

How Marketing Communication Works



It's a Winner

Campaign:
"Ford SYNC"

Company:
Ford

Agency:
Zubi Advertising
Services

Award:
2009 Silver Effie,
Category: Hispanic

CHAPTER KEY POINTS

1. How does marketing communication work both as a form of mass communication and interactive communication?
2. How did the idea of advertising effects develop, and what are the problems in traditional approaches to advertising effects?
3. What is the Facets Model of Effects, and how does it explain how marketing communication works?

Ford in Sync with Hispanic Audience

We're all experts on advertising, aren't we? But have you ever stopped to think about what makes some ads work and others seem ineffective? The story behind Ford's campaign for its new SYNC technology will give you some insights about how effective advertising works.

Ford faced a significant challenge as it tried to convince potential consumers of its small to medium-sized Focus and Edge vehicles that the vehicles had some technological advantages. First, Ford is known for its tough, dependable trucks, not as a technology leader. Consumers perceived competitors like Nissan Sentra, Honda Civic, Scion, Toyota Corolla, and VW Rabbit or Jetta as being technologically superior. Second, not only did Ford need to overcome the perception that foreign-made automobiles were more technologically advanced, it needed to make the audience aware of its new innovation, which was practically invisible. About all Ford had to show potential buyers was a button on the steering wheel and a SYNC logo on the dashboard.

Before we get into a detailed analysis about how the advertising worked, let's look at Ford's innovative technology. At the touch of a button or a simple voice command, drivers could use Ford's SYNC technology, developed by Microsoft, to play music from their digital music players and to make phone calls. What differentiates this technology from the competition is SYNC's ability to understand various dialects of Spanish, which is particularly important to voice-activated commands from a diverse U.S. Hispanic market. Ford knew that those who experienced this system in demos and focus groups gave it rave reviews.

Wanting to capitalize on the SYNC technology, Ford sought a campaign targeting the 18- to 49-year-old Hispanic market that would accomplish two objectives: generate consumer awareness of SYNC by educating consumers, and get hand-raisers (those who indicate interest by responding online) to register for sweepstakes and to opt in for future Ford communications.

Ford hired Zubi, an Hispanic agency, to create a campaign. Zubi recognized that Ford needed to get the attention of its audience before it could accomplish the goals of making people aware of this great new technology and persuading them that they ought to own it. Here's how they did it.

The campaign's Big Idea centered on the notion that Ford's SYNC—the ability to control cell phones and MP3 players—was available at the driver's command. Audience research showed that members of the Hispanic target market are technologically savvy. They count on their MP3 players to help them during long commutes. To successfully introduce SYNC in fuel-efficient Fords, the campaign message needed to align the technology with consumers' lifestyles in a fun way that would grab their attention. The slogan, "SYNC: At Your Command" (SYNC: A Tus Ordenes"), captured the heart of the message.

Zubi identified a spokesperson for SYNC who would be believable. That person was the popular Colombian singer, songwriter, and multiple Grammy award-winner Juanes. As a major sponsor for Juanes's World Tour, Ford was able to reach members of the Hispanic target market and educate them about SYNC. Every concert featured a SYNC Zone, where people could see SYNC demonstrations and participate in giveaways. Potential consumers could visit a SYNC Juanes destination website highlighting video content. They could enter an online sweepstakes with a Juanes VIP concert experience as a grand prize. (Note the opportunity to capture the hand-raisers, build Ford's database, and offer incentives for test drives.) The campaign used display banner ads, video banners, paid search (a fee given to get a sponsor's website results shown near the top of search engine results pages), a widget such as a clock or temperature gauge, and publisher-driven e-mail blasts online. Magazine and newspaper advertising and radio spots helped publicize the concert and online activities. Talking billboards and text messaging attracted even more attention. Consumers walking by key talking billboards in high pedestrian-traffic areas triggered a motion detector, which in turn generated Juanes' voice talking about SYNC to passersby.

What made this campaign successful in part according to Dave Rodriguez, multicultural marketing communication manager for Ford Motor Co., was this: "This campaign is not necessarily the standard 'Let's sponsor a concert.' Juanes is very much part of the creative messaging, and a lot of that is going live online because that's where the consumer is going." The target audience already liked Juanes, and the concerts and Internet were used as opportunities to help consumers learn about and experience the benefits of SYNC. Advertising lesson: a fit between a spokesperson and the target audience can generate awareness and create synergy.

To see just how successful this campaign has been in achieving its objectives, turn to the *It's a Wrap* feature found at the end of this chapter.

Sources: "Ford SYNC Integrated Marketing Program," Effie Awards Brief of Effectiveness and Press Release, www.nyama.org; www.syncmyride.com; Karl Greenberg, "Ford Campaign for SYNC Centers on Singer Juanes," October 26, 2007, www.mediapost.com; "The Perfect Sound: Juanes and Ford Give Power to Your Voice," October 27, 2007, www.hispanicprwire.com; "Ford Gets a Latin Beat," October 25, 2007, www.ford.com.

How does marketing communication affect you? What ads can you remember seeing? Do you remember to buy a new product in the store after you've seen some advertising that intrigues you? Do you have favorite ads? These are all important questions to advertising professionals, as well as to students, professors, and critics of advertising. In this chapter we'll try to answer these questions about how advertising and other marketing communications work by looking at the *effects* behind the concept of *effectiveness*. We are introducing effectiveness now because understanding

how marketing communication works is a foundation for discussions in the following chapters on consumer behavior, consumer research, and strategic planning. It's our view that you can't make intelligent decisions in those areas unless you have some understanding of how marketing communication works.

In this chapter we'll first consider advertising as communication. Then we'll look at various types of consumer responses to messages to identify the key effects, which we organize and present as the Facets Model of Effects. This chapter, then, lays the groundwork for our explanation of effectiveness, which is an important theme in this book.

DOES ADVERTISING WORK?

Would it surprise you to know that a lot of professionals, as well as academics, are really not sure how advertising works—or even if it works well at all? This is even more of a problem for the new digital media and other forms of marketing communication.

This classic quote attributed to Philadelphia department store baron John Wanamaker in the early 1900s sums up the issue: “I know half my advertising is wasted, but I don't know which half.” (You can find his quotes and others about the impact of advertising on the Advertising Hall of Fame website, www.advertisinghalloffame.org/members.)

Wanamaker is more positive than some advertising experts. The chairman of a British promotions company estimated that only about 1 percent of the average campaign spending actually works because few people are aware of ad messages, and of those who are aware, few actually do anything in response.¹ Research by retired Syracuse University professor John Philip Jones, who worked for many years at the J. Walter Thompson advertising agency, led him to conclude that only 41 percent of advertising actually works in terms of producing sales.²

Of course, many professionals, including the managers of big global brands and big advertising agencies, absolutely believe that advertising works both in the short term to create sales and in the long term to build brands. After all, advertising is an \$80 billion industry³—even larger when you consider all of the various related areas of marketing communication.

The problem is that a lot of poorly executed advertising doesn't communicate well to its intended audience or have the impact its creators desired. So let's begin our discussion of how advertising and marketing communication* work by looking in more depth at its communication role.

HOW DOES MARKETING COMMUNICATION WORK?

Advertising and other forms of marketing communication are first of all a form of communication, messages that are designed to have some type of impact. In a sense, effective advertising is a message to a consumer about a brand. It gets attention and provides information, sometimes even a bit of entertainment as the Ford SYNC campaign demonstrated. It is purposeful in that it seeks to create some kind of response, such as an inquiry, a sale, a visit to a website, or in the case of Ford's SYNC, a test drive.

The legendary David Ogilvy would like to see advertising as relevant as a personal conversation.⁴ He pretends he is at a dinner party and the woman next to him asks for advice. He explains, “I give her the facts, facts, facts. I try to make it interesting, fascinating, if possible, and personal—I don't write to the crowd.”

In reality, however, most traditional advertising is not as personal or as interactive as a conversation because it relies on mass communication. Although other forms of marketing communication, such as personal selling and telemarketing, can deliver the personal contact of a conversation, Ogilvy's comparison ignores the challenge of getting the attention of a largely disinterested audience when using mass communication. So let's look first at how *communication* works in general and then we'll apply that analysis to mass media advertising and finally to the broader arena of brand communication.

*Note: It's simpler to just say “advertising,” but in this chapter we are referring to advertising as well as the more general area of marketing communication.

