish and paper thin, leading some to argue her appearance would cause young girls to see her as the ideal size. Pressures on models and women of all ages to achieve such unrealistic looks have been well-documented and denounced by many social critics.

In response, marketers for the Dove line of products began the "Campaign for Real Beauty." The program originally launched in England and then moved to the United States

and Canada. Over the next several years, the campaign created buzz, applause, and criticism each step of the way.

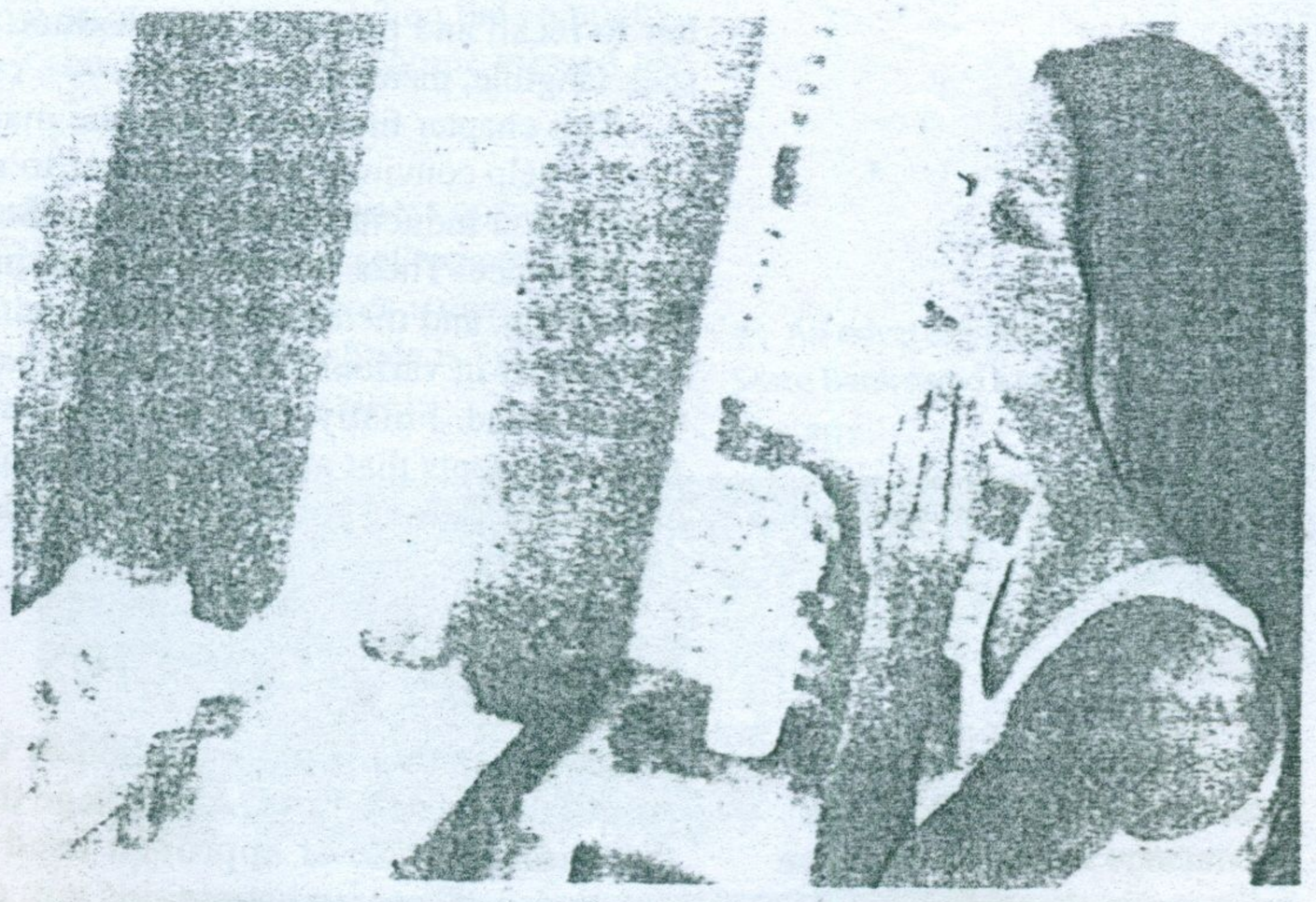
One of the initial advertisements that ran in print media featured women who were not the standard, size two, beautiful models. Instead, women of various shapes and sizes were shown reveling in their natural state. Part of the program included the "Dove Pro-Age" for older women with a page on the company's Web site along with additional commercials. These women were seen proclaiming "Wrinkled? Wonderful," "Gray? Gorgeous," "Oversized? Outstanding," and "Flawed? Flawless."

Bob Garfield of *Advertising Age*, who was eventually swayed to see the positive side of the campaign, first criticized Dove, calling the approach self-righteous and hypocritical. The models, he said " . . . are all still head-turners, with straight white teeth, no visible pores, and not a cell of cellulite . . . they represent a beauty standard still idealized and, for the overwhelming majority of consumers, still pretty damn unattainable." Not long after the advertisements appeared, an additional problem emerged. Pascal Dangin, a professional photo employee, admitted that he had retouched the images of the women, stating, " . . . it was great to do, a challenge, to keep everyone's skin and faces showing the mileage but not looking unattractive." The revelation went viral, because the effort appeared to be "hypocritical" and counter to exactly what the advertisements claimed to find objectionable.

A second feature, the "Dove Evolution" campaign displays the methods used to enhance the looks of a female model through make-up, hair care, and photo retouching, with the tag line, "No wonder our perception of beauty is so distorted." Consumers were then presented with the admonition to take part in the Real Beauty Workshops for Girls sponsored by the Dove Self-Esteem Fund, a program aimed at helping females feel good about themselves, in part by turning away from a constant emphasis on physical appearance.

Another advertisement entitled "Onslaught" opens with the words "A Dove film" and shows a close-up of a smiling, innocent, red-headed girl for nearly 20 seconds. With music featuring a modern sound and the words "Here it comes" frequently repeated in the background, cuts from various pseudo-advertisements display slinky, fashionable, beautiful models. The attributes needed to reach such a status are mentioned, among them "younger, smaller, lighter, thinner, tighter, softer." "It works" is highlighted again and again by the advertising pitchwomen. The inevitable pathway to yo-yo dieting, eating disorders, and various forms of cosmetic surgery follows. Finally, as a group of young girls around the age of 10 cross a street, the commercial closes with the words, "Talk to your daughter before the beauty industry does." The compelling message does not mention Dove soap or any of its product features. Instead, it


Galina Barskaya/Fotolia


CandyBox Images/Fotolia

offers a strong indictment of the social pressures young girls and young women face. Dove's "Onslaught" campaign also linked to the Dove Self-Esteem Fund.

These commercials and the Campaign for Real Beauty merited discussion on programs such as *Oprah Winfrey, The View,* and *Good Morning, America* among others. Many commentators hailed the efforts as tackling the problem of self-esteem in a new and valuable way. The program achieved success in terms of bringing the Dove line or products into the minds of its target audience through an integrated advertising and marketing communications program that for the most part had generated a great deal of positive buzz.

Some critics complained that male body image issues were being ignored, and that these deserved similar attention. And *Time* magazine noted that Unilever also markets the Axe line of products. The commentary reminds readers the company "advertises its Axe Body Spray to men using a lingerie-and-stiletto-clad rock band called Bom Chicka Wah Wahs." The writer asks, "What do we tell our daughters about that?"[1]

OVERVIEW

Designing messages to effectively reach a target audience constitutes the essence of integrated marketing communications. Many of these messages are highly personal. They are designed to change or shape attitudes. They should be remembered and lead to some type of action.

Marketing messages travel in two ways. First, a personal message can be delivered through a personal medium. A sales representative closing a deal, shaking the hand of the buyer, giving a reassuring tap on the shoulder, and smiling while talking delivers a message in an intimate, warm, personal fashion. Clearly, personal media (e.g., sales reps, repair department personnel, customer services representatives) contribute to the overall IMC program.

Marketing messages also travel through the various forms of advertising media. Most of these are *impersonal.* Televisions 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 advertising agency, the company, and especially the creative is to design a personal message, even one being delivered by an impersonal medium. The message should engage the buyer and influence her to recall and purchase the product. Also, many marketers and advertising agencies seek tangible, measurable results.

This chapter first focuses on the main three types of message strategies. 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 explained. These forms of advertising presentations help the creative prepare original, convincing, and memorable messages. Third, the four types of sources or spokespersons that appear in various advertisements are described, and the criteria used to select them are reviewed. Finally, the principles of effective advertising campaigns are presented. Advertisements that are effectively combined with other elements of the promotions mix can lead to a strong company image reflecting a clear IMC theme.

Message Strategies

OBJECTIVE
How do the three main types of message strategies increase advertising effectiveness?

The **message theme** outlines the key ideas in an advertisement. It should be the central part of the creative brief. A message theme can be created by using a **message strategy,** the primary tactic or approach used to deliver the message theme. The three broad categories of message strategies are: cognitive, affective, and conative.[2] The categories represent the components of attitudes, as described earlier. Figure 1 identifies the various forms or approaches from each category.

COGNITIVE STRATEGIES

A **cognitive message strategy** presents rational arguments or pieces of information to consumers. The ideas require cognitive processing. The advertisement's key message describes the product's attributes or benefits customers can obtain by purchasing the product.[3]

A cognitive message strategy advertisement influences a person's beliefs and/or knowledge structure by suggesting any one of a variety of potential product benefits. Foods may be described as healthy, 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 the competition's machines. Cognitive message strategies clearly present these benefits to customers. The five major forms of cognitive strategies are generic messages, preemptive messages, unique selling propositions, hyperbole, and comparative advertisements.

- Generic
- Preemptive
- Unique selling proposition
- Hyberbole
- Comparative
- Resonance
- Emotional
- Action-inducing
- Promotional support

▲ **FIGURE 1**
Message Strategies

Generic Messages An advertisement that directly promotes the product's attributes or benefits without any claim of superiority transmits a **generic message**, which works best for a brand leader firm or one that dominates the industry. A generic message makes the brand synonymous with the product category. Campbell's can declare "Soup is good food" without making any claim to superiority. The company leads the industry. When most consumers think of soup, they think of Campbell's, which sells 69 percent of all cans sold each year.[4] Nintendo employs a similar approach because the company dominates the game-console category with a 47 percent market share.[5]

Generic message strategies seldom appear in business-to-business advertisements because few firms dominate an industry to the extent of Campbell's or Nintendo. Intel is the major exception. The company controls 80 percent of the microchip market.[6] The generic message "Intel inside" has been repeated for years.

Generic message strategies can stimulate brand awareness. The advertiser may try to develop a cognitive linkage between a specific brand name and a product category, such as Skechers and sporty footwear. The advertisement might contain little information about the product's attributes. Instead, it attempts to place the brand in a person's cognitive memory and cognitive map.

Preemptive Messages A claim of superiority based on a product's specific attribute or benefit with the intent of preventing the competition from making the same or a similar statement is a **preemptive message**. Crest toothpaste's reputation as "the cavity fighter" preempts other companies from making similar claims, even though all toothpastes fight cavities. An effective preemptive strategy occurs when the company states the advantage first. Competitors that say the same thing become viewed as "me-too" brands or copycats.

Unique Selling Proposition An explicit, testable claim of uniqueness or superiority that can be supported or substantiated in some manner is a **unique selling proposition (USP)**. The Bonne Bell advertisement shown on the next page features 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.

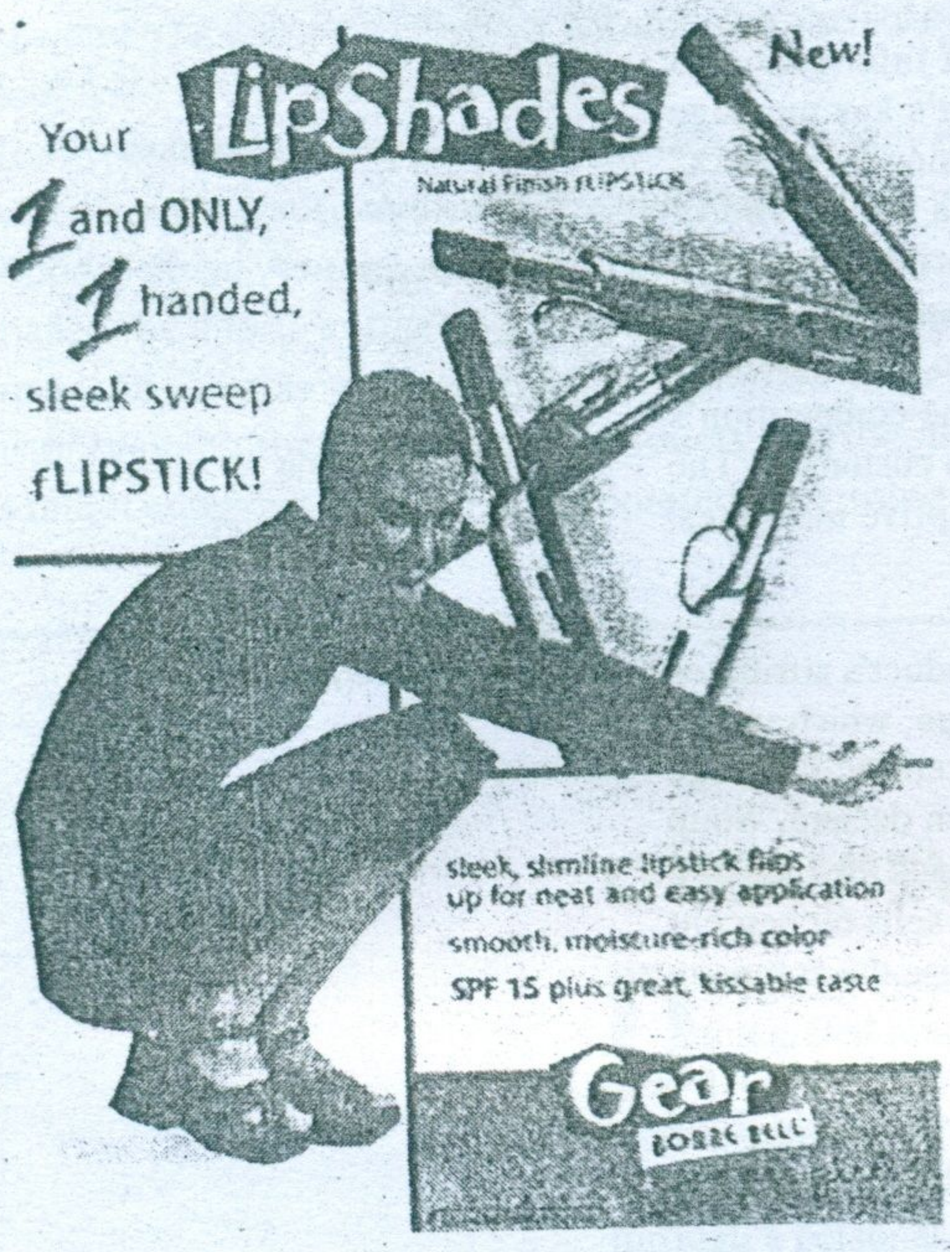
Hyperbole An *untestable* claim based on some attribute or benefit is **hyperbole**. When NBC states that it has America's favorite comedies, the claim is hyperbole. It does not require substantiation, which makes this cognitive strategy quite popular.

Comparative Advertising The final cognitive message strategy, a **comparative advertisement**, allows an advertiser to directly or indirectly compare a product to the competition

▼ An advertisement for Marion State Bank using a cognitive message strategy.



Courtesy of Newcomer, Morris & Young, Inc.



Courtesy of Bonne Bell.

▲ An advertisement for Bonne Bell featuring a unique selling proposition.

on some product attribute or benefit. The advertisement may or may not mention the competitor by name. An advertiser can simply present a "make-believe" competitor with a name such as "Brand X." The approach may not be as effective as making a comparison using the actual competitor's name. To provide legal protection, marketers make sure any claim concerning the competition can be clearly substantiated.

AT&T and Sprint compare rates. VISA notes that many merchants will not accept American Express. In the business-to-business sector, shipping companies compare delivery times and accuracy rates.

Comparative ads offer the advantage of capturing the consumer's attention. When comparisons are made, both brand awareness and message awareness increase. Consumers tend to remember more of what was said about a brand than when a noncomparative format presents the same information.

Believability and consumer attitudes represent the negative side of comparative ads. Many consumers consider comparative ads to be less believable. They view the information about the sponsor brand as exaggerated and conclude that the advertisement probably misstates information about the comparison brand to make the sponsor brand appear superior.

Another danger with comparative ads occurs when consumers develop negative attitudes toward the advertisement, which can then be transferred to the sponsor's product. This becomes more likely when the sponsor runs a *negative comparative ad* about the competition's product. Research suggests that negative comparative ads typically result in lower believability of the advertising claim and may result in less favorable attitudes toward the brand.[7] In psychology, the concept of *spontaneous trait transference* suggests that when a comparative advertisement criticizes the competition's brand based on a particular attribute, it may lead viewers to also attribute the deficiency to the sponsor brand. The transference becomes more likely when the consumer purchases the comparative brand, not the sponsored brand.[8]

Company leaders should carefully choose an appropriate comparison firm and use cautious when using a negative comparison format. The comparison brand must be viewed as a viable competing brand. Actual product attributes and customer benefits are noted, without stretching the information or providing misleading information. When actual differences exist, comparative advertising works well. Comparisons consisting of hype and opinion with no substantial differences are less likely to succeed. Misleading comparisons can cause the Federal Trade Commission (FTC) to investigate. The majority of complaints filed with the FTC are about potentially misleading comparison advertisements.