A Basic Communication Model

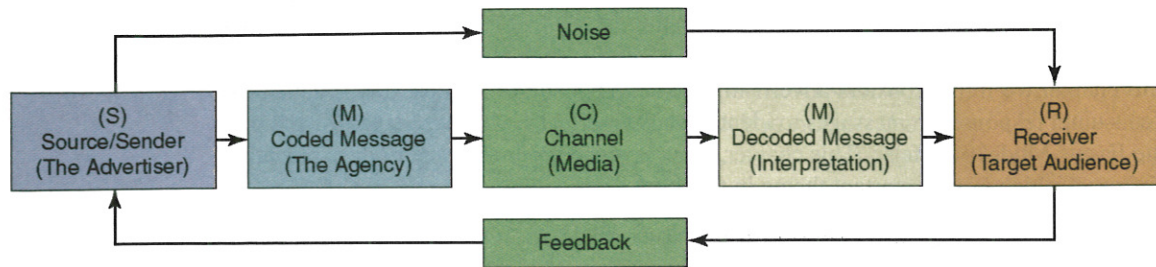


FIGURE 4.1A

A Basic Mass Communication Model

The Mass Communication Approach

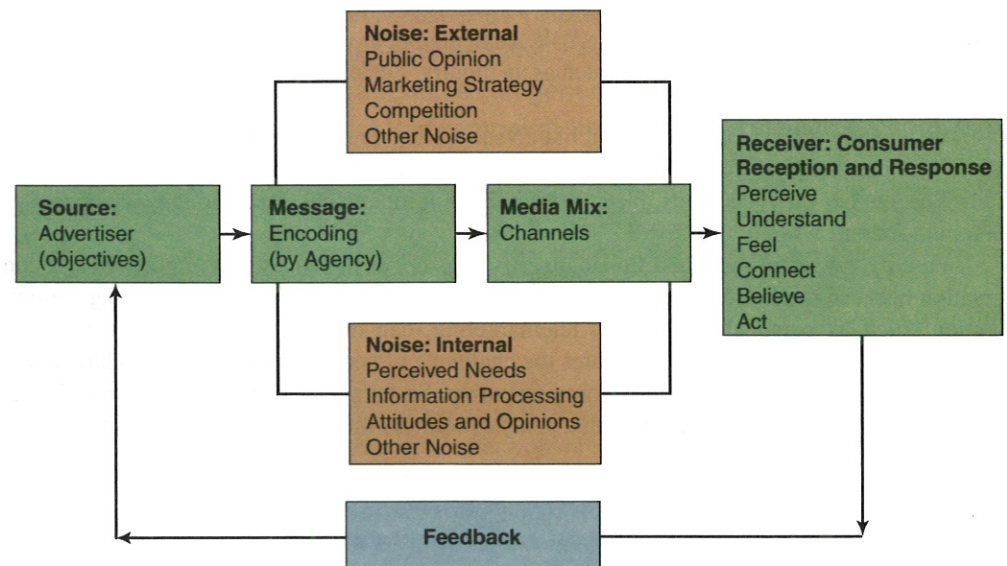
Mass communication is a process, as depicted in the model in Figure 4.1a, which outlines the important players and steps. The **SMCR model** diagrams how mass communication works: It begins with a **source (S)**, a sender who encodes a **message (M)**, or puts it in words and pictures. The message is presented through **channels of communication (C)**, such as a newspaper, radio, or TV. The message is decoded, or interpreted, by the **receiver (R)**, who is the reader, viewer, or listener. **Feedback** is obtained by monitoring the response of the receiver to the message. The entire process is complicated by what we refer to as **noise**, things that interrupt the sending and receiving of the message, such as a bad connection or words with unclear meanings.

Advertising as Mass Communication

To translate the SMCR model to advertising using the Ford SYNC example, consider that the *source* typically is the advertiser (Ford) assisted by its agency (Zubi) who encodes the information—that is, advertising professionals turn the marketer's information (voice-recognition technology) into an interesting and attention-getting message (SYNC: At Your Command—a message delivered through music by spokesperson Juanes). Together they determine the *objectives* for the message—an advertisement or campaign—in terms of the effects they want the message to have on the *consumer audience (receiver)*. If the communication process fails to work and the consumer does not receive the message as intended by the advertiser, then the communication effort is ineffective. The advertising communication model shown in Figure 4.1b describes how this communication process works.

FIGURE 4.1B

An Advertising Communication Model



The *message*, of course, is the advertisement or other marketing communication, such as a press release, store banner, brochure, video, or Web page. The message may be spelled out in the words, but in most advertising the visual elements also carry meaning. In fact, some advertising messages, such as the 1984 commercial for the Macintosh discussed in Chapter 1, are primarily visual.

The *medium (channel)* is the vehicle that delivers the message (TV commercials, website, flyers, Twitter tweets, events, in-store displays). In advertising, that tends to be newspapers and magazines in print, radio and TV in broadcasting, the Internet, and other forms of out-of-home vehicles, such as outdoor boards and posters. Other media include the phone, fax, specialty items (mugs, T-shirts), in-store signs, brochures, catalogs, shopping bags, inflatables, even sidewalks and toilet doors. The latest entry in the medium of marketing communication is the cell phone, which has become a major personal communication technology. With instant messaging, **podcasting**, movie downloads, photo transmission, Web surfing and tweeting, the cell phone is the newest “must-have” communication device.

External noise, which hinders the consumer’s reception of the message, includes technical and socioeconomic trends that affect the reception of the message, like the economic downturn. Health trends, for example, often harm the reception of fast-food messages. Problems with the brand’s marketing mix (product design, price, distribution, and marketing communication) can also have an impact on the consumer’s response.

External noise can also be related to the advertising media. It can be as simple as bad broadcast or cell phone reception. A more likely cause of noise is **clutter**, which is the multitude of messages all competing to get consumers’ attention. More specifically, clutter is all the ads in a magazine or newspaper, or all the commercials you see on television when watching a program or listening to your favorite radio station. It can even include any of the 3,000 or so commercial messages you see in your daily environment, such as outdoor boards and brand names on T-shirts, as well as in unexpected places, such as painted messages on sidewalks.

Internal noise includes personal factors that affect the reception of an advertisement, such as the receiver’s needs, language skills, purchase history, information-processing abilities, and other personal factors. If you are too tired to listen or your attention is focused elsewhere, then your fatigue or disinterest creates noise that hinders your reception of the message. Distraction from competing brand messages can also create internal noise, such as doubt or confusion.

Feedback is the reaction the audience has to a message. It can be obtained through research or through customer-initiated contact with the company, which are important tests of the effectiveness of marketing communication messages.

The end point of the communication process is the *receiver*, or in advertising terms the consumers who make up the audience. How the consumer responds to the message determines the effectiveness of the advertising. Consumer response is the focus of the rest of this chapter.

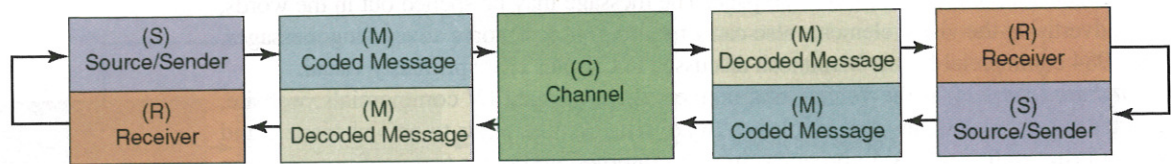
A really important thing to remember is that this process is not foolproof or even dependable. You can’t be sure the receiver will understand and interpret your message as you intended. Remember the childhood “telephone” game where you stand in a circle and whisper a message from person to person—and the last message rarely comes out sounding like the initial message. That’s why feedback research is so important in marketing communication.

Adding Interaction to Marketing Communication

Mass communication is traditionally seen as a one-way communication process with the message depicted, as in Figures 4.1a and b, as moving from the source to the receiver—from an advertiser to a target audience. However, **interactive communication** such as Ogilvy’s idea of advertising as personal conversation, is two-way communication—a dialogue or conversation—and marketing communication is moving in that direction. The difference between one-way and two-way communication is that two-way communication, is interactive, and the source and receiver change positions as the message bounces back and forth between them (think ping-pong)—the source becomes the listener and the receiver becomes the sender. Figure 4.2 is a model of how two-way communication works.

The interest in *buzz marketing* is an indication of an important trend in marketing communication strategy that is moving beyond two-way communication. In social marketing there are multiple conversations occurring in the network. In terms of the old notion of source and receiver, interactive communication means people are contacting companies through the Web or by phone,

An Interactive Communication Model

**FIGURE 4.2****An Interactive Communication Model**

The basic communication model is modified here to show how interactive communication works as a conversation or dialogue. Note how the source and receiver change positions as the message bounces back and forth between them.

and they are talking to one another in a circle of comments about products and brands. As one expert in interactive telecommunication explained, “We’re living through the largest expansion of expressive capability in the history of the human race.”⁵ Inevitably, that means advertising must change to also become more interactive.

Interactivity is important because, in addition to a purchase, consumers today can react to a marketing communication message in many other ways: by responding with comments, phone calls, and e-mail inquiries to sales personnel and customer service. They initiate communication, as well as receive it. If advertisers want to overcome the impersonal nature of mass communication, they need to learn to receive (i.e., *listen to*) as well as send messages to customers. *Permission marketing* reflects this desire for more interactive and sensitive communication. The idea behind permission marketing is that you ask people if it is okay to contact them or you rely on them to contact you first in order to open the door for follow-up conversation.

Dialogue creates new ways to listen to customers. In the traditional communication model, customers’ responses, or *feedback*, are gathered primarily through research, but in newer approaches to communication, feedback occurs in a real-time environment of ongoing communication. This feedback is achieved by using more interactive forms of marketing communication (personal selling, customer service, online marketing) and monitoring the responses and customer-initiated dialogue that comes through response devices such as toll-free numbers and e-mail addresses.

More than capturing feedback, some companies are designing programs specifically to solicit ideas from customers and even get them involved in product design using their own websites, blogs, Facebook, and even Twitter. UserVoice is a San Francisco-based company that sets up forums on clients’ websites that encourage customers to contribute and vote on ideas.⁶ (Check out <https://uservoice.com>.)

In addition to listening and generating feedback, the Internet has also changed our conversations in ways David Ogilvy would never have dreamed. For example, texting uses a shorthand code with an entirely new set of spelling codes. Twitter limits conversation to 140 characters and has made brevity cool. And now **hashtags**, which are mashed-together phrases marked with a hash symbol (the pound sign) that indicates what topic the tweet addresses, have created a new way of organizing information. The hashtag is like a pause in a conversation where the speaker says, “what we’re talking about here is the future of newspapers (#futureofnewspapers). The hashtag is also a link that makes it possible to instantly search the Internet for other comments on that topic.”⁷

Two-way communication is one of the objectives of an integrated marketing communication (IMC)-focused program because it helps create long-term customer relationships with a brand. The growth of *permission marketing*, a practice that invites consumers to sign up for messages or self-select themselves into a brand’s target market, mirrors the shift from one-way to two-way communication. It’s a way to build a respectful relationship with a customer.