Comparing a brand with a low market share to the market leader works well, because viewers concentrate more carefully on the advertisement's content and message. Comparing a high-market share brand with another high-market share brand may not be as effective. In these cases, a better strategy may be to simply make the comparison without naming the competitor.

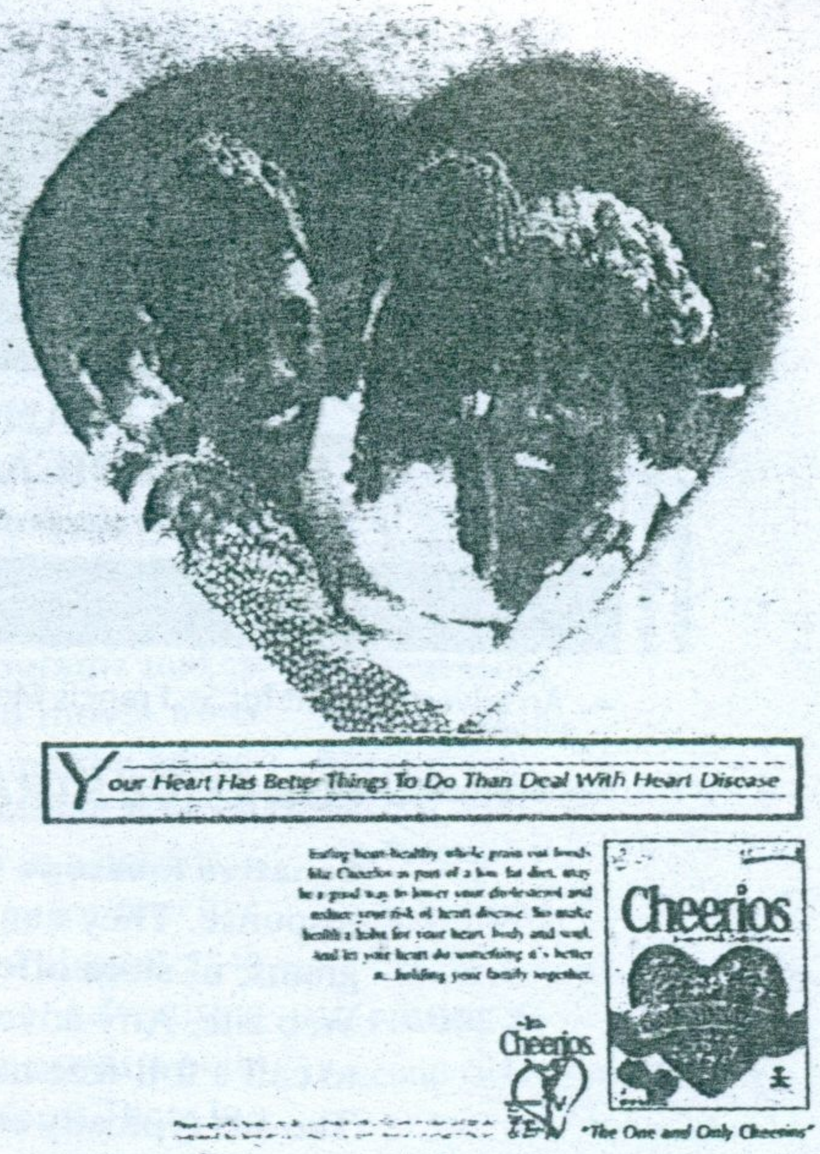
Several years ago Avis ranked tenth in market share in the rental car industry. A series of commercials compared Avis to the market leader, Hertz, mentioning the Hertz name specifically. Most consumers now believe Avis provides the same level of quality as Hertz.[9]

The five cognitive message strategies are based on rational logic. Advertisers design messages that lead 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* represents the rational approach. The cognitive message strategy first presents consumers with rational information about a good, service, or company, and then leads them to develop positive feelings about the same product or company.

AFFECTIVE STRATEGIES

Advertisements that invoke feelings or emotions and match those feelings with the good, service, or company display **affective message strategies**. These messages attempt to enhance the likeability of the product, recall of the appeal, or comprehension of the advertisement. Affective strategies elicit emotions that, in turn, lead the consumer to act, preferably by buying the product, and subsequently affecting the consumer's reasoning process.

An emotion such as love can be featured in order to convince consumers that Cheerios is a superior breakfast cereal for loved ones. Consumers can be told that Cheerios offers a rational choice. Company advertisements then mention the cereal's positive effect on cholesterol levels, as shown in the Cheerios ad in this section that states, "Your heart has better things to do than deal with heart disease." Family memories and emotions are combined with the product's heart-smart feature. Affective strategies fall into two categories: resonance and emotional.



Courtesy of General Mills.

▲ A Cheerios advertisement utilizing an affective message strategy approach.

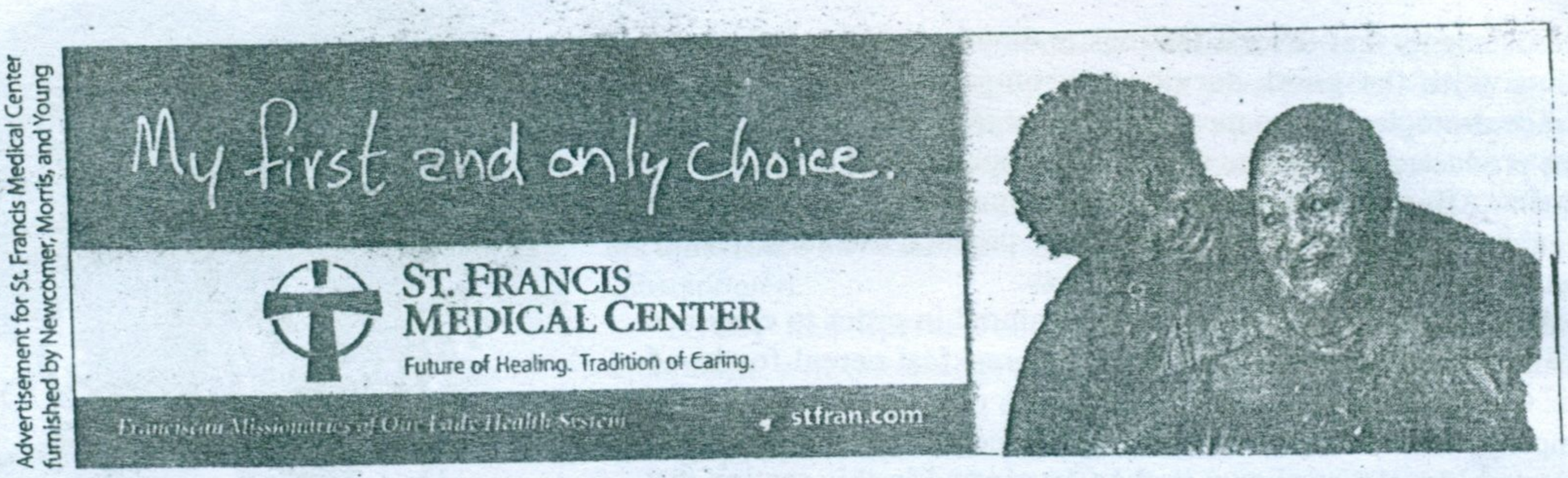
Resonance advertising connects a product with a consumer's experiences in order to develop stronger ties between the product and the consumer. The use of music from the 1980s takes Echo Boomers back to that time. Any strongly held memory or emotional attachment becomes a candidate for resonance advertising.

Subaru used this approach in an online marketing effort that tapped into a person[illegible]r his first car. Subaru used an animation generator at [illegible]led FirstCarStory.com for a consumer to recreate the look[illegible] of her first car. The program used technology that transferred words into custom images. Alan Bethke, director of marketing communications at Subaru, noted, "The First Car Story campaign provides a creative outlet for reliving those unique, funny, unforgettable care experiences anyone who had a first car can relate to."[10]

A new form of resonance advertising, **comfort marketing**, has emerged as marketers look for ways to encourage consumers to purchase branded products rather than generic versions. The approach reassures consumers looking for value that a branded product has stood the test of time. Comfort marketing involves bringing back vintage characters, themes and jingles from the past to evoke fond memories when times were better. To ensure the brand does not look old-fashioned, most are refreshing the mascot, music, taglines, and other aspects of the ad to the twenty-first century. Brands that have used this approach include StarKist tuna, Alka-Seltzer, Bacardi, Doritos, Dr. Pepper, Pepsi-Cola, and Planters. Robert Furniss-Roe of Bacardi North America, said, "People, particularly in this environment, are looking for substance and authenticity."[11]

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. Companies employ emotional appeals in both consumer-oriented and business-to-business advertisements. Members of the buying center in a business are human. They do not make purchasing decisions based solely on rational thought processes. Emotions and feelings also affect choices. When an advertisement presents product's benefits using an emotional framework, it will normally be more effective, even in business-to-business ads.[12]

Affective strategies may help build a stronger brand name. Affective advertisements guide consumers to like the brand, develop positive feelings towards it, and eventually purchase the item. Cognitive beliefs about the brand then follow. This approach relies on the attitude development sequence of *affective → conative → cognitive*. For some products, affective advertisements are successful because there are few real tangible differences among the brands. St. Francis Medical Center features an affective strategy in the advertisement on the next page by depicting a warm mother daughter relationship.



▲ An advertisement for St. Francis Medical Center using an emotional message strategy.

CONATIVE STRATEGIES

Conative message strategies are designed to lead directly to some type of consumer response. They can support other promotional efforts, such as coupon redemption programs, in-store offers such as buy-one-get-one-free, or encourage consumers to access a Web site. Any advertisement for old television programs that seeks to persuade viewers to call a toll-free number to purchase the DVDs contains the goal of eliciting behaviors. The ads typically encourage quick action by stating that the DVD cannot be purchased in stores and will be available for only a limited time.

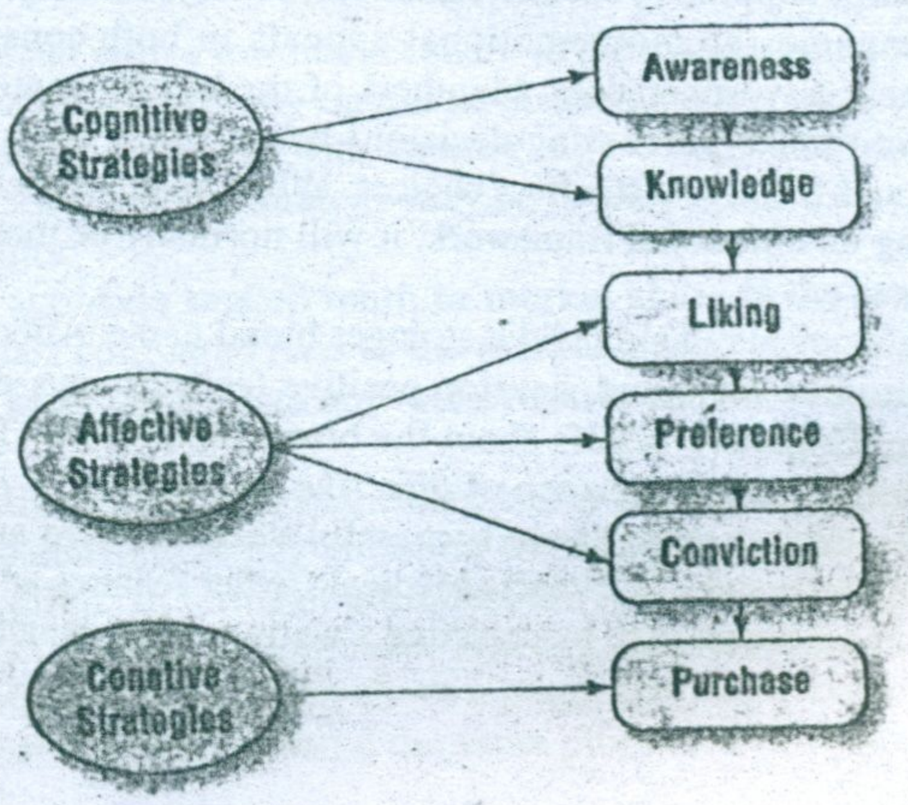
Action-inducing conative advertisements create situations in which cognitive knowledge of the product or affective liking of the product may come later (after the actual purchase) or during product usage. For instance, a point-of-purchase display can be designed (sometimes through advertising tie-ins)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

Promotional support conative advertisements are tied in with other promotional efforts, including coupons, phone-in promotions, or a sweepstakes that a consumer enters by filling out the form on the advertisement or by going to a particular retail store.

Cognitive, affective, and conative strategies can be matched with the hierarchy of effects approach, which suggests that consumers pass through a series of stages, from awareness to knowledge, liking, preference, conviction, and, finally, to the purchase. As shown in Figure 2, each message strategy highlights a different stage of the hierarchy of effects model.

Choosing the right message strategy often becomes the key ingredient in creating a successful advertising program. To be effective, the message strategy should match the leverage point and executional framework. These should mesh with the media to be utilized. The creative and the account executive remain in constant contact throughout the process to be certain all of these advertising ingredients remain consistent.

▶ **FIGURE 2**
The Hierarchy of Effects Model and Message Strategies



Executional Frameworks

OBJECTIVE 2
What types of executional frameworks help to deliver quality advertising messages?

An **executional framework** signifies the manner in which an ad appeal will be presented. Framework selection takes place in conjunction with an advertising appeal and message strategy. The common types of advertising appeals include fear, humor, sex, music, rationality, emotions, and scarcity. Each can be matched with the appropriate executional framework. Figure 3 displays the various frameworks.

- Animation
- Slice-of-life
- Testimonial
- Authoritative
- Demonstration
- Fantasy
- Informative

▲ **FIGURE 3**
Executional Frameworks

ANIMATION

Animation has become an increasingly popular executional framework, and its use has risen dramatically. The growing sophistication of computer graphics programs makes new and exciting animation technologies available. Successful animated movie films such as *Up*, and *Dr. Seuss' The Lorax* continue to generate interest in animation advertising, which can be featured in television spots, on the Internet, and in movie trailers. Single shots of animated characters, such as *Dora the Explorer*, are placed in print ads.

The *rotoscoping* process facilitates digitally painting or sketching figures into live sequences, which makes it possible to present both live actors and animated characters in the same frame.[13] The creative can also merge or modify various live scenes. Advertising executive Stan Richards noted, "The opportunities are great, because, we are at a point where, anything that we can think of, we can do. We've never had that before. There is a cost consequence. A lot of that digital production is expensive, but those costs are coming down. Within a few years, those costs will be half of what they are now."[14]

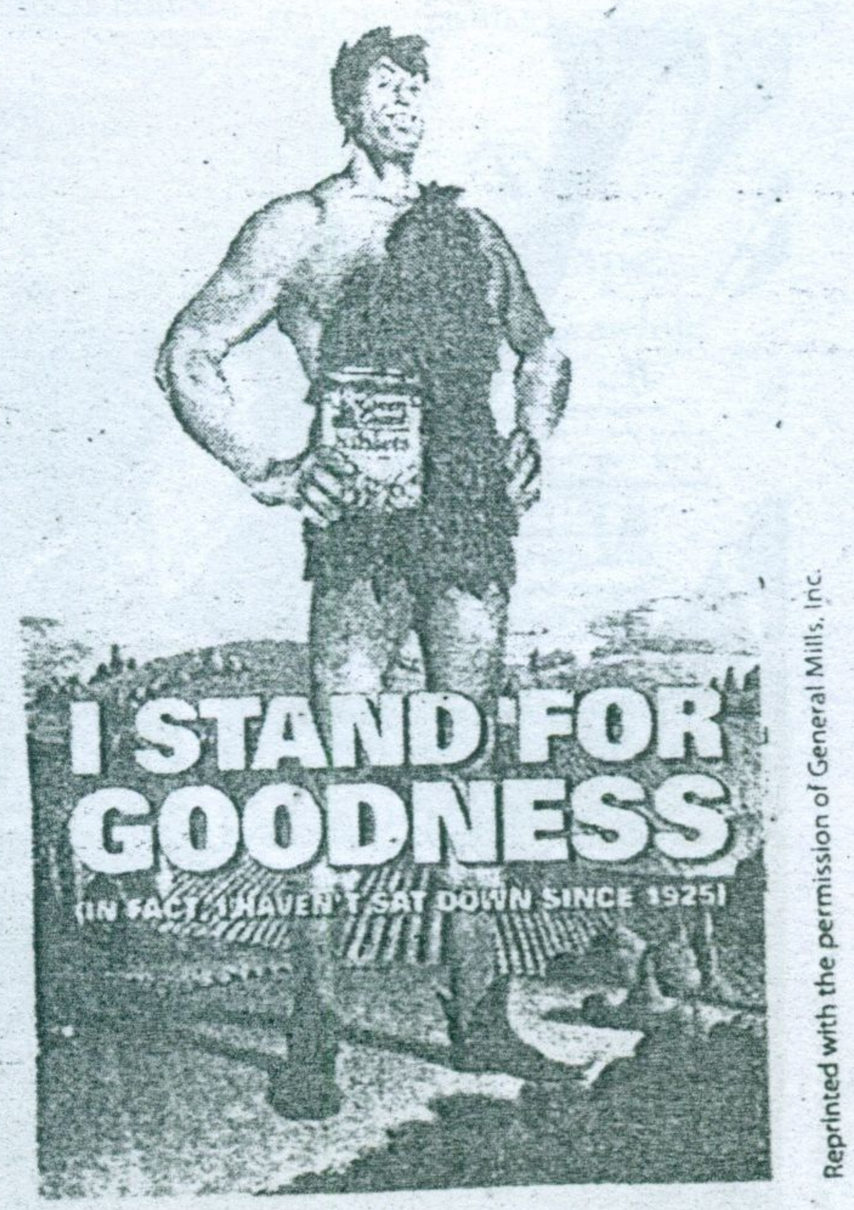
For years, animation was rarely found in business-to-business advertising. Many advertising leaders viewed it negatively, believing animation appealed to children but not to businesspeople. These opinions have changed. Business ads shown on television now take advantage of high-quality graphics to illustrate a product's uses with animation.

SLICE-OF-LIFE

In slice-of-life commercials, advertisers provide solutions to the everyday problems consumers or businesses face. The format was made famous by Procter & Gamble during the early days of television advertising in the 1950s. Slice-of-life commercials depict the common experiences, and especially the problems people encounter, and a product is introduced to solve the problem. The most common slice-of-life format has four components: encounter, problem, interaction, and solution (see Figure 4). In some ads, the actors portray the dilemma or problem and solve the problems themselves. In others, a voice-over explains the benefits or solution to the problem that the good, service, or company provides.

Slice-of-life executions also appear in business-to-business advertisements, such as the MessageMedia shown on the next page. The encounter begins with the potential female customer's problem that the "average single female breaks up with 4.3 men, avoids 237 phone calls, and ignores approximately 79 red lights per year." The interaction occurs through the copy "What are the chances she'll read your e-mail message?" MessageMedia's "E-messaging campaign" provides the solution.

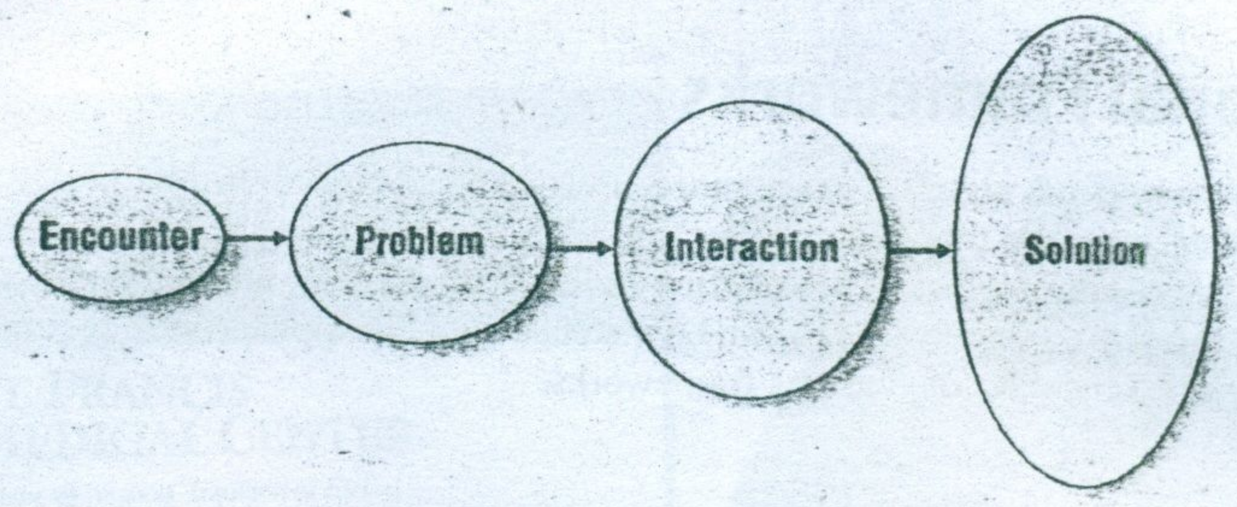
Business-to-business advertisements often utilize the slice-of-life method because it allows the advertiser to highlight the ways a product can meet business needs. A typical business-to-business ad begins with a routine business experience, such as a sales manager making a presentation to the board of directors. Then, a projector being used does not have a clear picture. The ad offers the solution: a projector from Sony. The presentation resumes with great clarity, and the board of directors accepts the customer's bid for the account. As with all slice-of-life commercials, a disaster has been avoided and a happy ending results instead.



Reprinted with the permission of General Mills, Inc.

▲ A Green Giant advertisement using animation.

▶ **FIGURE 4**
Components of a Slice-of-Life Ad



Slice-of-life executions are possible in most media, including magazines or billboards, because a single picture can depict a normal, everyday situation or problem. Finding an image that tells the entire story, with the product being the solution, will be the challenge. An alternative approach is to use a type of storyboard, such as the one on the next page for the Snoring Center created by the Pink Jacket advertising agency.

TESTIMONIALS

The testimonial type of executional framework has been successful for many years, especially in the business-to-business and service sectors. A customer relating a positive experience with a product offers a testimonial. In the business-to-business sector, testimonials from current customers add credibility to the claims. 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. Testimonials offer greater credibility than self-proclamations.

Testimonials offer an effective method for promoting services. Services are intangible; they cannot be seen or touched, and consumers cannot examine them before making decisions. A testimony from a current customer provides a succinct description of the benefits or attributes of the service. Choosing a dentist, an attorney, or an automobile repair shop employee often leads customers to ask friends, relatives, or coworkers. A testimonial advertisement simulates this type of word-of-mouth recommendation.

▼ A business-to-business advertisement for MessageMedia containing a slice-of-life execution.



Courtesy of Message Media.

Testimonials can enhance company credibility. Endorsers and famous individuals do not always have high levels of credibility, because consumers know they are being paid for their endorsements. The same holds true for paid actors who look like everyday consumers. The most believable testimonies are from everyday people, actual customers. Retailer Stein Mart featured real customers talking about their favorite merchandise in a recent TV campaign. The customers were recruited through the company's Facebook page. The TV spots encouraged customers to create videos about their favorite merchandise at Stein Mart and upload them to the Web site. The goals were to reach a younger target market, women between 35 and 55, and to create an online community of avid customers who found something they love at Stein Mart.[15]

AUTHORITATIVE

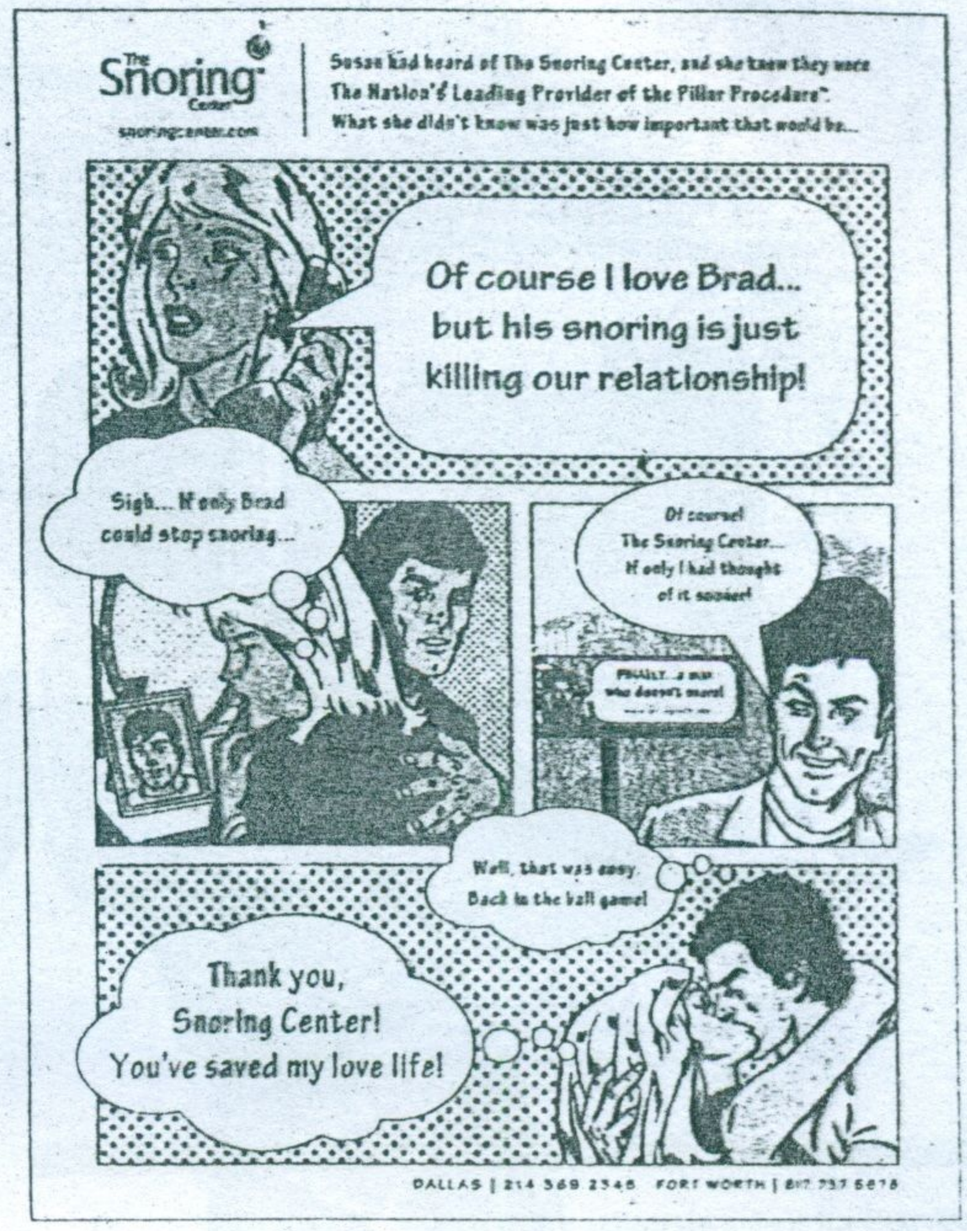
When using the authoritative executional framework, the advertiser seeks to convince viewers regarding a product's superiority. **Expert authority** constitutes one form. The ads employ a physician, dentist, engineer, or chemist to state the particular brand's advantages compared to other brands. Firms also can feature less recognized experts such as automobile mechanics, professional

house painters, nurses, and aerobics instructors. These individuals talk about the attributes of the product that make the brand superior.

Many authoritative advertisements include scientific or survey evidence. Independent organizations such as the American Medical Association undertake a variety of product studies. Quoting the results generates greater credibility. Survey results are less credible. Stating that four out of five dentists recommend a particular toothbrush or toothpaste may be less effective, because consumers do not have details about how the survey was conducted or even how many dentists were surveyed (5 or 500). In contrast, an American Medical Association statement that an aspirin a day reduces the risk of a second heart attack is highly credible. Bayer can take advantage of the finding by including the information in the company's ads. The same holds true when a magazine such as *Consumer Reports* ranks a particular brand as the best.

Authoritative advertisements have been widely incorporated into business-to-business sector advertisements, especially when scientific findings support a company's product claims. Independent test results often exhibit a more profound influence on buying center members, especially those actively looking for rational information to help them make decisions.

The authoritative approach assumes consumers and business decision makers rely on cognitive processes when making purchase decisions and that they will pay attention to an ad and carefully think about the information conveyed in it. The approach works well in print ads, because the buyers take the time to read the claim or findings presented in the advertisement.



Pink Jacket Creative: A Creative Factory.

▲ An advertisement created by Pink Jacket Creative for the Snoring Center using animated characters and a slice-of-life approach.

Authoritative advertisements often appear in specialty magazines and on specific Web sites. In a hunting magazine, an expert sportsman can discuss the superiority of a particular gun, as the readers are individuals with an interest in hunting. Brides observe the endorsements of wedding experts in bridal magazines and Web sites. Readers notice these specialized messages, and the claims have greater credibility. The same will be true in business-to-business magazines. Trade journals in the business world are similar to specialty magazines in the consumer world.

DEMONSTRATION

A demonstration execution shows how a product works. It offers an effective way to communicate the product's benefits to viewers. 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. Consumers were being shown how to use the product while at the same time hearing about its advantages.

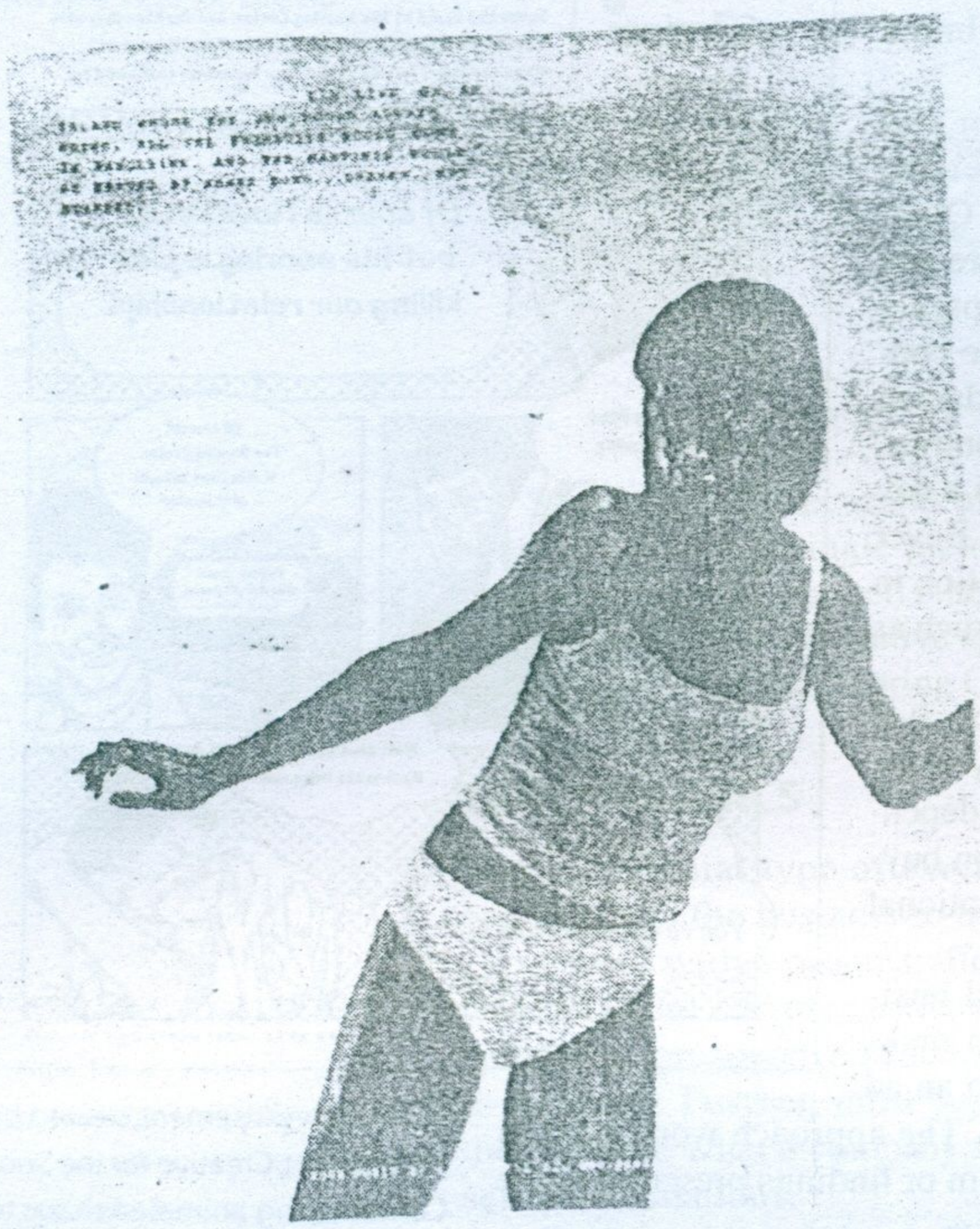
Business-to-business ads often present demonstrations. They allow a business to illustrate how a product meets the specific needs of another business. For example, GoldTouch, Inc. can demonstrate the InstaGold Flash System, which deposits a bright and uniform gold surface finish on products, such as jewelry, through a nonelectrical current process of immersion plating. Such demonstrations can be offered via television ads or flash media ads on the Internet.

Demonstration ads are well-suited to television and the Internet. To a limited extent, the print media can feature

▼ An authoritative execution combined with a humor appeal.



Courtesy of 3M/SPD.



Courtesy of Jantzen, Inc.

▲ A Jantzen advertisement utilizing a fantasy execution.

demonstrations, especially when a series of photos outlines the sequence of product usage.

FANTASY

Fantasy executions lift the audience beyond the real world to a make-believe experience. Some are meant to be realistic. Others are completely irrational. Viewers often more clearly recall the most irrational and illogical ads. Fantasies can deal with anything from a dream vacation spot or cruise ships to a juicy hamburger or an enticing DiGiorno pizza. The Jantzen advertisement in this section encourages people to share their fantasies by contacting the company.

The most common fantasy themes involve sex, love, and romance. Some marketing experts believe raw sex and nudity in advertising have lost their impact. Instead, advertisers feature a softer, more subtle presentation. Fantasy fits with target audiences that have a preference for a tamer presentation. Instead of raw sexuality, fantasy takes them into a world of romantic make-believe.