WHAT ARE THE EFFECTS BEHIND EFFECTIVENESS?

What are the effects that make an advertisement effective? Consider your favorite commercials—do they grip you emotionally? (Think Hallmark and Dove soap.) Do they have a compelling message? (The “1984” commercial we introduced in Chapter 1 is a good example.) How about learning something—do you think about things because of something you heard or read in an ad?

(Think the Wii campaign.) Does an ad need to be entertaining to work? (Think the Burger King “Whopper Freakout” campaign.)

The theme of this book is that good advertising—and marketing communication—is effective when it achieves the advertiser’s desired response. The message is effective to the degree that it achieves this objective. Thus, understanding what kinds of effects can be achieved with a marketing communication message is essential to anyone engaged in planning advertising and all other forms of marketing communication.

Principle

The intended consumer response is the message’s objective, and the message is effective to the degree that it achieves this desired response.

Traditional Approaches

When we ask how it works, we are talking about the **impact** communication has on receivers of the message—that is, how they respond to the message. What are the effects that determine whether an advertisement works or not? Over the years, professionals have used several models to outline what they believe is the impact of an advertisement on its audience.⁸

- **AIDA** The most commonly used explanation of how advertising works is referred to as **AIDA**, which stands for **attention**, **interest**, **desire**, and **action**. This concept was first expressed around 1900 by an advertising pioneer named St. Elmo Lewis. Because AIDA assumes a predictable set of steps, it also is referred to as a **hierarchy of effects** model. Numerous other hierarchical models have been developed over the years to help advertisers plan their advertising.⁹
- **Think/Feel/Do** Another relatively simple answer to how advertising works is the **think/feel/do model** developed in the 1970s. Also referred to as the *FCB model* in honor of the agency where it was developed as a strategic planning tool, the idea is that advertising motivates people to think about the message, feel something about the brand, and then do something, such as try it or buy it.¹⁰ That view is supported by recent research by Nyilasy and Reid into what professionals in advertising know and believe about how advertising works. Their in-depth interviews found that “agency practitioners strongly believe that exposure to ads causes changes in human cognition, emotions, and behavior”—or think/feel/do.¹¹
- **Domains** A different approach that attempted to solve the problem of linear steps is found in Moriarty’s domains model. It is based on the idea that messages have an impact on consumer responses, not in steps, but simultaneously. The three key effects, or domains, identified in this approach are (1) perception, (2) learning, and (3) persuasion. The idea is that a message can engage consumers’ perceptions (attention, interest), educate them (think, learn), and persuade them (change attitude and behavior) all at the same time.¹² The Port of Vancouver ads are an example of how these effects interact. Even though the ads are in the business-to-business (B2B) category, the ads get the attention of their audience with dramatic headlines and visuals: “We have room to fulfill your vision” and the “Vacancy” sign, for example. The “Vacancy” ad is an educational message as the rest of the headline explains (“858 acres to be exact”), but also persuasive in that it makes the argument that the Port of Vancouver has room to grow and provide space to meet the needs of its customers.

How do we make sense of all of these ideas about how advertising works in order to create a reasonable approach to use in planning and critiquing advertising? One goal of this book is to organize all of these effects so they are useful for setting objectives and, ultimately, evaluating effectiveness. But how to do it? That’s the question at the heart of this chapter and we’ll answer with our model of how advertising and marketing communication work, a model that we think you will find to be simple and easy to use in explaining the impact of a message.

What Effects Are Critical?

Advertising professionals learn from their experiences producing marketing communication that works—and sometimes doesn’t work very well. The practitioners interviewed by Nyilasy and Reid identified four building blocks as essential to effective advertising. They are attention, brand awareness, attitudes, and behavioral responses.¹³

Attitudes are both rational and emotional. The rational element is confirmed by David Ogilvy, who says in his classic little book, *Confessions of an Advertising Man*, “Very few advertisements contain enough factual information to sell the product.” He was also quoted on the Advertising Hall of Fame website as saying that it needs to be informative to be persuasive.¹⁴

River
 Rail
 Road

WE HAVE ROOM TO FULFILL YOUR VISION.

(858 ACRES TO BE EXACT.)



Unlike other ports, the Port of Vancouver has room to grow. That's thanks to our available and developable land, which gives us space for staging and managing cargo and room to meet new customer needs without compromising the demands of current customers.

At present, we have plans to develop 216 acres at our new Terminal S. To the north we have 108 acres set aside for light industrial development. Additionally, we have 534 acres available for future development at Columbia Gateway. With so much land yet to be

developed along with our already expansive storage, warehousing and transit facilities, we're truly the port of possibilities. Give us a call or send us an email today to discuss your needs and learn how we can help.


THE PORT OF POSSIBILITY


Port of Vancouver USA
 portvanusa.com

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 phone: 360.693.5411 email: info@portvanusa.com


PART LOGISTICAL SPECIALIST. PART SHEPHERD. ALL INTERNATIONAL PORT.

River
 Rail
 Road



At the Port of Vancouver USA we handle the full range of commodities and are always solving new logistical puzzles in handling and moving cargo. Solving these challenges involves coordination with our logistics partners – ocean carriers, barge companies, stevedores, truck companies, manufacturers, state agencies, third party logistics companies and railroads. These relationships make sure your cargo moves efficiently – whether in the local area or to locations across North America. Our river grade rail connections and access to major interstate routes ensure your cargo rapidly moves to regional destinations or locations in the US Midwest and Canada. Our staff works to guarantee your success. Call us to see how we can shepherd a plan that works for you.

THE PORT OF POSSIBILITY


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SHOWCASE

This campaign is aimed at professionals in the transportation industry. These are three in a series of six ads that explain what services the Port of Vancouver offers its customers.

This campaign was contributed by Karl Schroeder, copywriter at Coates Kokes in Portland, Oregon. A graduate of the University of Oregon advertising program, his work was nominated for inclusion in this book by Professor Charles Frazer.



EVEN TODAY, WIND BRINGS SHIPS TO US.

River
 Rail
 Road



It's not just a question of might. We have it: two 140-ton Liebherr mobile harbor cranes (the second is expected in early 2009). Nor is it a case of endurance. We have that, too. Our determination is where we excel. Even before offloading our first wind power components, we were developing operations and logistics with one thing in mind: becoming the West Coast's premier port for handling and transporting wind turbines. To date, we've handled more than 2,000 MW of turbines and hundreds of towers, many of which are destined for the Midwest,

3103 NW Lower River Road Vancouver, WA 98660
 phone: 360.693.5411 email: info@portvanusa.com

or Canada, via our on-terminal rail loading facilities – and that's just the beginning. We're increasing capacity, dedicating more space for staging and working harder than ever to keep wind power moving, truly making us your port of possibilities.

THE PORT OF POSSIBILITY


Port of Vancouver USA
 portvanusa.com

Ogilvy's advice comes from the traditional school that prizes rational decision making. Information and rational *information processing* are definitely important to certain types of ads. Consider, for example, the Canadian government's new Citizenship Act, which is designed to restore citizenship to thousands of unsuspecting foreigners, many of them Americans, who were forced to renounce their Canadian citizenship when they became citizens of another country. Canada uses ads on YouTube titled "Waking Up Canadian" to explain the situation.¹⁵ (Check them out at www.youtube.com/watch?v=eDeDQpIQFD0)

Ogilvy's views and most of the traditional models, however, leave out a very critical factor that helps explain how advertising works and that is *emotion*, which Nyilasy and Reid's practitioners believe is just as important as information in the formation of attitudes. Some experts even believe emotion is more important than logical thinking in consumer decision making.

Ogilvy also recognizes *persuasion* as an important function and Nyilasy and Reid's professionals point to attitudes as critical—attitude formation and change being an important result of persuasive communication. (For other quotes and insights into how advertising works—or should work—visit www.advertisinghalloffame.org/members.)

The traditional approaches to defining the effects of advertising pose two problems: (1) the presumption of a set of steps as a predictable pattern of response—as in the old hierarchy of effects models—and (2) missing effects. The problem with the step-based (hierarchical and linear) models is that advertisers now realize people don't always respond in such a predictable fashion. This was confirmed by the opinions of the practitioners interviewed by Nyilasy and Reid who insist that "effects beyond getting attention can occur in any order, or even simultaneously."¹⁶

Ogilvy's focus on persuasion illustrates the problem that effects models don't always cover the essential facets of marketing communication impact. This problem is also particularly apparent when we look at research techniques used to evaluate effectiveness. Consider, for example, that the model of television advertising the Ameritest research company (www.Ameritest.net) developed to test commercials is based on three factors—attention, brand linkage, and motivation—and two of these—brand linkage and motivation—aren't mentioned in the traditional formulas we just discussed.¹⁷ How can a major company that specializes in measuring effectiveness use an approach that is so different from the models professionals use in planning the advertising? As Chuck Young, the founder of Ameritest, emphasizes, "In all acts of perception and communication, emotion comes first, and thought comes second."¹⁸

Another important area missing from the traditional models, but not from the Ameritest approach, is brand communication. As an indication of its importance to the professional community, consider that Ogilvy & Mather (O&M) makes brand communication the foundation of the agency's 360° Brand Stewardship philosophy. On its website (www.Ogilvy.com), the agency says, "We believe our job is to help clients build enduring brands that live as part of consumers' lives and command their loyalty and confidence." To accomplish that aim, O&M describes its role as:¹⁹

Creating attention-getting messages that make a promise consistent and true to the brand's image and identity. And guiding actions, both big and small, that deliver on that brand promise. To every audience that brand has. At every brand intersection point. At all times.

WHAT ARE THE FACETS OF IMPACT?