The perfume and cologne industries often employ fantasy executions. In the past, a common theme was that splashing on the cologne caused women to flock to a man. For women, the reverse was suggested. Although used extensively, these ads were not particularly effective because people did not believe them. Currently, perfume advertisers tend to portray the product as enhancing a couple's love life or making a man or woman feel more sensuous.

Television fantasy ads for cruise lines portray couples enjoying romantic, sensuous vacations together; swimming; jet skiing; and scuba diving. The cruise becomes more than just a vacation—it is a romantic fantasy trip. Fantasy ads also can show people experiencing the thrill of winning a major sports event or sharing a common product (e.g., beer, pizza) with a beautiful model. The Biltmore advertisement on the next page features a different kind of fantasy—an escape to a serene castle with beautiful gardens. Effective fantasies can inspire both recall and action.

Business-to-business advertising ordinarily does not employ fantasy, primarily because of fear that members of a buying center will not take it seriously. Some advertising creatives have been able to feature a fantasy in a business-to-business advertisement by showing a product helping the buyer achieve an unrealistic result or outcome. For example, being promoted from janitor to president because of the correct choice of a cleaning product would be a fantasy aimed at people using or purchasing janitorial supplies.

▼ This advertisement contains an informative execution to convey the message that products people use every day are made with petroleum ingredients processed by Calumet.



Courtesy of Gremillion & Pou.

INFORMATIVE

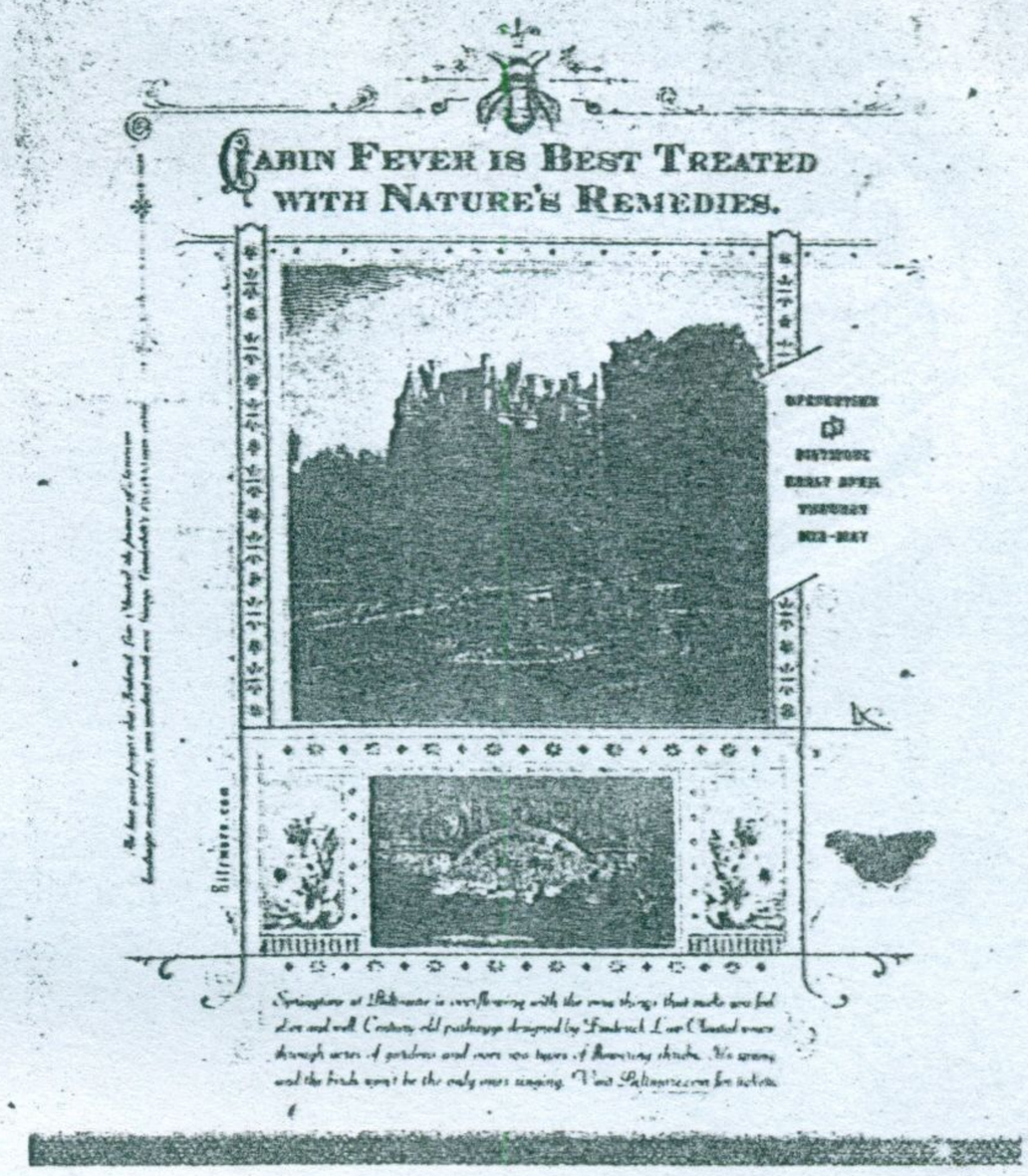
Informative advertisements present information to the audience in a straightforward manner. Agencies prepare informative messages extensively for radio commercials, where only verbal communication takes place. Informative ads are less common in television and print, because consumers tend to ignore them. With so many ads bombarding the consumer, it takes more than just the presentation of information to capture someone's attention.

Consumers who are highly involved in a particular product category pay

attention to an informational ad. Business buyers in the process of gathering information for either a new buy or a modified rebuy will notice an informative advertisement. When a business does not need a particular product, buying center members pay less attention to the advertisement. Thus, informative ads tend to work best in high-involvement situations. Many advertisers believe that business buyers desire detailed information to make intelligent buying decisions. As a result, the informative framework continues to be a popular approach for business-to-business advertisers.

Correct placement of an informative advertisement is vital. An informative advertisement about a restaurant placed on a radio station just before noon will be listened to more carefully than one that runs at 3:00 p.m. An informative ad about a diet product in an issue of *Glamour* that has a special article on weight control or exercising will be noticed more than if it is placed in the fashion section of the magazine. An informative business ad featuring a new piece of industrial equipment works well next to an article about the capital costs of equipment. Informative ads may have limited uses but become more effective when placed properly.

Beyond these executional frameworks, the creative selects the other ingredients, including music, copy, color, motion, light, and the size of a print ad. Almost any of these executional frameworks can be used within the format of one of the various appeals. A slice-of-life can depict fear. Informative ads may be humorous, but so can animations. Testimonials or demonstrations are rational or emotional, and so forth. As the advertisement comes together, one element remains: the choice of a source or spokesperson.



▲ This advertisement for Biltmore uses a fantasy approach of an escape to a romantic castle.

Sources and Spokespersons

One final issue remains for the creative, the company, and the account executive. Selecting the ideal **source** or **spokesperson** to appear in an advertisement will be critical. Figure 5 identifies four types of sources and spokespersons.

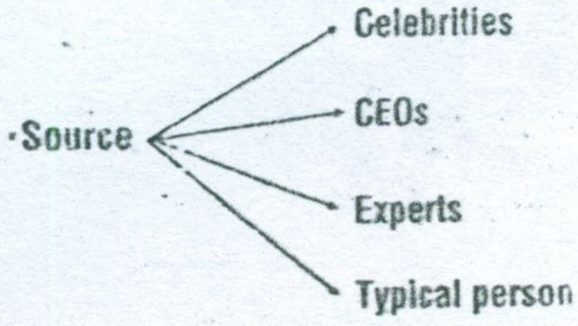
OBJECTIVE 3

Which types of sources or spokespersons can be featured in advertisements?

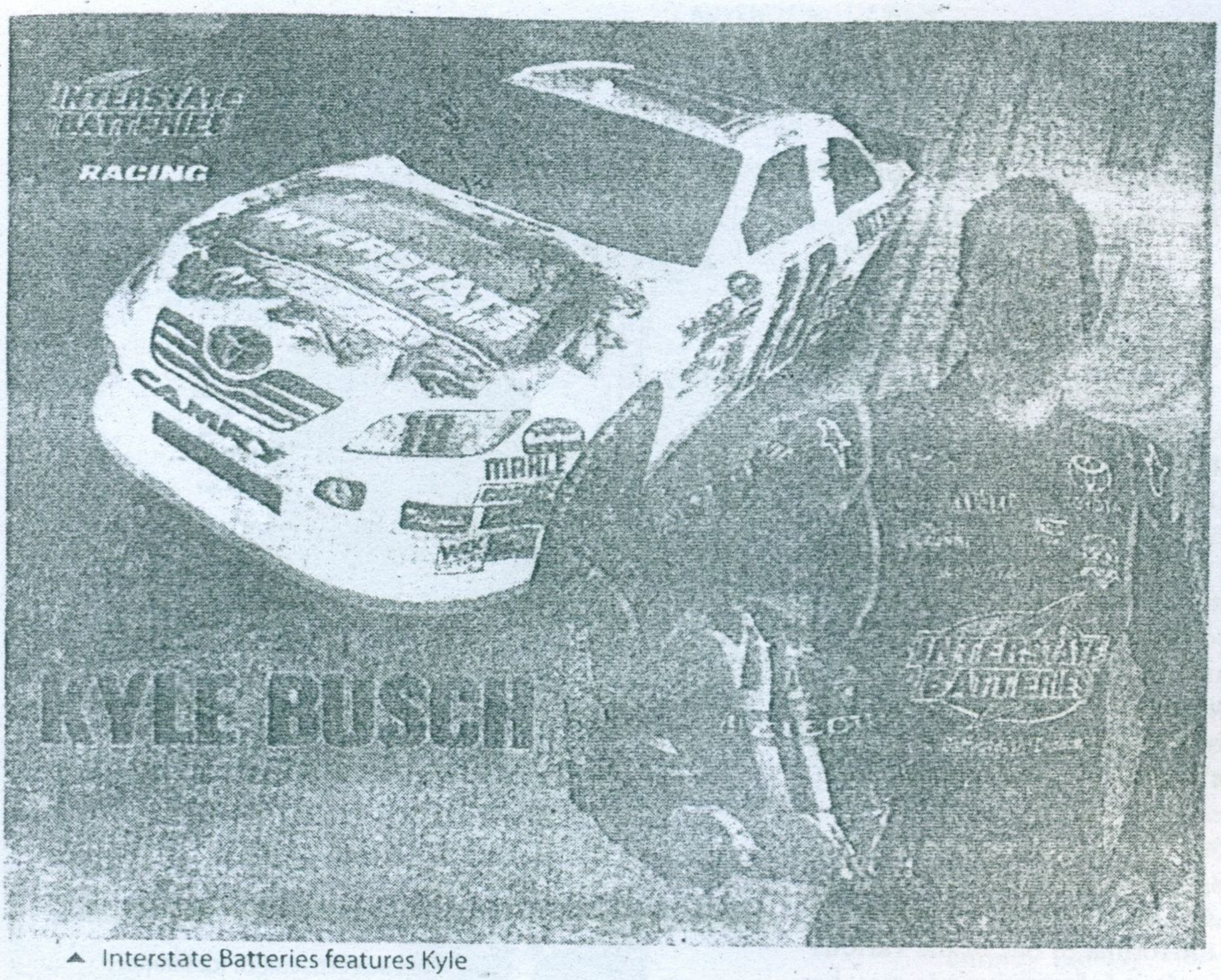
CELEBRITY SPOKESPERSONS

Of the four types, celebrity spokespersons are the most common, even though their appearances in ads have been declining. The research firm Millward Brown notes that only around 6 percent of advertisements feature celebrity endorsements.[16] The high cost of celebrity endorsements represents a primary reason for the decline. Many ask for millions of dollars and want multi-year deals. Others may sign on for only a single campaign. It cost the high-end fashion label Louis Vuitton $10 million for actress Angelina Jolie's appearance in a single advertising campaign.[17]

An advertiser employs a celebrity endorser when the person's stamp of approval enhances the product's brand equity. Celebrities can also help create emotional bonds with brands. Transferring the bond that exists between the celebrity and the audience to the product being endorsed is the objective. A bond transfer will often be more profound for younger consumers. A MediaEDGE survey revealed that 30 percent of 18- to 34-year-olds would try a product promoted by a celebrity. The survey also indicated that younger people are 50 percent more likely than older consumers to recommend a celebrity-endorsed product to others. Older consumers are less likely to be influenced by celebrity endorsements. Fewer than 14 percent reported that they would try a celebrity-endorsed product. Still, many advertisers believe that celebrity endorsements improve brand awareness and help define the brand's personality.[18]



▲ **FIGURE 5**
Types of Sources and Spokesperson



Interstate Battery Systems International, Inc.

▲ Interstate Batteries features Kyle Busch in some of its advertisements.

Athletes constitute a significant component of the celebrity endorsers. Some, such as Danica Patrick, earn more from endorsements than they do from their sports. Top athletic endorsers include Phil Mickelson, Roger Federer, Lebron James, David Beckham, Cristiano Ronaldo, Alex Rodriguez, and, until recently, Tiger Woods. The top two female athletic endorsers are Danica Patrick and Maria Sharapova.[19]

Agencies also feature celebrities to help establish a brand "personality." The objective is to tie the brand's characteristics to those of the spokesperson. A brand personality emerges after the brand has been established. The celebrity helps to define the brand more clearly. Using celebrities for new products does not always work as well as for already established brands.

Additional Celebrity Endorsements

Four additional variations of celebrity endorseme... are: unpaid spokespersons, celebrity voice-overs, dead-person endorsements, and social-media endorsements. *Unpaid spokespersons* are celebrities supporting a charity or cause by appearing in advertisements. These types of endorsements are highly credible and can entice significant contributions to a cause. Politicians, actors, musicians, and athletes all appear in these ads. A few years ago, a campaign featured a number of musicians plus former Presidents Bush and Clinton in an effort to raise money for Haiti after its devastating earthquake.

Many celebrities also provide *voice-overs* for television and radio ads without being shown or identified. Listeners often respond to the ads and try to figure out who is reading the copy, which adds interest. Agencies may use a voice-over because the celebrity provides a quality voice to the advertisement even when individuals listening to the ad do not recognize the voice. Advertising executive Stan Richards noted, "We use Hollywood actors quite a bit. It's largely not for their celebrity; we're not interested in that. Our voice for Home Depot is Ed Harris, who is a terrific actor. I don't think anybody in the world knows it's him, but he can take a script and bring it to life."[20] One negative of voice-overs is that they can be a distraction if the consumer becomes focused on identifying the speaker rather than hearing the content of the ad.

A *dead-person endorsement* occurs when a sponsor uses an image or past video or film featuring an actor or personality who has died. Dead-person endorsements are somewhat controversial but are becoming more common. Bob Marley, Marilyn Monroe, John Wayne, John Lennon, Elvis Presley, and many others have appeared in ads and have even become spokespersons for products after dying.

The newest form of endorsements is through *social media*. Firms now pay celebrities to send promotional tweets for them. Most of these tweets are not cheap, costing between $200 and $10,000 per tweet. Snoop Dog was recently paid to tweet about the Toyota Sienna, which he called a "swagger wagon." Kathy Ireland has been hired by Therapedic International to endorse their mattresses through social media and Twitter.[21]

CEO SPOKESPERSONS

Instead of celebrities, advertisers can employ a CEO as the spokesperson or source. Michael Dell has appeared as the spokesperson for Dell. A highly visible and personable CEO can become a major asset for the firm and its products. Many local companies succeed, in part, because their owners are out front in small-market television commercials. They then begin to take on the status of local celebrities.

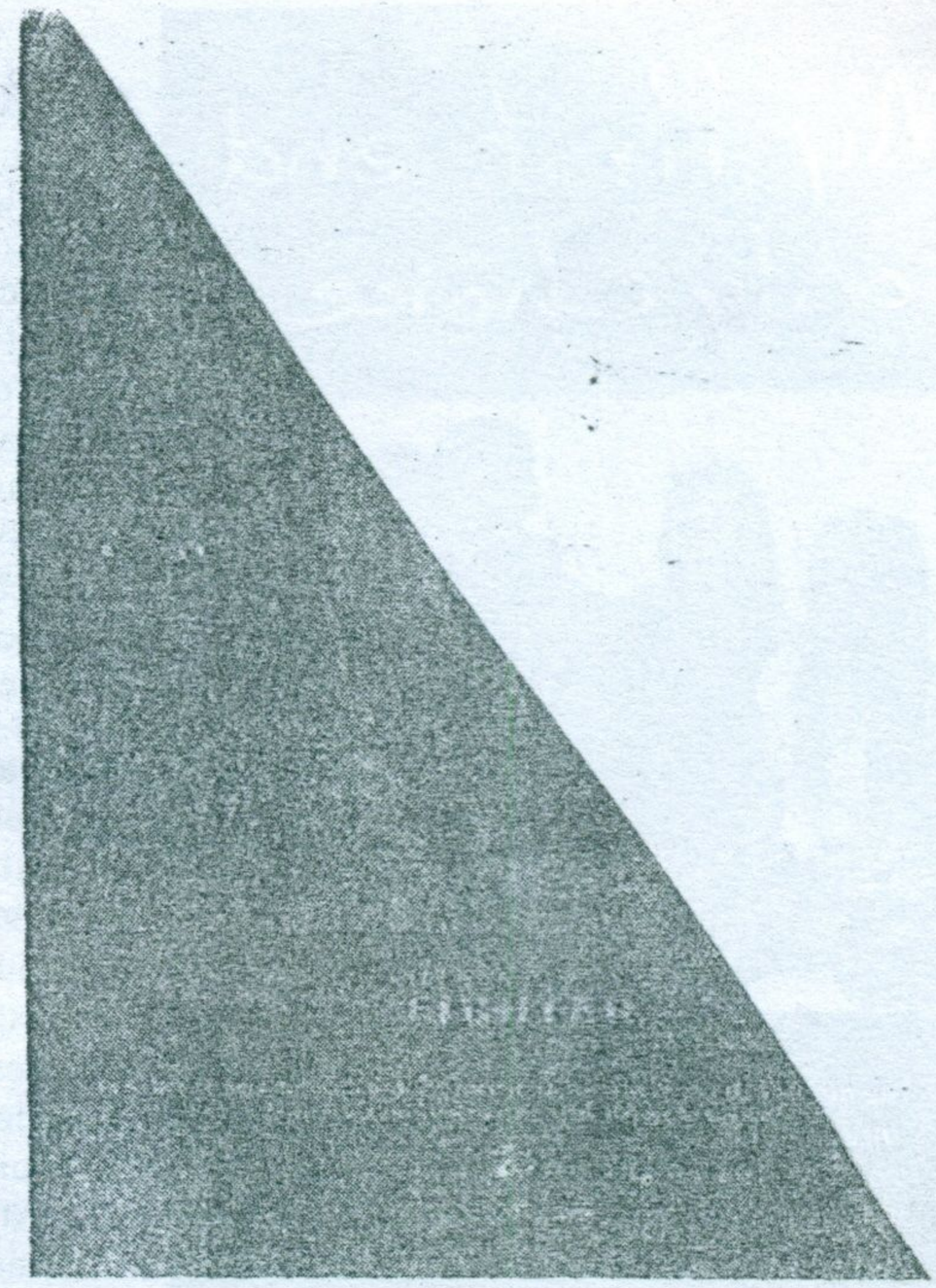
EXPERTS

Expert sources include physicians, lawyers, accountants, and financial planners. These experts are not celebrities or CEOs. Experts provide backing for testimonials, serve as authoritative figures, demonstrate products, and enhance the credibility of informative advertisements.

TYPICAL PERSONS

Typical persons are one of two types. The first includes paid actors or models that portray or resemble everyday people. The second is actual, typical, everyday people. Wal-Mart has featured store employees in freestanding insert advertisements. Agencies also create "man-on-the-street" types of advertisements. For example, PERT shampoo recently prepared ads showing an individual asking people if they would like to have their hair washed. Dr. Scholl's interviews people about foot problems that might be resolved with cushioned shoe inserts.

Real-people sources are becoming more common. One reason may be the overuse of celebrities. Many experts believe that consumers have become bored by celebrity endorsers and that the positive impact today will be less than in the past. One study conducted in Great Britain indicated that 55 percent of the consumers surveyed reported that a famous face was not enough to hold their attention.[22]



▲ An advertisement for the U.S. Marines with a typical person spokesperson.

SOURCE CHARACTERISTICS

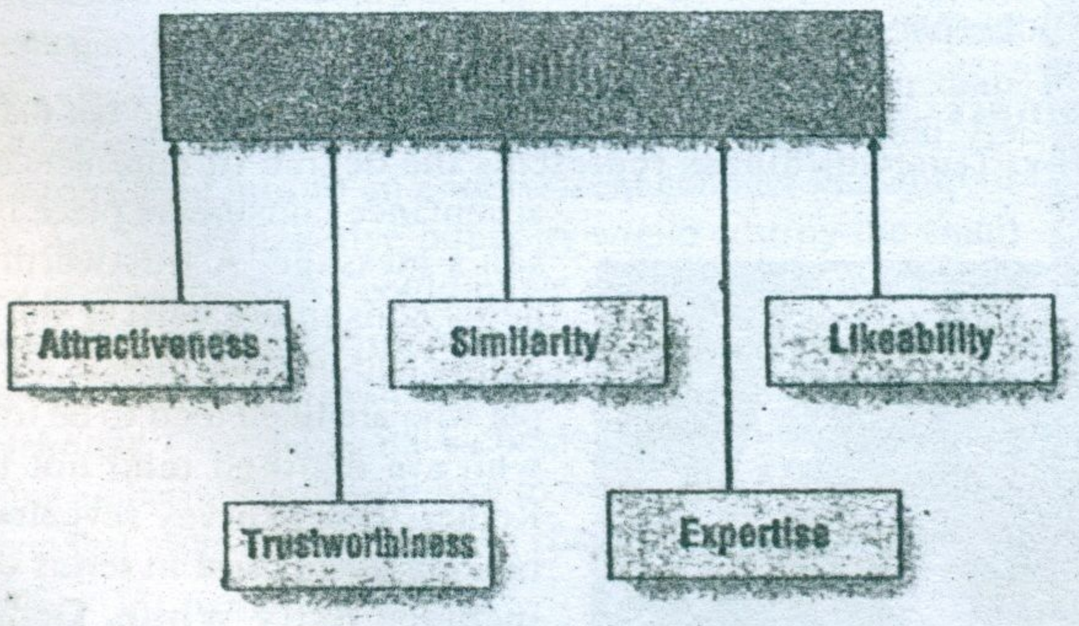
In evaluating sources, most account executives and companies consider several characteristics. The effectiveness of an advertisement that utilizes a spokesperson depends on the degree to which the person has one or more of the characteristics listed in Figure 6.

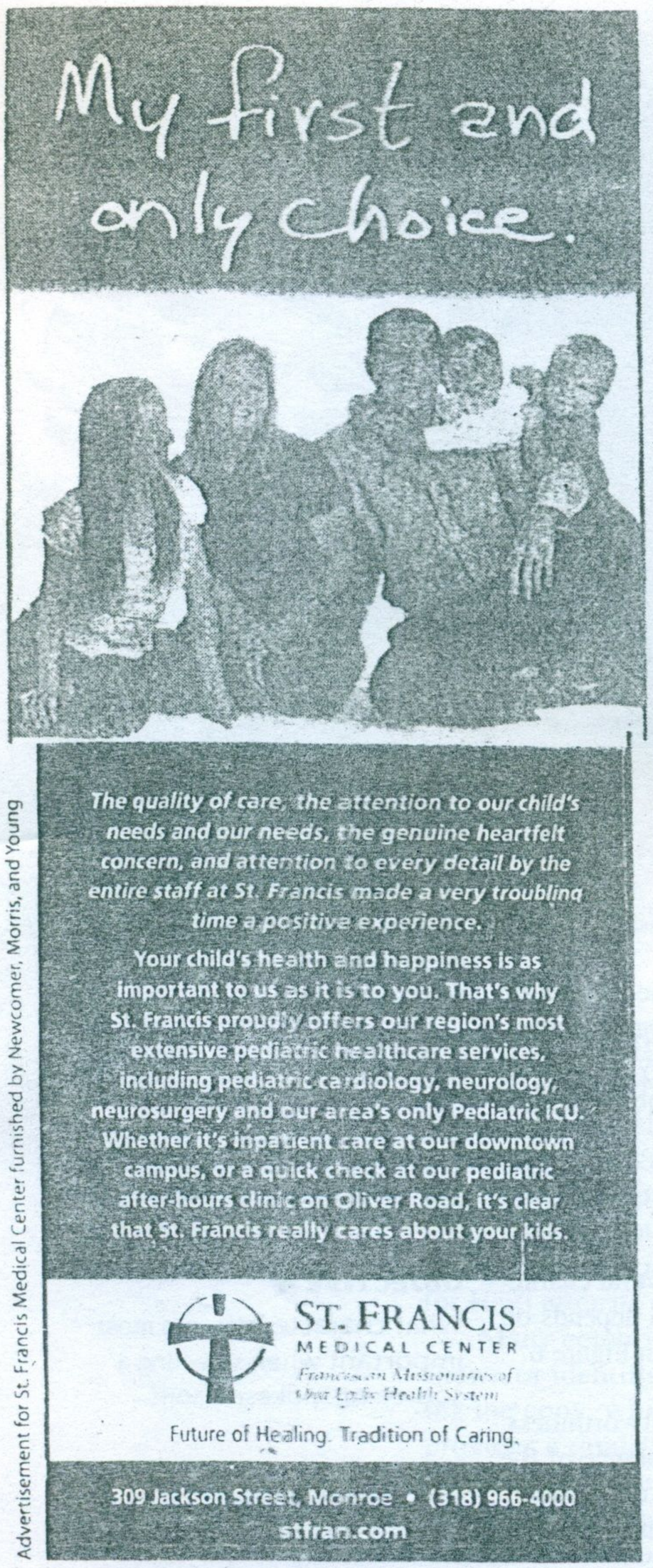
OBJECTIVE 4

What characteristics are most important when selecting a source or spokesperson?

Credibility The composite of attractiveness, similarity, likeability, trustworthiness, and expertise creates credibility, which in turn affects the receiver's acceptance of the spokesperson and message.[23] 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

◀ **FIGURE 6**
Characteristics of Effective Spokespersons





Advertisement for St. Francis Medical Center furnished by Newcomer, Morris, and Young

▲ Attractiveness is an important source characteristic.

be viewed as credible. Celebrities may be 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 Two forms of attractiveness include physical and personality characteristics. Physical attractiveness contributes an important asset for an endorser. Advertisements with physically attractive spokespersons fare better than advertisements with less attractive people, for both male and female audiences. The attractiveness of the spokesperson's personality will also be important to many consumers, because it helps viewers form emotional bonds with the spokesperson. When the spokesperson has a sour personality, even if physically beautiful, consumers become less likely to develop an emotional bond with the individual and the product.

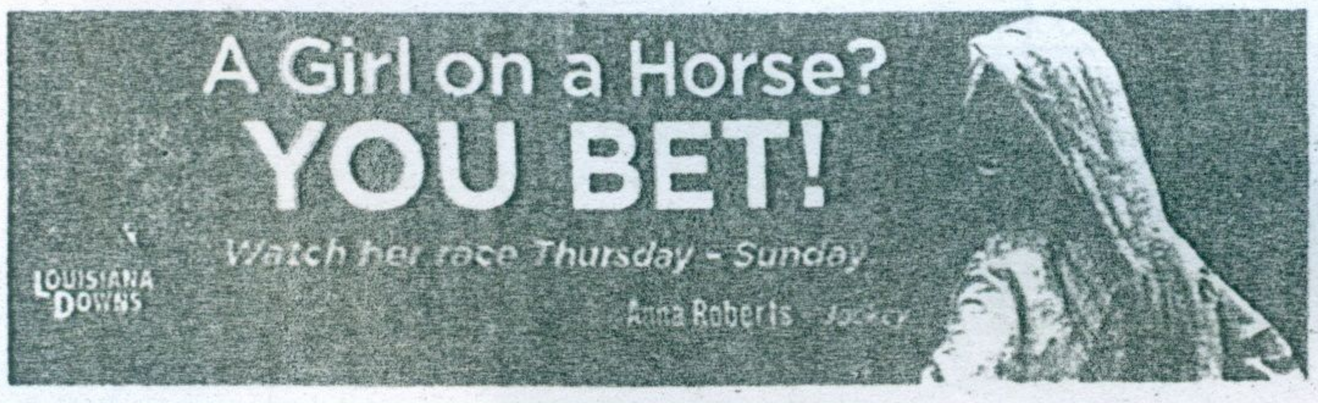
Similarity Closely related to attractiveness is the concept of similarity. Consumers are more inclined to be influenced by a message delivered by a similar person. A "stay-at-home" mom may be more influenced by an advertisement that starts out with a woman saying, "Since I made the decision to stop working and care for my family full-time . . ." Similarity leads the viewer to identify with the spokesperson. Dove recently launched a series of ads featuring male athletes, but the focus was on them and their families, not sports. Individuals such as Magic Johnson, Drew Brees, and Shaquille O'Neal talk about being "comfortable in their own skin."

At other times *identification* comes from the belief that the source has similar beliefs, attitudes, preferences, or behaviors or faces the same or a similar situation as the customer. Female fans are able to identify with Anna Roberts as the "new face of horse racing" because many females have enjoyed horseback riding and have dreamed of winning a famous horse race. Identification was also gained because most jockeys are males. Anna Roberts immediately gained similarity and identification with female fans.

Likeability Attractiveness and similarity are closely linked to likeability. Consumers respond positively to spokespersons they like. Viewers may like an actor or the character played by the actor in a movie. La-Z-Boy signed a multi-year agreement with Brook Shields to serve as its celebrity spokesperson. The campaign targeted females ages 35 to 64 who report a high degree of likeability for her.[24] An athlete gains likeability when he plays on the consumer's favorite team. Other individuals are likeable because they support the favorite charities of consumers.

Consumers who do not like a particular spokesperson are inclined to transfer that dislike to the product. This explains why many companies who retained Tiger Woods quickly dropped him as an endorser in 2010 after his extramarital affairs became public. The worry was that his endorsement would result in a negative impact on attitudes toward the brand. In other situatations it may not be an automatic transfer, because consumers recognize that endorsers are paid spokespersons.

▼ An advertisement for Louisiana Downs featuring the female jockey Anna Roberts.



Courtesy ofGremillion & Pou.

Trustworthiness A celebrity may be likeable or attractive but may not be viewed as trustworthy. Trustworthiness represents the degree of confidence or the level of acceptance consumers place in the spokesperson's message. A trustworthy spokesperson helps consumers believe the message. Likeability and trustworthiness are connected. People who are liked tend to be trusted, and people who are disliked tend not to be trusted. A Reuters/Ipsos survey revealed that celebrities ranking the highest in terms of trustworthiness included Betty White, Denzel Washington,

1. Betty White
2. Denzel Washington
3. Sandra Bullock
4. Clint Eastwood
5. Tom Hanks
6. Harrison Ford
7. Morgan Freeman
8. Kate Middleton
9. Will Smith
10. Johnny Depp

FIGURE 7
The 10 Most Trusted Celebrities

Source: Adapted from "Betty White Voted America's Most Trusted Celebrity: Poll," *Reuters*, August 18, 2011, www.reuters.com/assets/print?aid=USTRE77H2WE20110818

Sandra Bullock, and Clint Eastwood (see Figure 7 for a complete list). The most unpopular personalities included Paris Hilton, Charlie Sheen, Britney Spears, Arnold Schwarzenegger, and Tiger Woods.[25]

Expertise Spokespersons exhibiting higher levels of expertise are more believable. Kyle Bush and Jeff Gordon are experts when advertising automobile products and lubricants. Often when a commercial requires expertise the advertising agency opts for the CEO or a trained or educated expert in the field. American Express features Maria Barraza, a small-business owner and designer, to promote its Small Business Services. Expertise can be valuable in persuasive advertisements designed to change opinions or attitudes. Spokespersons with high levels of expertise are more capable of persuading an audience than someone with zero or low expertise.[26]

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 should have the key source characteristics.

Celebrities In terms of trustworthiness, believability, persuasiveness, and likeability, celebrities tend to score well. These virtues increase when the match between the product and celebrity consists of a logical and proper fit. Phil Mickelson endorsing golf merchandise offers a good fit, as does Anna Roberts in horse racing. Companies can be creative when making matches. The match of boxer George Foreman to his Lean Mean Grilling Machine achieved great success.[27] Some celebrities have become almost as famous for their advertising appearances as for an acting or athletic career. Danica Patrick has signed endorsement contracts with Honda, Secret, Boost Mobile, Pepsi, and Go Daddy, possibly gaining as much notoriety from endorsements as she has from competing in races.[28]

Several dangers exist when using celebrities. Any negative publicity about a celebrity caused by inappropriate conduct may damage credibility. Michael Vick's arrest and conviction for dog fighting created considerable negative press. Before his conviction, Vick earned about $7 million per year in endorsements. All of those stopped. When Vick returned to football, a small unknown company called Unequal decided to take a chance on him when he got hurt. Wearing Unequal's chest protector, Vick returned to action sooner than expected and performed successfully. He gave credit to Unequal. As a result, Unequal signed him to an endorsement contract knowing of the high risk. Any further negative publicity would destroy the small company, but positive publicity could move it into becoming a major player in protective gear marketing in the NFL and other leagues.[29]

The potential for negative publicity has led some advertisers to use deceased celebrities. Companies have concluded that there is no need to risk bringing embarrassment or injury to themselves or the brand. It is also a reason that more ads use cartoon characters. Many consumers enjoy cartoons.

▼ Michael Jordan is a rare celebrity who can endorse multiple products and maintain a high level of credibility.