Our objective in this chapter is to present our Facets Model of Effects that does a more complete job than previous models of explaining how advertising creates impact in terms of various types of consumer responses. Ultimately, we are guided by the kind of thinking that Regina Lewis



An unsuspecting but newly recognized Canadian citizen wakes up to find his bedroom has become a center of Canadian symbols.

expressed in the Part 2 opener: that consumers are loyal to brands that say something about them as human beings. Effective marketing communication speaks to us about things that we want to know in ways that we like.

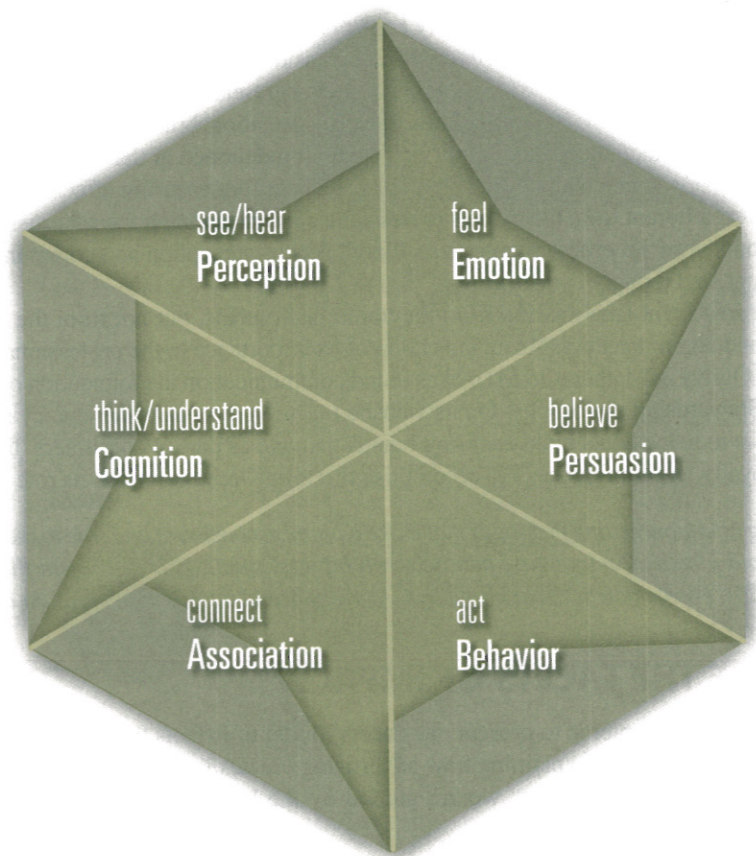
The simplicity of think/feel/do makes it a good starting point, since all three of these effects are generally recognized as critical consumer responses to advertising. Several of the models begin with terms like *attention*, *awareness*, and *exposure*, concepts that recognize there is a *perceptual dimension* to advertising impact, as Moriarty's domains model suggests. Another missing area we've noted is *persuasion*, which explains how beliefs and attitudes are created or changed and conviction is established. Since persuasion relies on both think and feel responses, it doesn't fit at all in the hierarchical models and falls between the cracks if you are trying to use the think/feel/do approach as a model for objectives. Another of the areas missing from most models is *association*, which Preston and Thorson use to explain how brand communication works in general.²⁰ In recognition of its importance to brand communication, this category is also called *brand transformation* or *brand linkage*.

The solution, then, to our search for a new model is to build on the effects identified in the think/feel/do approach and add the missing categories. It is interesting that the missing areas we just identified—perception, brand association, and persuasion—are also related to the three areas that the Ameritest research company uses in evaluating effective commercials.

Thus, we propose a six-factor model that should be useful both in setting objectives and evaluating the effectiveness of advertising. Our answer to the question of how advertising works is to propose that effective advertising creates six types of consumer responses: (1) see/hear, (2) feel, (3) think/understand, (4) connect, (5) believe, and (6) act/do—all of which work together to create the response to a brand message. These six consumer responses and the categories of effects to which they belong are represented in Figure 4.3.

Think, of these six effects as facets—polished surfaces like those of a diamond or crystal—that come together to make up a unique consumer response to an advertising message. The effects are holistic in the sense that they lead to an impression, or what Preston calls an “integrated perception.”²¹ An effective message has a diamond-like quality that represents how the message effects work together to create the desired consumer response. The effects can vary in importance with some advertising campaigns more focused on one or several of the facets.

FIGURE 4.3
The Facets Model
of Effects



Here is a table to help you analyze the impact of an advertisement in terms of the type of objective the ad is trying to achieve and how that will be apparent in the way consumers respond to the message. The final column lists factors that can be measured to determine if you achieved the desired type of impact.

| <i>Communication Objective</i> | <i>Consumer Response</i> | <i>Factors That Drive a Response</i> |
|--------------------------------|--------------------------|--|
| <i>Perception</i> | See/Hear | Exposure, selection and attention, interest, relevance, curiosity, awareness, recognition |
| <i>Emotional/Affective</i> | Feel | Wants and desires, excitement, feelings, liking, resonance |
| <i>Cognition</i> | Think/Understand | Need, cognitive learning, comprehension, differentiation, recall |
| <i>Association</i> | Connect | Symbolism, conditioned learning, transformation |
| <i>Persuasion</i> | Believe | Motivation, influence, involvement, engagement, conviction, preference and intention, loyalty, believability and credibility |
| <i>Behavior</i> | Act/Do | Mental rehearsal, trial, buying, contacting, advocating and referrals, prevention |

Let's now explore these six categories of effects in more detail. We'll start with perception, which is where the consumer response to an advertisement begins.

The Perception Facet: See/Hear

Every day we are bombarded with stimuli—faces, conversations, scents, sounds, advertisements, news announcements—yet we actually notice only a small fraction of those stimuli. Why?

The answer is perception. **Perception** is the process by which we receive information through our five senses and assign meaning to it. If an advertisement is to be effective, first of all, it must get noticed. It has to be seen or heard, even if the perception is minimal and largely below the level of awareness. We “see” ads in magazines even if we page through the publication without stopping to read them; we “see” commercials on TV even as we zip through a recorded program. The challenge is to create breakthrough advertising, messages that get attention and stick in the mind.

Our minds are full of impressions that we have collected without much active thought or concentration. Of course, on occasion we do stop and read an ad or watch a commercial all the way through, so there are various degrees and levels of perception. The Burger King “Freakout” ads were particularly effective at breaking through inattention and building awareness. Breakthrough advertising, then, is advertising that breaks through the perceptual filters and makes an impression on the audience.

Factors That Drive the Perception Response Consumers select messages to which they pay attention, a process called **selective perception**. Here's how perception works: Some ads for some product categories—personal hygiene products, for example—battle for attention because people don't choose to watch them. However, if the message breaks through the disinterest and is selected and attended to, then the consumer may react to it with interest if it is relevant. The result is awareness of the ad or brand, which is filed in memory at least to the point that the consumer recognizes the brand or ad.

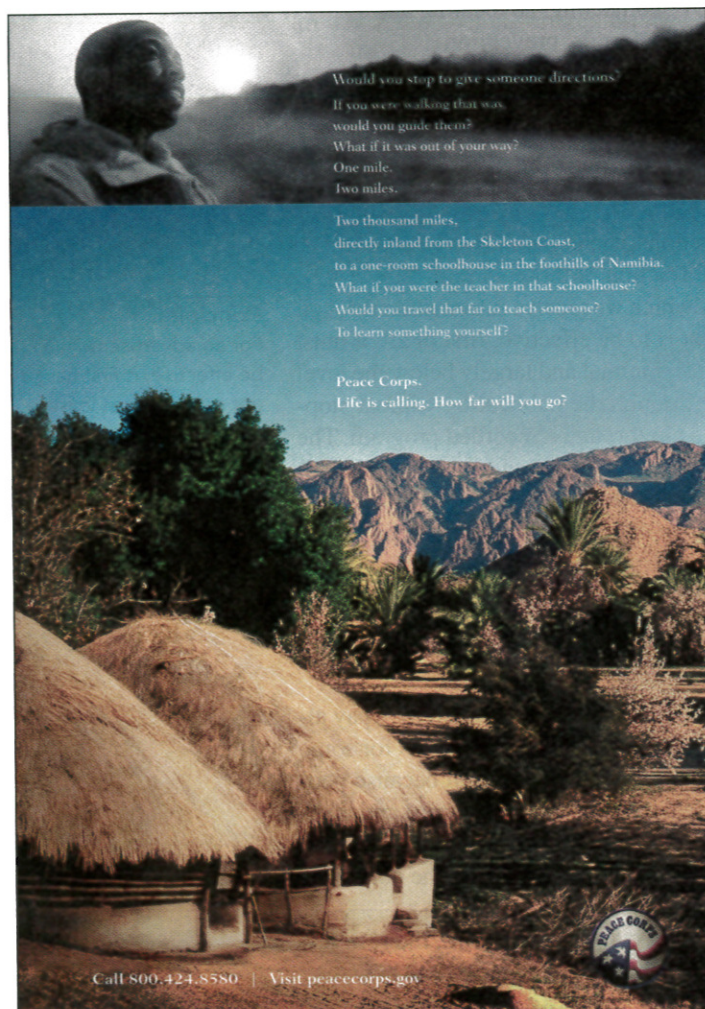
The key factors driving perception, then, are exposure, selection and attention, interest, relevance, curiosity, awareness, and recognition. Here is a brief review of these terms and how they relate to advertising impact:

- **Exposure** The first test of perception is whether a marketing communication message is seen or heard. In advertising, this is called **exposure**, which is an important goal of media planners who try to find the best way to reach consumers with a message.

Principle

For an advertisement to be effective, it first has to get noticed or at least register on some minimal level on our senses.