A second danger of using celebrities occurs when they endorse too many products, which can tarnish their credibility. Consumers know celebrities are paid, which detracts from believability. When a celebrity endorses a large number of products, evaluations of credibility decline. Some advertising research indicates that when a celebrity endorses multiple products, it tends to reduce likeability as well as consumer attitudes toward the brand.[30]

A third danger that rarely occurs, but must be considered, is when the celebrity becomes the face of a brand and overshadows the brand. Such was the case of Priceline.com spokesperson William Shatner. He became so well known as The Negotiator that it was virtually impossible for Priceline to advertise one of its other services, fixed-price discount, which was the fastest growing segment. In order to get the attention of consumers about the fixed-price discount and other services, the company had to kill off The Negotiator as part of a campaign.[31]

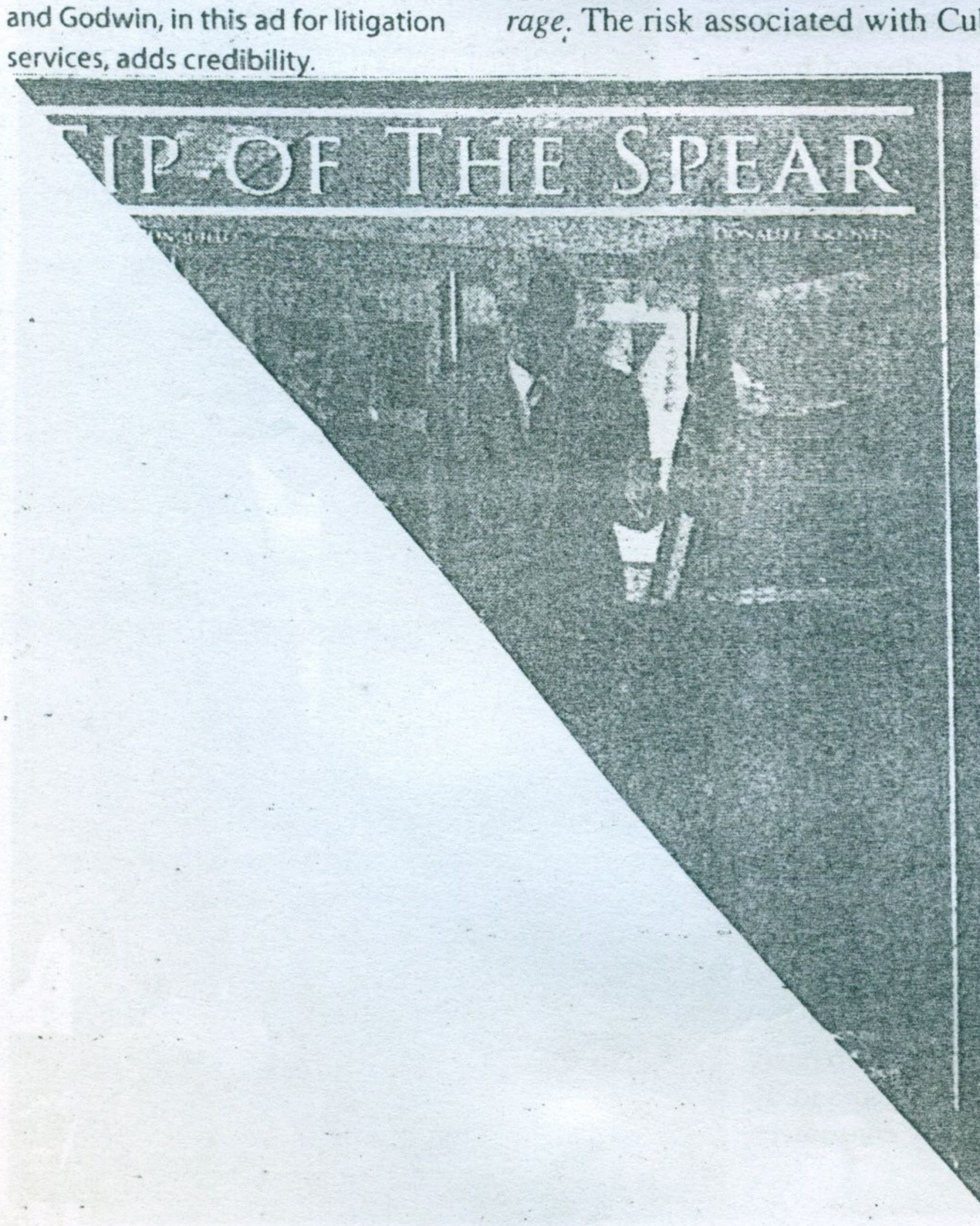
As a result of these dangers, careful consideration should be given to the choice of a celebrity. The individual cannot simply be famous. The person should possess as many of the key source characteristics as possible, match the good or service being advertised, not be "spread too thin" or overexposed, and promote a positive image that can be transferred to the good, service, or company.

CEO A CEO or other prominent corporate official may or may not possess the characteristics of attractiveness and likeability. CEOs should, however, appear to be trustworthy, have expertise, and maintain a degree of credibility. A CEO is not a professional actor or model. It might be difficult for the CEO to come across well in a commercial.

One CEO who scores high in sports endorsements is the charismatic Mark Cuban, owner of the NBA Dallas Mavericks. He has an endorsement deal with Samsung. He has appeared on several TV shows, such as *Dancing with the Stars* and HBO series *Entourage*. The risk associated with Cuban, however, is his brashness. Despite this drawback, some companies view him as being worth the risk. Convincing a billionaire to be an endorser could pose a challenge.[32]

Advertising creatives and account executives should carefully consider asking a CEO or business owner to serve as a source. They first must believe that the individual sufficient source characteristics to promote the product and gain the consumer's interest and trust.

▼ Showing the partners, Ronquillo and Godwin, in this ad for litigation services, adds credibility.



Experts First and foremost, experts should be credible. The advertising agency seeks an attractive, likeable, and trustworthy expert. Experts are helpful in promoting health care products and other high-involvement types of products. Recent research indicates that experts are more believable than celebrities for high-technology products. As a result, the use of an expert reduces a consumer's level of perceived risk in purchasing the product, which means they are the most helpful when consumers or businesses perceive high levels of risk involved in a purchase.[33] When selecting an expert spokesperson, agency leaders make certain that the person has valid credentials and can clearly explain a product's benefits. Doing so will reduce the level of perceived risk.

Typical Persons Advertisements with typical persons are sometimes difficult to prepare, especially when they use real persons. Typical-person sources do not have the name recognition of celebrities. Consequently, advertisers often use multiple sources within

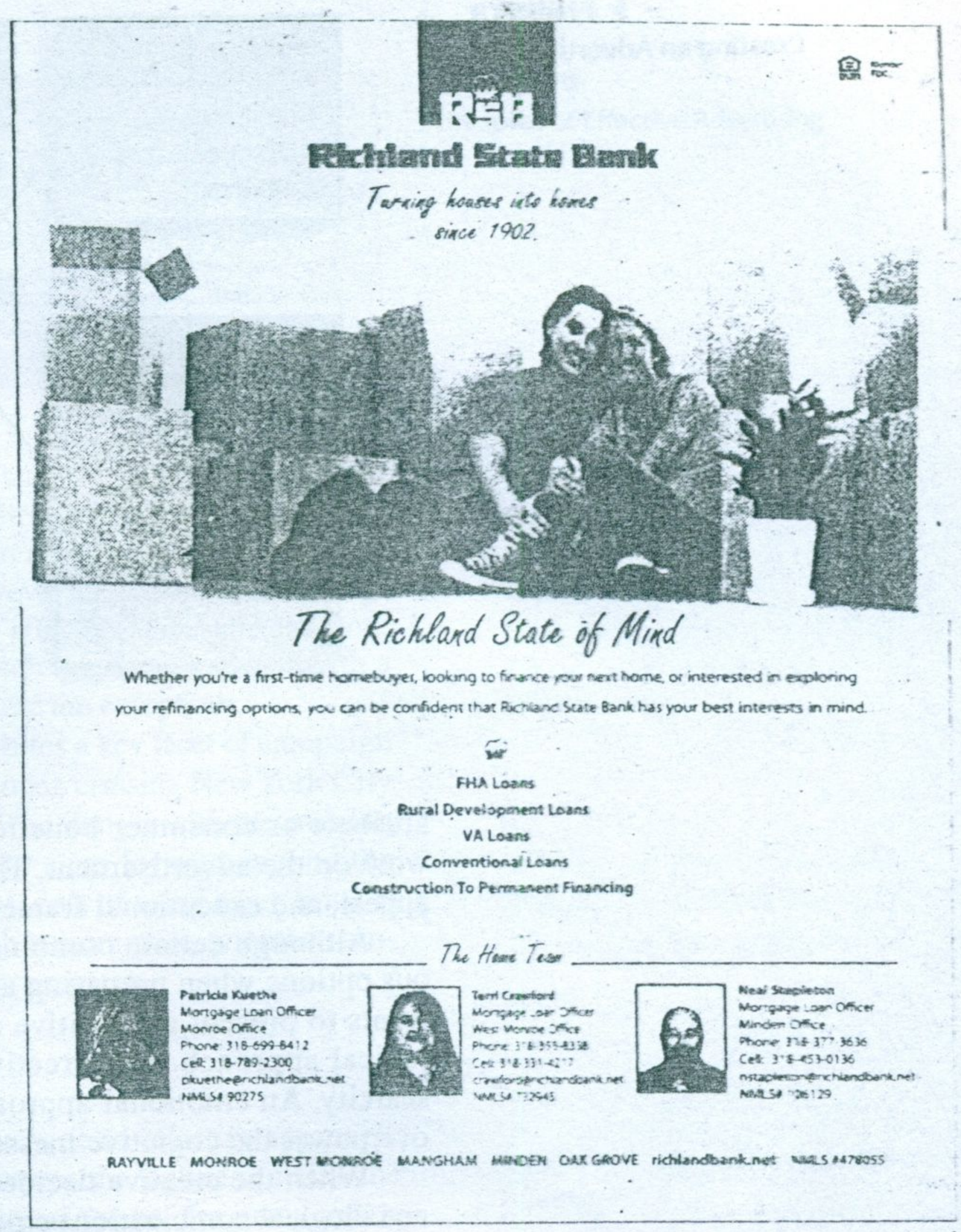
one advertisement to build credibility. Increasing the number of sources makes the ad more effective. Hearing three people talk about a good dentist will be more believable than hearing it from only one person. By using multiple sources, viewers are motivated to pay attention and process its arguments.[34]

Real-person ads present a double-edged sword. On the one hand, trustworthiness, similarity, 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.

For the first time in its history, Pizza Hut, decided to go with servers, bartenders and franchise executives in their advertisements rather than celebrities. Dan Howard, a marketing professor at Southern Methodist University noted, "With an actor, there's an inherent loss of persuasiveness because they are paid. Employees are not viewed in the same way as paid actors. They have greater credibility." One of the employees, 28 year-old Ashlie Marquez, who was featured in an ad further stated, "We're real employees who know what the customer likes and we can talk more passionately about it." Not only are the employees seen as more credible, it has had a positive effect on the company's culture. It involves recognizing employees make a difference, team building, and celebrating the work of employees.[35]

Featuring customers in commercials can be difficult, because they will flub lines and look less natural on the screen. These difficulties with actual customers and employees lead many advertising agencies to turn to professional models and actors to portray ordinary people. Professional actors make filming and photographing much easier. Also, the agency can choose a likeable, but plain, person. The desired effects (trustworthiness, similarity, and credibility) are often easier to create through professional actors and models.

In general, the advertising agency wants to be certain that the source or spokesperson has the major characteristics the advertisement requires. Likeability would be important when creating a humorous appeal. In a rational or informational ad, expertise and credibility are crucial, especially in business-to-business ads. In each case, trying to include as many of the characteristics as possible when retaining a spokesperson will be the goal.



Courtesy of Alliance One Advertising

▲ An advertisement for Richland State Bank using typical persons.

Creating an Advertisement

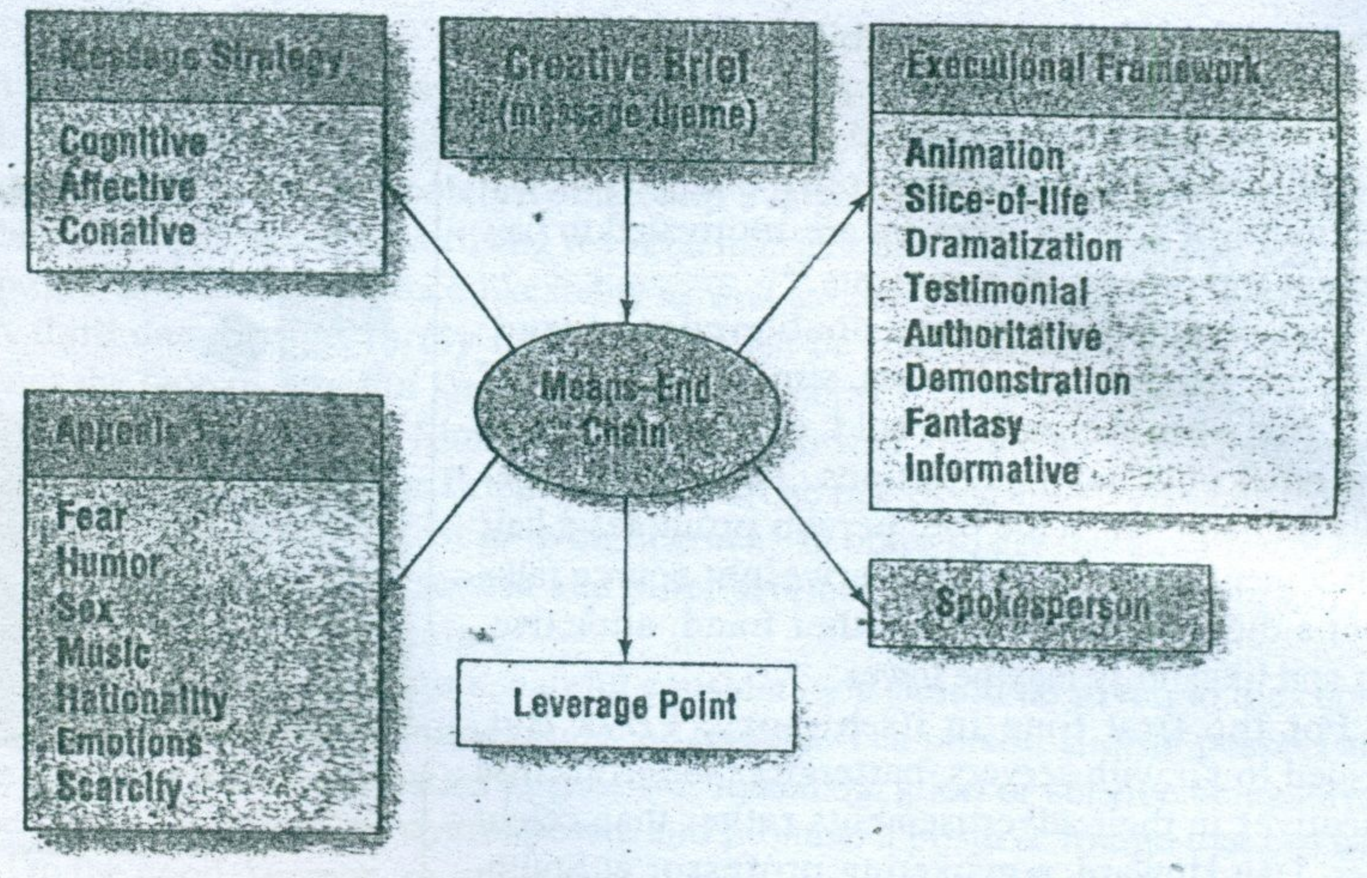
OBJECTIVE 5

What process is used to create advertisements?

Figure 8 illustrates 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. With the creative brief as a blueprint, the creative 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 forms the foundation for all other decisions.

Following the development of the means–end chain, the creative selects a message strategy, the appeal, and the executional framework. The creative suggests or chooses a source or spokesperson at this point, because the choice usually affects other creative decisions. Development of the leverage point that moves the consumer from the product

FIGURE 8
Creating an Advertisement



attribute or consumer benefit to the desired end state occurs after the creative begins work on the advertisement. The type of leverage point depends on the message strategy, appeal, and executional framework.

Although certain combinations tend to work well together, the creative has numerous options when preparing an advertisement or campaign. For example, if the creative wants to present a cognitive message strategy, normally rationality provides the most logical approach. The creative could, however, use fear, humor, sex, music, or even scarcity. An emotional approach probably would not work, because the emotion might overpower the cognitive message being sent.

When the creative decides to employ humor with a cognitive strategy, other logical and illogical combinations emerge. In terms of an executional framework, the authoritative approach tends not to work as well with humor. The other executional frameworks are viable. This flexibility allows a variety of advertisements to emerge from a single means–end chain. The best combination depends on the creative's expertise and experience, as well as her judgment regarding the ideal way to accomplish the client's advertising objectives.

Advertising Effectiveness

OBJECTIVE
What are the principles of advertising effectiveness?

Producing effective ads requires the joint efforts of the account executive, creative, account planner, and media planner. Working independently might produce some award-winning ads, but often they may not achieve the client's objectives. Advertising agencies seek to produce commercials that stand out among the competing messages. An advertisement that breaks through the clutter wins half the battle. Finding ways to lead consumers to react to the ad in the desired manner still remains. An effective advertisement accomplishes the client's objectives. To do so, advertisers follow the seven basic principles of advertising effectiveness (see Figure 9).

VISUAL CONSISTENCY

Repeatedly seeing a specific image or visual display helps to embed it in long-term memory. Visual consistency helps, because most customers spend very little time viewing an advertisement. In most cases, an individual makes just a casual glance at a print advertisement or a cursory glimpse at a television commercial. Visual consistency leads the viewer to move the message from short-term to long-term memory. Consistently used logos and other long-standing images help place the brand or company in the consumer's mind. People remember Nike because of the visually consistent use of Swoosh. The Prudential Rock emblem has been established in the minds of many consumers.

- Visual consistency
- Campaign duration
- Repeated taglines
- Consistent positioning—avoid ambiguity
- Simplicity
- Identifiable selling point
- Create an effective flow

FIGURE 9
Principles of Effective Advertising

CAMPAIGN DURATION

The length or duration of a campaign should be identified. Using the same advertisement for an appropriate period of time allows the message to embed in the consumer's long-term memory. Account executives consider how long to run an advertisement. It should be changed before it becomes stale, and viewers lose interest; however, at the same time changing ads too frequently impedes retention. Reach and frequency affect a campaign's duration. Higher frequency usually leads to a shorter duration. Low reach may be associated with a longer duration. Typical campaigns last about 6 months, but there are exceptions.

The image that can be created through a campaign constitutes a key facet of campaign duration. A recent advertising campaign featuring Jennifer Lopez cruising New York City Streets in a Fiat 500 convertible was a powerful campaign. The danger with the running the campaign too long was that the Fiat would be viewed as a car for women, and the company might lose sales to males.[36] Yet, because of the high cost of using a celebrity, it was necessary to run the campaign longer. Fiat followed with a more male-oriented campaign, but it did not yield the same type of impact as the JLo campaign.

REPEATED TAGLINES

Visual consistency combined with consistent taglines can provide an effective 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. Figure 10 contains some well-known taglines.

CONSISTENT POSITIONING

Maintaining consistent positioning throughout a product's life makes it more likely that a consumer will place the product in a cognitive map. When the firm emphasizes quality in every advertisement, it becomes easier to tie the product into the consumer's cognitive map than if the firm stresses quality in one ad, price in another, and convenience in a third campaign. Inconsistency in positioning makes the brand and company more difficult to remember. Consistent positioning avoids ambiguity, and the message stays clear and understandable.

SIMPLICITY

Simple advertisements are easier to comprehend than are complex ads. A print ad with a short tagline and limited copy will be easier to read than an overloaded and complex message. Consequently, advertisers should resist the temptation to describe all of a product's attributes in a single commercial. Such a practice may be more prevalent

1. Finger Lickin' Good
2. Think Small
3. Between Love and Madness Lies Obsession
4. Save Money, Live Better
5. Innovation
6. Connecting People
7. I'm Lovin It
8. A Diamond Is Forever
9. Have It Your Way
10. Buy It, Sell It, Love It

FIGURE 10
Which Taglines Can You Identify?

in business-to-business print advertising; however, it should be avoided there as well. Also, consumer ads on radio or television spots can be verbally overloaded, forcing the announcer to talk faster. Doing so may be ineffective, because the listener receives too much information in a short time period.

The principle of simplicity applies to Internet advertising. Load time constitutes the primary reason. Individuals surfing the Internet will not wait more than a few seconds for something to load; if it does not, they will move on.

IDENTIFIABLE SELLING POINT

An identifiable selling point places emphasis on three words: identifiable, selling, and point. The advertisement should stress a readily *identifiable* feature, such as price, quality, convenience, or luxury. The advertisement should then *sell* a product's benefits as much as the product itself. Also, the concept is a selling *point*, not selling points. The best advertisements emphasize one major point and do not confuse the viewer by presenting too many ideas. Fixing the product into the viewer's cognitive map through establishing new linkages or strengthening current linkages should be the goal. An identifiable selling point helps achieve that objective.

CREATE AN EFFECTIVE FLOW

In order to create an effective flow, a print ad should move the reader's eye to all of the key points in the advertisement. 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.

BEATING AD CLUTTER

Overcoming clutter constitutes a major challenge when seeking to create an effective advertising campaign. The presence of a competitor's advertisement within the same medium or time slot makes the ad clutter problem worse. A recent survey of television advertising revealed that during prime-time programming, 42 percent of the ads shown had one or more competitors advertised during the same hour. Research suggests that an advertisement's effectiveness will be significantly reduced when a competitor's advertisement runs during the same time slot.[37]

One method advertisers use to overcome this brand interference is repetition. Repeating an ad can increase brand and ad recall. In advertising studies, repetition effectively increases recall when no competitor ads are present. When competitor ads are present, repetition does not help the competitive ad interference problem and does not stimulate greater recall.

Variability Theory Mere repetition of an advertisement does not always work. Some advertisers emphasize the principles present in **variability theory,**[38] which suggests that variable encoding occurs when a consumer sees the same advertisement in different environments. These varied environments increase recall and effectiveness by encoding it into the brain through various methods. Creatives can generate the effect by varying the situational context of a particular ad. For example, the MasterCard campaign uses various settings to convey the same basic message, "There are some things money can't buy. For everything else, there's MasterCard." Varying the context of the ad increases recall and offers an effective method for overcoming competitive ad interference.[39]

Using a Second Medium Selecting two media to convey a message generally can be more effective than repeating an advertisement in the same medium. An advertisement placed in more than one medium reduces competing ad interference. In other words, a message presented on television and in magazines works better than one that appears only on television. Consumers seeing an advertisement in a different medium are more likely to recall the ad than when it appears in only one medium.

Clutter remains a difficult problem in advertising. Creatives who are able to capture the attention of the audience and transmit messages successfully are in great demand.



Courtesy of Newcomer, Morris & Young.

◀ These two advertisements for St. Patrick's use variability theory concepts to help beat clutter.

Companies constantly experiment with various approaches to reach audiences. When a program works, the advertising firm and its client have a great deal to celebrate.

International Implications

OBJECTIVE 7
How are advertising programs adjusted to fit international circumstances?

Many common themes and messages translate well across cultures. Making sure that the message strategy and form of executional framework match the tendencies and preferences in a region represents the primary challenge. For example, some cultures tend to be more rational in terms of decision-making processes, whereas others favor more emotional approaches. This may, in turn, affect the selection of a message strategy in a given nation.

Comparison advertisements are less common in other countries, due to both social and cultural differences, as well as legal restrictions. Marketers should be aware of these issues. Many European countries have made comparative advertising illegal. Japan does not prohibit comparisons, but they run against the society's cultural preferences. In Brazil, the advertising industry is so powerful that any attempt to create a comparative advertisement has been challenged and stopped. Often, international consumers not only dislike the advertisements, but often transfer that dislike to the company sponsoring the ad.[40]

The message strategy chosen affects the execution. The slice-of-life execution has become popular in Japan in recent years, because it matches Japan's soft-sell approach to marketing. A more hard-sell attitude may be used 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.[41]

Other patterns and changes in preferred forms of executions can be discovered by watching local media and reading about trends in magazines and trade journals in the country involved. While maintaining an overall message and idea, the advertiser adjusts to social customs present in a region.

INTEGRATED CAMPAIGNS IN ACTION

The Soap Opera

The Soap Opera is a one-location laundry that offers 24/7 self-service washers and dryers, as well as a fluff and fold service. With the fluff and fold service, customers drop off their laundry and The Soap Opera's staff wash, iron, and fold the clothes. The Soap Opera is located in Ruston, Louisiana, near the campus of Louisiana Tech University.

The owners of The Soap Opera met with Emogen Marketing to discuss the feasibility of a marketing campaign. The objective of the campaign was to increase awareness of the fluff and fold service, particularly among college students. With limited funds, Emogen Marketing crafted a campaign entitled "Why do your own laundry?" that involved a one-day, on-campus event; creation of a Facebook page; posters on campus bulletin boards; an in-store registration for a $50 gift card; and a series of newspaper ads in the student newspaper.[42]



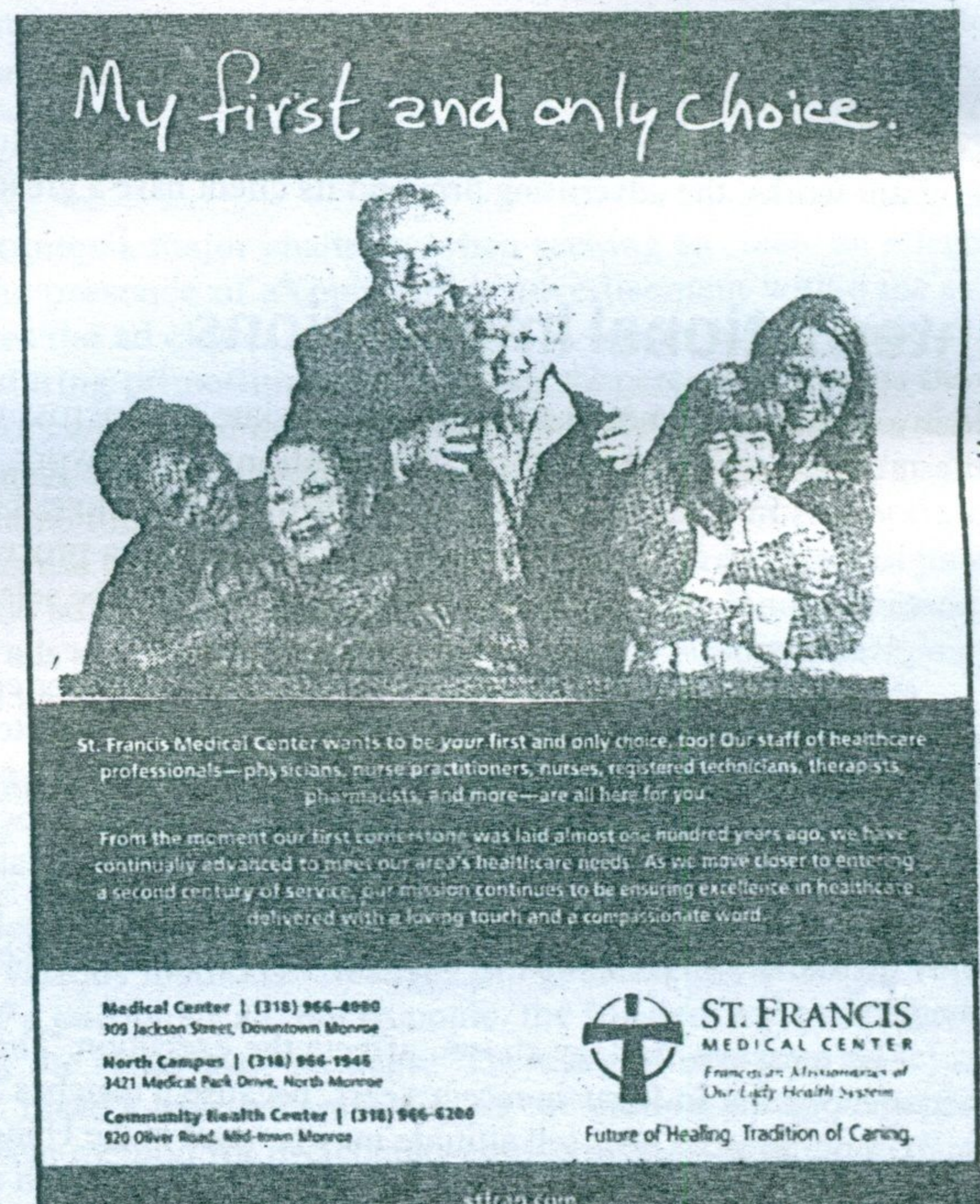
Courtesy of Emogen Marketing Group.

▲ Animation was a key component of the Soap Opera campaign.

St. Francis Medical Center

Newcomer, Morris, and Young advertising agency was retained to develop a marketing campaign for St. Francis Medical Center. The medical facility has three locations and a rich history of providing medical care in the area. From dialog with the client and agency staff, the tagline "My first and only choice" was born. To present this idea, the agency recruited patients that had experienced the excellent care provided by St. Francis.

Information about the Soap Opera campaign and the St. Francis campaign is available at the Pearson Instructor's Resource Center (www.pearsonhighered.com). The campaigns feature a PowerPoint presentation outlining the details of the campaigns and examples of the collaterals developed by Emogen Marketing and Newcomer, Morris, and Young, respectively.



Advertisement for St. Francis Medical Center furnished by Newcomer, Morris, and Young

▲ An advertisement designed as part of the "My first and only choice" campaign.

MyMarketingLab

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SUMMARY

Advertising transmits a personal message through one or more impersonal media. The message reflects the image that occurs throughout an IMC program. Three types of message strategies are possible. Cognitive strategies emphasize rational and logical arguments to compel consumers to make purchases. Affective strategies are oriented toward buyer emotions and feelings. Conative strategies link to more direct responses, behaviors, and actions. These strategies should be integrated with various types of appeals through the media selected for the campaign.

Executional frameworks tell the story in the ad. Animation has become more sophisticated and provides many new creative approaches in the design of ads. The slice-of-life approach and dramatizations are problem-solving types of ads, leading the consumer to something better by using the product. Testimonials are rendered by individuals who have realized the benefits of a product. An authoritative expert can build consumer confidence in a product or company. Demonstrations show how products can be used. A fantasy takes people away from the real world to a make-believe place. This makes the product more exotic and desirable. Informative ads provide basic information about the product. Each execution can be used effectively to persuade consumers and business-to-business buyers to consider a company's offerings.

Celebrities, CEOs, experts, and typical persons can be chosen to be "out front" in the advertisement. Each has advantages and disadvantages. The marketing team selects sources or spokespersons based on the individual's attractiveness, similarity, likeability, trustworthiness, expertise, or credibility. The more of these characteristics that are present, the better off the advertiser will be.

Effective advertising campaigns are based on the seven principles of visual consistency, sufficient campaign duration, repeated taglines, consistent positioning, simplicity, presentation of an identifiable selling point, and creation of an effective flow. Creatives and account executives incorporate these principles into the advertising campaign to enhance the odds of success. Clutter can be overcome by repeating ads and showing them in various media.

Many consider advertising design to be the most glamorous part of the advertising industry, and in many ways it is. The other side of the glamour coin is hard work and the constant pressure to perform. Many people believe a creative position is a burnout-type of job. At the same time, those who have proven track records are well rewarded for their efforts. Utilizing the principles presented in this chapter can be a key to success in the highly competitive and exciting business of advertising design.

Key Terms

message theme The outline of the key idea(s) that the advertising program is supposed to convey.

message strategy The primary tactic used to deliver the message theme.

cognitive message strategy The presentation of rational arguments or pieces of information to consumers.

generic messages Direct promotions of product attributes or benefits without any claim of superiority.

preemptive messages Claims of superiority based on a specific attribute or benefit of a product that preempts the competition from making the same claim.

unique selling proposition (USP) An explicit, testable claim of uniqueness or superiority that can be supported or substantiated in some manner.

hyperbole Making an untestable claim based upon some attribute or benefit.

comparative advertisement The direct or indirect comparison of a good or service to the competition.

affective message strategies Advertisements designed to invoke feelings and emotions and match them with the good, service, or company.

resonance advertising An advertisment that attempts to connect a product with a consumer's experiences to develop stronger ties between the product and the consumer.

comfort marketing An advertising effort designed to reassure consumers that are looking for value that a branded product has stood the test of time

emotional advertising An advertisement that attempts to elicit powerful emotions that eventually lead to brand recall and choice.

conative message strategy Advertisements that are designed to lead directly to some type of consumer response.

action-inducing conative advertisements Advertisements that create situations in which cognitive knowledge of the product or affective liking of the product follow the actual purchase or arise during usage of the product.

promotional support conative advertisements Advertisements that are designed to support other promotional efforts.

executional framework The manner in which an ad appeal is presented.

expert authority When an advertiser employs a spokesperson with expertise in order to convince viewers that a given product is superior to other brands in some authoritative manner.

sources and spokespersons Persons in the advertisement who make the actual presentation.

variability theory A theory stating that when a consumer sees the same advertisement in different environments, the ad will be more effective.

Review Questions

1. Name the three types of message strategies creatives can use. How are message strategies related to the message theme?
2. What types of goods or services best match cognitive message strategies? List the five types of cognitive approaches.
3. When will an affective message strategy be most effective? What two types of affective messages can creatives design? Give an example of each.
4. What is the primary goal of a conative message strategy?
5. How is an executional framework different from an ad appeal? How are they related?
6. List as many uses of animation-based advertisements as possible. What forms of animation are possible with the available technology?
7. Describe the components of the slice-of-life execution.
8. How are authoritative and informational executional frameworks similar? How are they different?
9. What types of testimonials can advertisers use? Give an example of each.
10. Which media are best for demonstration-type ads?
11. What kinds of products or services are best suited to fantasy-based executional frameworks? What products or services are poor candidates for fantasies?
12. Identify the four main types of sources or spokespersons. What are the advantages and disadvantages of each?
13. List the key criteria used when selecting a spokesperson.
14. Identify the tactics available to overcome clutter. How does variability theory assist in this process?
15. What issues are present when adapting an advertising program to an international audience?