- **Selection and Attention** The next factor that drives perception is **selective attention**, the process by which a receiver of a message chooses to attend to a message. Amid all the clutter in the media environment, selection is a huge problem. The ability to draw attention that brings visibility to a brand is one of advertising's greatest strengths. Advertisements, particularly television commercials, are often designed to be **intrusive**, which means they intrude on people's perception in order to grab attention.
- **Interest** A factor in crossing the selection barrier is **interest**, which means the receiver of the message has become mentally engaged in some way with the ad and the product. Ad messages are designed not only to get attention, but also to hold the audience's interest long enough for the audience to register the point of the ad. That level of interest and attention is sometimes referred to as **stickiness**, particularly for websites.
- **Relevance** One reason people are interested in something is **relevance**, which means the message, such as the accompanying example for the Peace Corps, connects on some personal level. The Peace Corps launched a national recruiting campaign with the theme "Life is calling. How far will you go?" It was designed to address more relevant personal issues for potential volunteers and tell them how the volunteer experience would enrich their lives.
- **Curiosity** Another reason people pay attention is curiosity, which results from questioning, wanting to know more, or being intrigued by something. Curiosity also may be a problem for certain types of campaigns, such as antidrug and anti-smoking efforts, as Ohio University Professor Carson B. Wagner found out in his research on the government's "Just Say No" campaign. He explains:



Messages that are relevant speak to a consumer's special interests.

One weekend, my father, who is an advertising executive, and I got into a conversation about how it seemed every time a news story aired about illicit drugs, a small epidemic of drug use would ensue. Of course, there's been a lot of research done about the ways media can encourage drug use, but most of that is about popular media such as movies and music. We'd presume that news programs and antidrug ads that are meant to show illicit drugs in a negative light shouldn't lead people toward drugs. But, as almost any student of communication has learned, media don't tell us what to think; they tell us what to think about.

So, I decided to test the idea on antidrug ads—the most counterintuitive possibility—in a small experiment for my master's thesis. I scoured prior research, but I couldn't find anything suggesting that antidrug ads might lead to drug use. Almost all studies showed that drug attitudes became more negative. But, the psychology-of-curiosity literature suggested something else: If antidrug ads make people think drug use is widespread, they might become curious about experimenting themselves. My study found that the curiosity literature was correct.

Wagner's counterintuitive results were so compelling that he found himself on talk shows and featured in news and wire stories. He also presented his findings to Congress. Since then, a large-scale government-sponsored survey examining the first five years of the government's "Just Say No" campaign uncovered similar relationships between

antidrug advertising and drug use. Unfortunately it doesn't seem to have gotten any better reception than Wagner's study did. It's hard to convince some experts that even negative attention is still attention.

- **Awareness** When you are aware of something, you know that you have seen it or heard it before. In other words, **awareness** results when an advertisement makes an impression—when something registers. New product campaigns, for example, seek to create high levels of brand awareness. Brand reminder ads on billboards and Web pages are also designed to maintain a high level of awareness of familiar brands, as are logos on clothing.
- **Recognition** Advertisers are interested in two types of memory: **recognition** which means people remember seeing the ad, and **recall**, which means they remember what the ad said. Recognition is a measure of perception and is used to determine awareness. Recall is a measure of understanding, which we will talk about in a later section on cognitive effects. Recognition relies on simple visuals that lock into memory, such as logos (Nike's swoosh), as well as colors (IBM's blue), jingles and sounds (Gershwin's "Rhapsody in Blue" for United Airlines), characters (the Energizer bunny), key visuals (Polo's pony, the disbelieving look of the Aflac duck), and slogans (Altoids, "The Curiously Strong Mints"). Memory depends heavily on repetition to anchor an impression in the mind.

The Synergy Requirement We mentioned earlier Preston's idea that the end result of effective advertising and marketing communication is an integrated perception. We call that a brand. In campaigns that use an IMC approach, marketers coordinate all the marketing communication messages to create **synergy**, which means individual messages have more impact working jointly to promote a product than they would working on their own.²² The reason is that people automatically integrate the messages and experiences they have with a brand to create their own personal brand perception. This happens whether or not the marketer plans for integrated communication. That's just how perception works. Sophisticated managers understand this and try to manage their communication programs so all the messages work together to create Preston's coherent brand perception.

The Subliminal Issue Before we leave the perception category, let's consider the controversial area of subliminal effects. **subliminal** effects are message cues given below the threshold of perception. In other words, they don't register. As Professor Sheri Broyles explains in the *A Matter of Principle* feature, "By definition, *subliminal* means the stimulus is below your threshold of consciousness. The first thing to know is if you can see something, then it isn't subliminal." The idea is that subliminal messages are designed to get past your perceptual filters by talking directly to your subconscious. People who believe in subliminal advertising presume such messages to be intense enough to influence behavior and they consider it to be unfair manipulation of unaware viewers. Broyles describes the research and thinking about the idea that unseen messages can be communicated in advertising in the *A Matter of Principle* feature.

The Emotional or Affective Facet: Feel

Do you have favorite brands that you like—and did advertising have anything to do with why you like that brand? Can you remember any ads that you liked and why you liked them? **Affective responses** mirror our feelings about something. The term *affective* describes something that stimulates wants, touches the emotions, establishes a mood, creates liking, and elicits feelings.[†]

In the Part 2 opener, Regina Lewis emphasized the importance of emotional connections for successful brands. A lesson learned from the recent economic downturn is that positive brand communication is important. She explains, "During tough times, brands that are able to lift the mood through their communications are rewarded." But it's more than just cheery messages; she also notes that certain types of emotional messages have more resonance: "Nostalgic brands that give people a sense of tradition and security tend to thrive."

Feelings and emotions can be positive—or negative. Generally, marketing communication seeks to wrap a positive halo around a brand and a purchase decision. Kevin Roberts, CEO of

Fifth Principle of IMC

People automatically integrate brand messages and experiences. Synergy occurs when all of the messages work together to create a coherent brand perception.

[†]*Affective* refers to emotional responses; *effective* refers to how well something works.

A MATTER OF PRINCIPLE

Ice Cubes, Breasts, and Subliminal Ads

Sheri Broyles, Associate Professor, University of North Texas



For 50 years people have been looking for secret little subliminal messages carefully hidden in advertising we see every day.

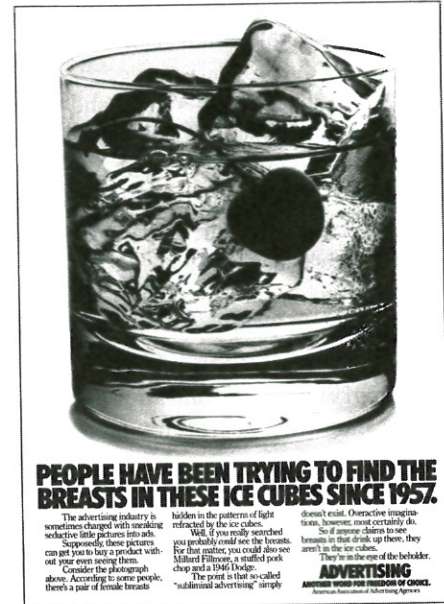
It began in 1957 in a movie theater experiment when James Vicary subliminally suggested people "eat popcorn" and "drink Coca-Cola" by projecting those words at 1/3,000th of a second on the screen during a movie.

News media at the time widely reported his claims that sales of popcorn and soda increased as a result. Though he later admitted these results were a hoax, it was as if Pandora had let subliminal advertising out of her box. A large majority of people have repeatedly said that they have heard of subliminal advertising (74 to 84 percent), they believe advertisers use this technique (68 to 85 percent), and they think it is effective (68 to 78 percent). Obviously, subliminal advertising continues to be an issue today.

Subliminal also has been misused to mean "suggestive" or "sexual." In the 1970s and 1980s Wilson Bryan Key popularized this view in his books *Subliminal Seduction*, *Media Sexploitation*, and *The Clam-Plate Orgy*. He suggested that photographs were embedded (that is, manipulated by airbrushing) with sexual or arousing images in ambiguous portions of the picture. He maintained that products ranging from alcoholic beverages to Ritz crackers used these sexual embeds. Key's self-proclaimed disciple, August Bullock, makes similar statements in his more recent book *The Secret Sales Pitch*.

There's been a continuing debate over the years about whether subliminal advertising actually exists. However, it's impossible to convince devout believers in subliminal advertising that what they *think* they see isn't there. Even more troubling is their assumption that presence implies effectiveness. Their belief is that because subliminal advertising exists—at least in their minds—it must be effective; otherwise, it wouldn't exist. Perhaps the more important question isn't whether subliminal advertising exists, but whether or not it's an effective advertising tool. It should be noted that neither Key nor Bullock offers documentation that subliminal advertising actually works in any of the many examples in their books.

Several studies followed Vicary's theater experiment that explored whether subliminal advertising had an effect on consumers. Many different methodologies were used to test the effectiveness of subliminal stimuli. One 1959 study used early television to test subliminal



A liquor advertising campaign showed ice cubes with shapes in them and deliberately called attention to these supposedly "subliminal" messages. Of course, they weren't subliminal because you could see the images. The whole campaign was a spoof on Key's theories.

persuasion. Another used a slide projector to subliminally superimpose a message. Others placed embeds in print ads. Most experiments showed no effect. Those that did either could not be replicated by the researchers or the effect was so weak that it would be canceled out by competing stimuli for the consumer's attention if it were not in a laboratory setting. There is no evidence to suggest that subliminal advertising would persuade real consumers to buy real products.

If subliminal advertising isn't effective, why are we still talking about it 50 years later? While research has repeatedly shown that subliminal advertising doesn't work, the general public hasn't been persuaded, perhaps because they haven't been exposed to the decades of research. Subliminal advertising is like an urban legend or a good conspiracy theory—it's something that people want to believe. However, whether valid or not, it does affect the public's perception of advertising. That, in turn, reduces the credibility of advertisers and their agencies. And that's a concern for everyone in the advertising industry.

Saatchi & Saatchi, describes the passion that loyal customers feel for their favorite brands with the term *lovemarks*. You can read about lovemarks in his books (*Lovemarks: The Future beyond Brands* and *The Lovemarks Effect: Winning in the Consumer Revolution*) and on the website: www.lovemarks.com. Check out the case studies on this website to understand how businesses can inspire love for their brands.

Sometimes, however, a brand message arouses different emotions—fear or dislike, for example. Some ads are designed to make you feel negative about something (smoking, bugs in your home, a political candidate). In the case of irritating advertising, you may even respond by disliking a brand or an ad, which may be a sign of a failed campaign. Have you ever seen an ad that you positively disliked? How did that affect your attitude toward the brand?

Look back at the Facets Model of Effects in Figure 4.3. Notice how *perception* and *feel* sit side by side at the top of the model. Although this isn't a linear process model, the perceptual process begins with perception if a message registers at all. That also means emotion is a driving factor because it is so closely related to perception. Erik du Plessis, the CEO of a global advertising research firm, makes the argument in his book *The Advertised Mind* that attention is driven by emotion.²³ He says our emotional responses to a message determine whether or not we pay attention. The key task of an ad, then, is initially to evoke an emotional response.

This view is supported by recent research in the neurosciences, which advertising professor Ann Marie Barry says “acknowledges the primacy of emotions in processing all communication.”²⁴ She explains further that “Perception, the process by which we derive meaning from what we see, is an elaborate symphony played first and foremost through the unconscious emotional system.” The important role of emotion in directing perception also structures our responses to brand messages, particularly those that engage us on a personal level. For more on this subject, check out Barry's comments on thinking versus feeling in the *A Matter of Practice* feature.

Factors That Drive the Emotional/Affective Response

Emotional responses are powerful, not only because they drive perception, but also because, as du Plessis explains, they determine whether our unconscious reaction becomes conscious—in other words, the ad breaks through disinterest. Furthermore, he suggests that positive emotional responses drive memory as well.

The affective response drivers are wants and desires, excitement, feelings, liking, and resonance. Emotion, then, causes us to “feel” something. Another classic commercial that has generated positive responses for more than 40 years is the Coca-Cola “Hilltop” commercial, which shows a multi-ethnic group of young people singing “I want to teach the world to sing in perfect harmony.” A product of the anti-war, Peace Movement, Woodstock generation, the 1972 commercial touched nerves, as well as hearts, and continues to get airtime, particularly on holidays. (Check it out at www.youtube.com/watch?v=6mOEU87SBTU.)

- **Wants and Desires** “I want something” implies desire. Wants are driven by emotions and based on wishes, longings, and cravings—such as teaching the world to sing, which is a metaphor for peace. Impulse buying is a good example of the motivational power of wants. When you are standing in line at a store and see a display of candy bars, you may want one, but that doesn't mean you need it. It's strictly desire, and desire is driven by emotion. Consider Axe, which pioneered the new category of body spray for men in 2002. Now it boasts an astonishing \$150 million in annual sales. Did guys know before 2002 that they would want scented body spray?

AND YOU THOUGHT GAS WAS EXPENSIVE.

| GUEST CHECK | |
|-------------------------|----------------|
| Court Fines | \$5000 |
| Lawyer Fees | \$10000 |
| High Risk Insurance | \$10,000 (one) |
| 1 year probation | \$480 |
| 1 year Random Drug Test | \$3500 |
| TOTAL | \$21840 |

IT'S NOT WORTH IT.

NAVIGATORS

Your source for late night transportation information.

SHOWCASE

The “expensive gas” poster from the Nightlife Navigators campaign intends to create a negative feeling about the financial impact of a DUI ticket. This is one of a series of ads about drinking and driving by the Adwerks student advertising agency at the University of Florida.

A MATTER OF PRACTICE

Thought vs. Feeling

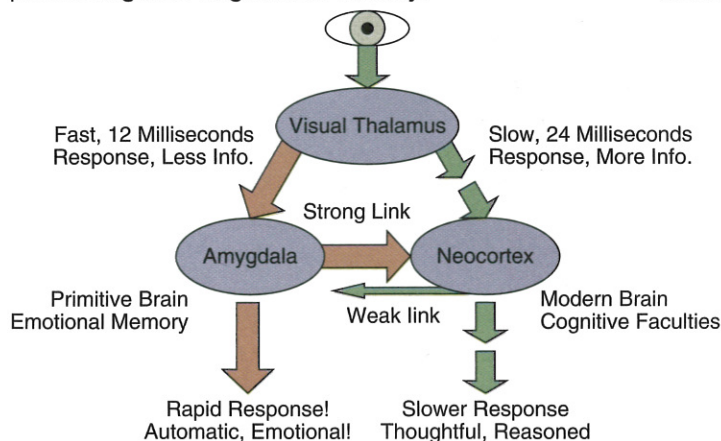
Ann Marie Barry, Associate Professor, Boston College



Building a brand identity that fits the preferred self-image of the target market is a matter of designing advertising messages so that they are fully in tune with the self-identity of the consumer. To do this, advertisers need to understand basically how the mind functions, beginning with the fundamental relationship between thought and feeling.

Rational thought takes place in the neocortex, the most evolved and “highest” part of the brain, but feelings emanate from the *limbic system*, the cerebellum and brainstem, the most primitive part of the brain.

When we see something, the sensory path follows two distinct routes—one through emotion (to the brain’s *amygdala*) and the other up to thought (the brain’s neocortex). The emotional route is very fast and is geared toward survival, sending reaction signals to other parts of the brain and the rest of the body, well before the neocortex has had the chance to form a conscious thought. Emotion is the first path that perception takes. It is also the fastest, and most significant factor in perception. The whole process might be diagrammed this way:



Not only do we feel before we think, but we need to feel in order to think. Unconscious emotional processing sets up thinking by producing a definite attitude. This attitude uses the memory of past experience to prepare thoughts and actions before we are even consciously aware of reacting at all. In fact, most of what we call the *thought process* in making decisions is actually trying to rationalize what we have already concluded through our emotional system. Marketers know that if they can convince us emotionally, we can rationalize away any objections by ourselves.

Descartes professed “I think therefore I am.” Today’s neurologists, however, concur that we think because we feel. Advertising images can connect with consumers’ self-image on a deep emotional level because neurons come together in the mind as circuits that form mental meaning, in what might best be described as a story. When you buy an Apple computer or an iPod, for example, you buy more than electronics; you buy a message about a product user that confirms you as a person. This is the story implicit in Apple’s commercials—that its customers are nonconformist and very hip. It is this attitude that resonates with us emotionally when we think of Apple products and that sets up our rational decision making.

Every brand that we use in effect advertises who we are when we wear it or use it, telling people a little bit about us, or just reinforcing how we feel about ourselves (or would like to feel). If the emotional appeal is missing, however, we lose a personal connection with the product or service. If the rational benefit is missing, we may not find enough reason to purchase an item where elements such as price, ease of use, or technological advantages play a major role. For an advertisement to be truly effective, the visual story implicit in it must seamlessly bring together both consumer image and brand image in a perfect integration of both thought and feeling.

- **Excitement** A step above interest in terms of intensity of response (see the perception discussion) is excitement, which means our emotions or passions are aroused. If we are excited about something, we are agitated or energized and more willing to participate or make a commitment.
- **Feelings** Our passions and feelings are addressed in a number of ways in advertising, such as humor, love, or fear. Ads that rely on arousing feelings are referred to as using **emotional appeals**. The idea that emotional appeals may have more impact than rational approaches on both attitudes and behavior was supported by a University of Florida study that analyzed 23,000 consumer responses and found that the emotional response is more powerful than cognition in predicting action.²⁵

- **Liking** Two important affective responses to a message are liking the brand and liking the ad. **Liking** reflects the personality of the brand or the entertainment power of the ad's execution. The assumption is that if you like the ad, then that positive feeling will transfer to the brand and if you feel positive about the brand, you will be more likely to buy it. A classic study of advertising testing methods by the Advertising Research Foundation (ARF) found that liking—both the brand and the ad—was the best predictor of consumer behavior.²⁶

On the opposite side of liking is *aversion*, which means people avoid buying a brand because they don't like the ads or what they associate with the brand. We don't like to see condom ads, so they aren't often found in the mass media. Negative political ads demonstrate the flip side of liking. They are an example of an affective strategy that seems to work by putting opponents on the defensive. They may work through the power of suggestion, but most people say they dislike these ads because they sometimes seem unfair or mean spirited.

- **Resonance** Effective advertisements sometimes create **resonance**, or a feeling that the message "rings true." Like relevance, messages that resonate help the consumer identify with the brand on a personal level. Resonance is stronger than liking because it involves an element of self-identification. These sympathetic vibes amplify the emotional impact by engaging a consumer in a personal connection with a brand.

The Cognition Facet: Think/Understand

How many ads that you have seen on television or noticed in print caused you to stop and think about the brand? Can you recall any instance where you learned something new about a product from an ad? Have you ever seen an ad you liked and then can't remember the name of the advertiser? Although perception and its partner, emotion, are the first effects of an advertising message, an advertisement may generate any of the other responses—cognition, association, persuasion, and behavior—next. For this discussion, we'll talk first about cognitive impact.

Cognition refers to how consumers search for and respond to information, as well as how they learn and understand something. It's a rational response to a message. Some call this a left-brain approach, based on the left-right brain ways of thinking that evolved from brain hemisphere research. Right-brain thinking is presumed to be more emotional and creative. The American Airlines ad uses the left-right brain metaphor to demonstrate the difference between a cognitive and an emotional advertising message.