Critical Thinking Exercises

DISCUSSION QUESTIONS

1. Select five advertisements from a magazine. Identify the message strategy, appeal, and executional framework in each. Did the creative select the right combination for the advertisement? What other message strategies or executional frameworks could have been used?
2. Watch five television advertisements. Identify the message strategy, appeal, and executional framework each uses. Did the creative select the right combination for the advertisement? What other message strategies or executional frameworks could have been used?
3. Studies involving comparative advertisements versus to noncomparative advertisements produced the following findings.[43] Discuss why you think each statement is true. Try to think of comparative ads you have seen that substantiate these claims.
   a. Message awareness was higher for comparative ads than for noncomparative ads if the brands were already established brands.
   b. Brand recall was higher for comparative ads than for noncomparative ads.
   c. Comparative ads were viewed as less believable than noncomparative ads.
   d. Attitudes toward comparative ads were more negative than those toward noncomparative ads.
4. The marketing team for Charles Schwab wants to develop an advertisement with the message theme that Charles Schwab understands the needs of individual consumers and can design an investment strategy to meet each person's particular needs. Which type of message strategy should Schwab choose? Why? Based on the message strategy chosen, which executional framework should the company use? Why? What type of source or spokesperson should Schwab use? Why? Would the type of media being used for the advertisement affect the message strategy choice? Explain your answer.
5. A resort in Florida wants to develop an advertisement highlighting scuba diving classes. The target market will be college students. Discuss the merits of each of the following approaches. In your opinion, which one

would be the best? Why? Describe a television ad that could be created using the strategy you chose.

a. Hyperbole cognitive message strategy, humor appeal, and demonstration execution
b. Emotional message strategy, emotional appeal, and slice-of-life execution
c. Conative message strategy, scarcity appeal, and informative execution
d. Emotional or resonance message strategy, sex appeal, and fantasy execution
e. Comparative message strategy, fear appeal, and testimonial execution

6. Refer to Question 5. Pick one of the combinations (a through e). Design a magazine print ad for the resort. The ad will be for the Karianga Dive Resort.
7. Name three influential commercial spokespersons. For each one, discuss the five characteristics used to evaluate spokespersons and their overall level of credibility. Next, make a list of three individuals who are poor spokespersons. Discuss each of the five evaluation characteristics for each of these individuals. What differences exist between an effective and a poor spokesperson?
8. Find a copy of a business journal, such as *BusinessWeek* or *Fortune*, or a trade journal. Also locate a copy of a consumer periodical such as *Glamour*, *Time*, *Sports Illustrated*, or a specialty magazine. Look through an entire issue. What differences between the advertisements in the business journal and consumer journals are readily noticeable? For each of the concepts that follow, discuss specific differences you noted between the two types of magazines. Explain why the differences exist.
   a. Message strategies
   b. Executional frameworks
   c. Sources and spokespersons
9. Identify an advertisement that uses each of the following executional frameworks. Evaluate the advertisement in terms of how well it is executed. Also, did the appeal and message strategy fit well with the execution? Was the ad memorable? What made it memorable?
   a. Animation
   b. Slice-of-life
   c. Testimonial
   d. Authoritative
   e. Demonstration
   f. Fantasy
   g. Informative

Integrated Learning Exercises

1. Current as well as past Super Bowl ads are available at www.superbowl-ads.com. Access the site and compare Super Bowl ads for the last several years. What types of message strategies were used? What types of executions were used? Who and what types of endorsers were used? Compare and contrast these three elements of ads.
2. Most advertising agencies provide examples of advertisements on company Web pages. The goal is to display the agency's creative abilities to potential clients. Using a search engine, locate three different advertising agencies. Locate samples of their work. Compare the ads produced by these three agencies in terms of message appeals, executions, and spokespersons. What similarities do you see? What differences do you see? Which agency, in your opinion, is the most creative? Why?
3. Access the following Web sites. For each, identify the primary message strategy used. Does the site use any sources or spokespersons? What type of appeal is being used? For each Web site, suggest how the site could be improved. Explain how the change would improve the site.
   a. Georgia–Pacific (www.gp.com)
   b. Playland International (www.playland-inc.com)
   c. MGM Grand (www.mgmgrand.com)
   d. Anderson's Furniture (www.andersonsfurniture.com)
   e. CoverGirl (www.covergirl.com)
   f. Dove (www.dove.com)
   g. Skechers (www.skechers.com)
4. Access the following Web sites. For each, identify and evaluate the primary executional framework used. Is it the best execution, or would another execution work better? Does the site use any sources or spokespersons? What type of appeal is being used? For each Web site, suggest how the site could be improved. Explain how the change would improve the site.
   a. Kellogg's Frosted Flakes (www.frostedflakes.com)
   b. Bonne Bell (www.bonnebell.com)
   c. MessageMedia (www.message-media.com.au)
   d. Jantzen (www.jantzen.com)
   e. Jockey International (www.jockey.com)

Student Project

CREATIVE CORNER

For a number of years, LendingTree.com featured the tagline "When banks compete, you win." In the mid-2000s, when the housing market tumbled, mortgage companies faced financial problems, and consumers defaulted on home mortgages, LendingTree.com changed its approach. The company developed new ads and modified the Web site to educate consumers about "smart borrowing." Other financial and mortgage companies followed suit. JPMorgan Chase asserted "Whether you are saving money, looking for a loan, or managing a business, you can always depend on Chase." Astoria Federal Savings promoted its longevity, telling consumers it had been in business "more than 118 years" and using phrases such as "We're part of your community" and "We're here when you need us."[44]

The marketing department for First National Bank intends to promote its home mortgage business. They are not sure about which creative message strategy to use, which execution would work best, and which appeal to use. They would also like to use some type of spokesperson, but they are not sure which of the four types would be the most effective. They also realize they cannot afford a celebrity.

Based on the information provided, design a print advertisement for the local newspaper for First National Bank. Describe a television campaign for the bank. Before launching into these two creative assignments, identify and justify your choice of creative message strategy, executional framework, appeal, and spokesperson.

CASE 1

PEERLESS MARKETING

In the United States, the majority of homes have indoor plumbing. Sinks, faucets, toilets, and other pieces of hardware are largely taken for granted. Only in two circumstances are they prominently in the minds of customers. The first is when a plumbing product is being purchased for the first time, such as when a home is being built or an area is being refurbished. The second is when an item is defective and must be replaced.

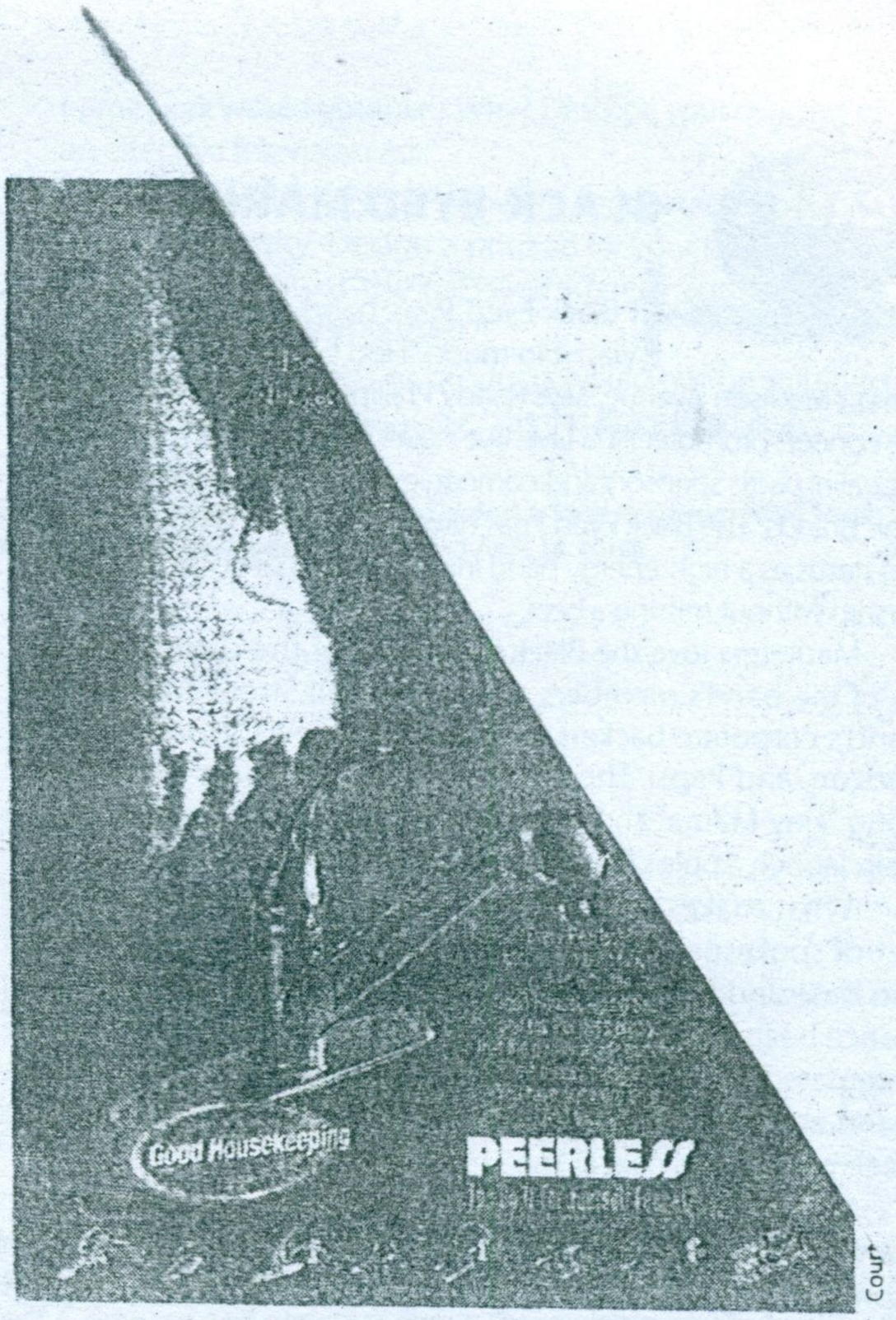
Manufacturers try to make certain consumers will remember a company's brand and that it will be preferred by builders and plumbers. The products must be placed in stores such as Home Depot or Lowes in ways that makes them easy to find and always accessible.

One of the major players in the plumbing fixture marketplace is Delta Faucet Company. A strange path brought the company to prominence. In the 1920s, an immigrant named Alex Manoogian founded Masco Company, which provided auto parts. Twenty-five years later, Manoogian was contacted by an inventor who had created the first washerless faucet. Although it was not related to his current business, Manoogian saw the potential and refined the item, which was first sold out of the trunks of salesmen's cars, as the first Delta Faucet. The name was chosen because a key part of the product resembled the shape of the Greek letter delta.

The Delta Faucet Company became a separate part of the original Masco Company and relocated. Over the next two decades, it expanded quickly to an entire line of products. Currently, Delta Faucet Company is a multinational firm with four primary locations: Indianapolis, Indiana; Jackson, Tennessee; London Ontario, Canada; and Panyu, China. It sells over 1 million faucets per month. The overall Masco Company now sells door hardware and locks, cabinets, and glass products in addition to faucets.

The Delta line includes two other names: Brizo and Peerless. Brizo is the high-end line of faucets, Delta is the flagship and primary brand, and Peerless is the lower-end line of items.

The primary advertising challenges appear to exist in four main areas. First, company leaders must make sure that one brand does not cannibalize the others. The brands must remain as distinct products offered to separate sets of consumers. Second, the brands must be viewed as the primary choices and must be remembered by consumers when the time comes to buy a plumbing fixture. Third, there cannot be brand confusion. Builders and plumbers must believe that the fixtures are distinct along several lines, including quality and durability, ease of installation, and strong warranties; but they must also be perceived as being fashionable. Fourth, innovation has become a new part of the plumbing fixture industry. A wide variety of options exist. Delta's products must compete with all the new faucet variations and retain its position as a manufacturer.



▲ The Delta Faucet Company offers the Peerless brand.

Complications occur due to differences in markets and customers. Many contractors and builders are simply looking for a low-cost option, especially when lower-end rental properties and similar units are being developed. Plumbers may be willing to install a wide variety of products. They will consider the costs of a product but also want something that will be easy to install and that will be durable. Individual consumers are the most likely to be interested in other product qualities, such as novel features and the look of the product.

1. What type of message strategy should Delta Faucet Company utilize? Should it be the same for all of the brands and in all of the markets (builders, plumbers, consumers)?
2. What leverage point makes the most sense for Delta Faucet Company advertising?
3. What type of executional framework should be used in traditional advertisements aimed at consumers?
4. What type of executional framework should be used for print advertisements aimed at contractors, builders, and plumbers? Why might it be different (or the same) from ads aimed at consumers?
5. Should the company use a spokesperson? If so, which one of the four types should be used? Justify your answers.

Source: www.deltafaucet.com (accessed April 20, 2012).

CASE 2 · BLACK-EYED MARKETING

If Black Eyed Peas band member will.i.am wasn't in music, "He'd be the best ad executive on Madison Avenue," says Randy Phillips, president and CEO of the concert promoter AEG Live. "I've never seen anyone more astute at dealing with sponsors' and companies' needs and understanding their brands." The Black Eyed Peas have been able to move beyond the status as a high-energy band into the world of corporate sponsorship without missing a beat.

Marketers love the Black Eyed Peas for the diverse ethnicity of the band's members, writes the Wall Street Journal. The band's corporate backers include Coors, Levi's, Honda, Apple, Verizon, and Pepsi. The advertisement featuring the group's song "Hey Mama" and dancing silhouettes that was used to help launch Apple's iTunes store gained almost iconic status.

What makes this group of musicians such an effective set of spokespeople? Part of the appeal is the group's global fan base and the Pea's fetching party anthems, with powerful dance beats, crazy special effects, and repetitive hooks that are integrated into numerous party mixes. As one critic noted, the band achieves the nearly impossible—making both kids and their parents feel cool at the same time.

Beyond the glitz and glitter of the shows, the group gives careful thought to its marketing. Oftentimes, will.i.am pitches concepts to corporate sponsors himself, using "decks" that sum up the Peas' package, frequently in PowerPoint form. He reports, "I consider us a brand. A brand always has stylized decks, from colors to fonts. Here's our demographic. Here's the reach. Here's the potential. Here's how the consumer will benefit from the collaboration."

There was a time when rock and roll was nearly synonymous with rebellion. Bands with corporate ties would be viewed as sell outs. For companies such a move would seem too risky; especially if the band's fans felt betrayed. Over the years, music has become less threatening, as Baby Boomers near retirement age.

The economics of music have also changed. Downloading and pirating CDs is commonplace. Bands can no longer count on record sales to make money. Many younger bands now look for other sources of income and publicity. The Peas were among the fastest learners of the industry's new math. Even now, however, the band hears complaints that they are merely shills. "You have to take the criticism, and sometimes it hurts a lot," says band member Stacy Ferguson, who is also known Fergie.

Currently, many top-name musicians and groups have corporate sponsors. Cooperative advertisements promote the brand, the band, and often a tour. The Rolling Stones began the movement when the group's "Tattoo You" tour was sponsored by Jovan Musk cologne. Even groups that at first resolutely avoided corporate tie-ins, such as U2, have changed. U2 developed a relationship with Apple that included commercials featuring the song "Vertigo." The band helped with BlackBerry commercials and had a sponsored tour with the brand.



DWP/Fotolia

▲ The Black Eyed Peas use marketing to enhance the band's image and presence.

The Black Eyed Peas continues to expand their corporate connections. A concert in Times Square promoted Samsung's new line of 3D televisions, which led to a meeting with Avatar director James Cameron, who agreed to direct a feature film about the Peas. The 3D film incorporates concerts, travel footage, and narrative themes about technology, dreams, and the brain.

According to will.i.am, all corporate partnerships are equally important. The band lends its music at relatively small charges in exchange for exposure. "It wasn't about the check," says former manager Seth Friedman.

The efforts have paid off. The Black Eyed Peas have performed at an NFL season-kickoff show and at half time of the Super Bowl, New Year's Eve in Times Square, the Grammys, a Victoria's Secret fashion show, and the season opener for The Oprah Winfrey Show, for which they summoned a flash mob of synchronized dancers to downtown Chicago. As will.i.am puts it, "I get the credit from the brands. They know. I used to work

with the marketing people and the agencies, now I work with the CEOs of these companies."

1. Discuss each of the source characteristics in terms of the Black Eyed Peas serving as a spokesperson for a product. Would it make a difference as to what type of product the Black Eyed Peas were endorsing? Explain.
2. What types of brands or products are best suited to endorsements by the Black Eyed Peas? By rock bands in general? What about country music artists?
3. If you were going to design a television advertisement for a concert for the Black Eyed Peas, what would be your target market? What message strategy and executional framework would you use? Why? Describe your concept of an effective television ad.
4. Suppose the Black Eyed Peas were contracted to perform at your university. Design a print ad for your local student newspaper. Discuss the message strategy and execution you used and why you used it.
5. What types of brands or products would not be suited to endorsements by groups such as the Black Eyed Peas?

Source: John Jurgensen, "The Most Corporate Band in America," *Wall Street Journal Online* (www.wsj.com, accessed April 14, 2010).

MyMarketingLab

Go to **mymktlab.com** for Auto-graded writing questions as well as the following Assisted-graded writing questions:.

1. Name three influential commercial spokespersons. For each one, discuss the five characteristics used to evaluate spokespersons and their overall level of credibility. Next, make a list of three individuals who are poor spokespersons. Discuss each of the five evaluation characteristics for each of these individuals. What differences exist between an effective and a poor spokesperson?
2. Current as well as past Super Bowl ads are available at www.superbowl-ads.com. Access the site and compare Super Bowl ads for the last several years. What types of message strategies were used? What types of executions were used? Who and what types of endorsers were used? Compare and contrast these three elements of ads.
3. Mymktlab Only—comprehensive writing assignment for this chapter.

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