Factors That Drive the Cognitive Response

With a cognitive response a consumer may need something or need to know something, and the information gathered in response to that need leads to understanding. The information is filed in memory but can be recalled when needed. Advertising and other marketing communication often provide information about products, usually facts about product performance and features, such as size, price, construction, and design. Many consumers seek out and value this kind of information. The Yankelovich research company, for example, found that consumers say they want

Principle

A positive response to an ad is important because advertisers hope that liking the ad will increase liking the brand.

Left Brain Right Brain

I've heard American is creating more room throughout the Coach cabin by removing seats (over 7000) from their entire fleet (over 700 aircraft). And that in October, virtually every plane in their domestic fleet will be reconfigured. Thereby enabling American to offer more room for more Coach passengers than any other airline.

Cool. I can now cross my legs in Coach.

MORE ROOM THROUGHOUT COACH. ONLY ON **American Airlines**
COACH HAS MORE CLASS™

www.aa.com

To creatively communicate its new seating in coach, American Airlines used a picture of a brain with the left side representing cognitive thinking and the right brain illustrating an affective response.

more nutrition information on food labels as well as guidelines on packages. (Check out www.yankelovich.com.) The informative nature of advertising is particularly important for products that are complex (e.g., appliances, cars, insurance, computers, software) or that involve a high price or high risk (e.g., motorboats, vacations, medical procedures).

The key drivers of a consumer's cognitive response are need, cognitive learning, comprehension, differentiation, and recall.

- **Need** Advertisers talk a lot about consumer needs and wants. Generally, **needs** are basic biological motivations but they are also something you think about; wants tend to be based more on feelings and desires. In other words, when we refer to needs, we are usually talking about a message that describes something lacking in consumers' lives and that often stimulates a cognitive response. Advertisers address consumer needs through informational ads that explain how a product works and what it can do for the user—the benefits it offers to the user. For example, consumers need a virus protection program for their personal computers, but they also may need an explanation of how the program works. Complicating our understanding of needs and wants is the impact of a major event, such as the recent recession. A *Wall Street Journal* article analyzed the auto industry in terms of the tug between want (a Cadillac Escapade specially designed on GM's website to a customer's order) and need (a used car that offers the best value in terms of miles and price) or a need that's simply postponed because it's of less significance than other more compelling needs.²⁷
- **Cognitive Learning** Consumers learn about products and brands through two primary routes: cognitive learning and conditioned learning. (We'll talk about conditioned learning in the section on association.) **Cognitive learning** occurs when a presentation of facts, information, and explanations leads to understanding. Consumers who are trying to find information about a product before they buy it are taking the cognitive learning route. This typically applies to large purchases, such as cars, computers, and major appliances. Learning is also a part of new product introductions—in recent years, we have had to learn to use computers, VCRs, the Internet, TiVo, and the iPod, and marketing communication is the key tool used by marketers to teach prospective customers about these products and product innovations.
- **Comprehension** **Comprehension** is the process by which people understand, make sense of things, and acquire knowledge. Confusion, on the other hand, is the absence of understanding and is usually the result of logic problems. For example, it's difficult for consumers to understand why an outdoor board for the gas-guzzling Hummer would use a green marketing strategy. The headline "Thirst for adventure. Not gas" suggests a gas-efficient Hummer and the logic doesn't follow from what people commonly know about this vehicle.
- **Differentiation** **Differentiation** is the consumer's ability to separate one brand from another in a product category. Distinguishing between competing brands is what happens when consumers understand the explanation of a competitive advantage. In a historic but still important study of effective television commercials, researchers concluded that one of the most important effectiveness factors is a brand-differentiating message.²⁸
- **Recall** We mentioned earlier that recognition is a measure of perception and recall is a measure of learning or understanding. When you recall the ad message, you not only remember seeing the ad and hopefully the brand, you also remember the copy points, or the information provided about the brand. To recall information presented in the ad, however, you must have concentrated on it and thought about it either as the information was being presented or afterward. Thinking about it—similar to mentally rehearsing the key points—is a form of information processing that helps anchor ideas in memory and makes recall easier.

Even though this section is on cognitive processing, note that feeling and thinking work together. Psychologist and advertising professor Esther Thorson and her colleagues have developed the memory model of advertising to explain how commercials are stored in memory as traces that contain bits and pieces of the commercial's message, including the feelings elicited by the message. Recall of any of those elements—especially feelings—can serve as a cue to activate memory of the commercial.²⁹

Principle

Advertising creates brand meaning through symbolism and association. These meanings transform a generic product into a specific brand with a distinctive image and personality.

The Association Facet: Connect

What do you think of when you see an ad for Nike, Viagra, or Mountain Dew? The things that come to your mind, such as athletes for Nike, older men for Viagra, and teenage guys having fun

for Mountain Dew, are the brands' associations. **Association** is the technique of communicating through symbolism. As such, it is the primary tool used in brand communication. It is the process of learning to make symbolic connections between a brand and desirable characteristics and qualities, as well as people, situations, and lifestyles that cue the brand's image and personality.

You see association at work in advertising in the practice of linking a brand with a positive experience, or a lifestyle, such as Axe with cool young men or Coke with a mountaintop experience. The idea is to associate the brand with things that resonate positively with the customer. It's a three-way process: the (1) brand relates to (2) a quality that (3) customers value. Brands take on symbolic meaning through this association process. Professor Ivan Preston, in his association model of advertising, believes that you can explain how advertising works by understanding association.³⁰

Factors That Drive the Association Response The goal of association is to use symbolic connections to define the brand and make it distinctive. **Brand linkage** reflects the degree to which the associations presented in the message, as well as the consumer's interest, are connected to the brand. For example, an ad for Bisquick HeartSmart mix shows a pancake in the shape of a heart. In this case, the brand name—Bisquick HeartSmart—is easily associated with the product use—your heart and healthy pancakes. The association drivers we discuss here are symbolism, conditioned learning, and transformation:

- **Symbolism** Through association a brand takes on a **symbolic meaning**, which means the brand stands for certain qualities. It represents something, usually something abstract. Bisquick's pancakes shaped like hearts convey the heart-healthy message symbolically. The Port of Vancouver B2B ads use symbolism to catch attention and tell a story, such as the vacancy sign in the ad analyzed earlier. Symbolism is also used in the other ads, where one refers to cargo handling as **shepherding** and the other references wind power both as a cargo and as a source of movement for ships.
- **Conditioned Learning** Although advertisements sometimes use a cognitive strategy, they frequently are designed to elicit noncognitive associations through **conditioned learning**, the process by which a group of thoughts and feelings becomes linked to the brand through repetition of the message. Beer advertising directed at a young male audience, for example, often uses images of sporting events, beach parties, and good-looking young women. People also learn by watching others, which is called **social learning**. We learn about fashion by watching how others dress and about manners by watching how other people interact. We connect their appearance and manners to certain situations reflected in the ads.
- **Transformation** The result of the brand association process is transformation. **Transformation**, as originally explained by former DDB research director Bill Wells, is what happens when a product takes on meaning and is transformed from a mere product into something special. It becomes differentiated from other products in the category by virtue of its brand image symbolism and personality cues. Bisquick HeartSmart is more than just flour; it rises above the average product in the category and stands out as something unique and healthy. That transformation in a consumer's mind is a perceptual shift created by the associations cued through advertising messages.



A dramatic photo of Mount McKinley captures the attention of Coke drinkers visiting Alaska's Denali National Park. It associates drinking Coke with an enduring and majestic mountaintop.

Association Networks You probably had a number of associations when we asked you to think about Nike. Athletes come to mind, but also shoes, engineering, design, the Swoosh logo, competition, sporting events, maybe even a fun retail experience if you have ever visited a Nike store. The association process is built on a **network of associations**, called a **knowledge structure**. Solomon in his book on consumer behavior describes these networks as spider webs³¹ where one thought cues other thoughts. Your thoughts and feelings about the Nike brand are elements linked in your own individual pattern of associative thinking. You might say that these association networks explain how our memories work. Researchers seeking to determine the meaning of a brand will ask people to talk about their associations with a brand and to re-create these association networks in order to understand how a brand's meaning comes together as an impression in people's minds.

The Persuasion Facet: Believe

When you see ads from the “Got Milk?” campaign with celebrities sporting a milk mustache, what do you think is the objective of the advertising? Is it providing information about milk? Is it trying to connect with you on an emotional level through fear, love, envy, hunger, or some other feeling? Is it trying to get you to run down to the store and load up on milk? The real objective of these ads is to change your attitude toward milk. It aims to convince you that milk isn't just for kids and that attractive, interesting adults drink it, too.

Persuasion is the conscious intent on the part of the source to influence or motivate the receiver of a message to believe or do something. Persuasive communication—creating or changing attitudes and creating conviction—are important goals of most marketing communication. An **attitude** is a state of mind—a tendency, inclination, or mental readiness to react to a situation in a given way. Since advertising rarely delivers immediate action, *surrogate* effects, such as changing an attitude that leads to a behavior, are often the goal of advertising. Attitudes are the most central factors in persuasion.

Attitudes can be positive, negative, or neutral. Both positive and negative attitudes, particularly those embedded in strong emotions, can motivate people to action—or away from action. A negative attitude toward smoking, for example, may keep teenagers from trying cigarettes, and creating that negative attitude was the objective of the *truth*® campaign discussed in Chapter 1.

When people are convinced of something, their attitudes are expressed as **beliefs**. Sometimes attitude strategies attempt to extinguish beliefs—for example, that getting drunk is a badge of masculinity, overeating is acceptable, or racist and sexist comments are funny. Attitude change strategies often use the tools of logic and reasoning, along with arguments and counterarguments, to intensify the feelings on which beliefs are built.

Persuasion, in other words, is an area where cognitive and affective factors are interrelated—persuasion works both through rational arguments and by touching emotions in such a way that they create a compulsion to act. Persuasive strategies can be used to touch both the head and the heart. As discussed in the *A Principled Practice* feature, negative advertising, or attack ads, is a good example of how people form opinions at the same time as they process information that is presented within an emotional frame.

Principle

Advertising employs both rational arguments and compelling emotions to create persuasive messages.

Factors That Drive the Persuasion Response Persuasion has many dimensions, but advertisers identify the following factors to explain how persuasion affects consumers: motivation, influence, involvement, engagement, conviction, preference and intention, loyalty, and believability and credibility.

- **Motivation** A factor in creating a persuasive message is **motivation**. Underlying motivation is the idea that something, such as hunger or a desire to be beautiful or rich, prompts a person to act in a certain way. How strongly does someone feel about acquiring something or about taking a certain kind of action, such as applying to graduate school or signing up for the Peace Corps? This sets up a state of tension, and the product becomes a tool in achieving that goal and thus reducing the tension. A more current example of the power of motivation cropped up in the development of **carrot mobs**, a technique used by environmentalists to reward companies that support green marketing. It's a reverse boycott that uses positive action—getting large groups of people to shop at eco-friendly stores.³²

A PRINCIPLED PRACTICE

Does Negative Political Advertising Help or Hinder Citizens?

Marilyn S. Roberts, Ph.D., *Zayed University*

Negative political advertising is not new.

One example of a highly negative campaign dates back to the 1828 presidential election between Andrew Jackson and his opponent, John Quincy Adams. Fast forward to 1952, when the tele-

vised political advertising era began and brought new concerns. With the combination of sight, sound, and motion, the merits and criticisms of negative television advertising began debates that continue today.

From a practitioner's perspective, an important question is "Do negative ads work?"

Almost in unison political media consultants for major U.S. political parties say, "Yes!" One may find that exception is taken by consultants when referring to what they create as "negative" advertising. Instead, many professionals prefer to use the term *contrast advertising* to underscore the differences between their candidate and his or her opponent.

In seminal research over 40 years ago, Patterson and McClure argued that citizens do learn about issues from spot commercials, a finding that flew in the face of convention at the time. The frequency of attack ads in presidential campaigns has risen steadily over the past decades, regardless of party affiliation.

Today scholars hold widely differing opinions as to the beneficial or detrimental role that negative advertising plays in contemporary campaigning and civil society. Kathleen Hall Jamieson attests that there is a strong association between negativity and deception. Her efforts have influenced how journalists report on campaign advertising and led to in-

creased efforts to check the accuracy of advertising content and claims.

John G. Geer offers reasons to rethink opposition to negativity in political campaigns. He compared the quality of nearly 800 positive and negative political ads by applying the following standards:

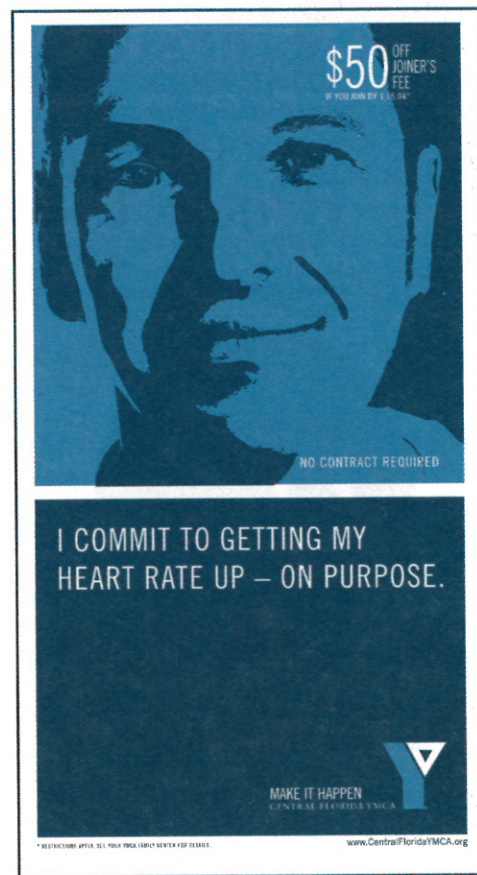
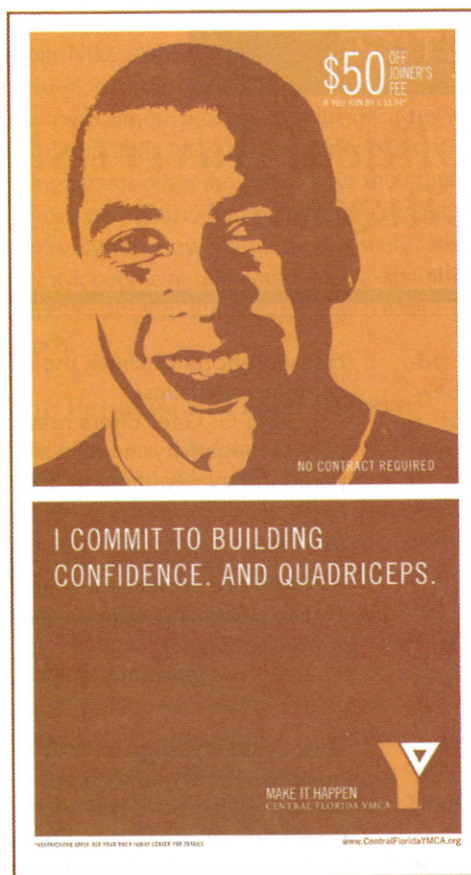
- The more issues are discussed, the better.
- The more evidence is presented, the better.
- The clearer the differences between candidates, the better.
- The more relevant the appeal is to governing, the better.

Geer's findings suggest that negative information is more issue oriented than positive ads. Attack ads are more likely to be supported by evidence than self-promotional positive ads. Previous research also supported the notion that negative information is more easily recalled than positive information.

Does negativity in campaigns hurt the democratic process? Many observers worry that it does, while others argue the contrary. Whether one views negativity as good, bad, or mixed, politics is about conflict. As interactive political advertising and blogs play a larger role in contemporary campaigns, the questions and concerns about the rise in negativity will not diminish. Citizens, the news media, and candidates and their consultants must monitor and take responsibility for the tone of campaigns.

Sources: Kathleen Hall Jamieson, *Packaging the Presidency: A History and Criticism of Presidential Campaign Advertising*, 3rd ed., New York: Oxford University Press, 1996; Kathleen Hall Jamieson, *Dirty Politics: Deception, Distraction, and Democracy*, New York: Oxford University Press, 1992; Thomas E. Patterson and Robert McClure, *Unseeing Eye*, New York: Putnam, 1976; John G. Geer, *In Defense of Negativity: Attack Ads in Presidential Campaigns*, Chicago: University of Chicago Press, 2006.

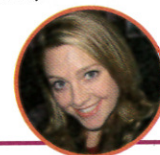
- **Influence** If you think you need to lose weight or stop smoking, how much of that decision is based on your own motivations and how much of your motivation results from messages from others? Some people, known as **opinion leaders**, may be able to influence other people's attitudes and convince them of the "right" decision. The idea is that other people—friends, family, teachers, and experts such as doctors—may affect your decision making. Testimonies—from real people, celebrities (the "Got Milk?" campaign), and experts—are often used to change attitudes. **Bandwagon appeals**—messages that suggest that everyone is doing it—are also used to influence people's decisions. **Word-of-mouth** communication



SHOWCASE

For a YMCA membership drive in Orlando, Florida, the objective was not just to get new members, but keep them—and keep them participating. To drive conviction, the FHB agency in Orlando developed a campaign highlighting real members' commitments to mind, body, and spirit. With its bold, graphic look the campaign attracted attention and was positively received.

These ads were contributed by Lara Mann, a graduate of the University of Florida, whose work was nominated for inclusion by Professor Elaine Wagner.



has always been recognized as the most powerful form of persuasion, and that's why strategies that engage influencers are so important.

- **Involvement** Advertisers distinguish between products, messages, and media on the basis of the level of involvement they require from the buyer. **Involvement** refers to the degree to which you are engaged in attending to an ad and the process you go through in responding to a message and making a product decision. Some products, for instance, cosmetics, call for a more involving process than others, say, toothpaste. **High-involvement** products are considered purchases; in other words, purchases for which consumers spend more time and effort searching for information and comparison data before they make decisions. **Considered purchases** includes such products as cars and computers, as well as things you care about a lot like clothes and cosmetics. Examples of **low-involvement** products are aspirin, paper napkins, envelopes, paper clips, milk, and lettuce. The idea is that you think about some products and reflect on the advertising you see for them, but with other products you don't spend much time thinking about them before you buy them. Nor do you pay much attention to their advertising, which you may ignore or file away without much thought.

Some message strategies are more involving than others, such as dramas and humor. Likewise, various types of media are intrinsically more or less involving. Television, for example, is considered to be less involving than print, which demands more concentration from its readers than TV does of its viewers—although a gripping TV drama can be involv-

ing because of the power of the storyline. Marketing communication tools, such as sales promotions, events, and brand clubs, are inherently more involving, particularly the ones that allow customers to have more personal contact with the brand.

- **Engagement** The idea of **engagement** is that a consumer is more than just interested in something, that he or she is, in the words of the Advertising Research Foundation committee that investigated engagement, “turned on.”³³ Participation strategies, for example, get consumers involved with a brand on a personal level. Engagement cultivates passion.
- **Conviction** Effective persuasion results in **conviction**, which means consumers agree with a persuasive message and achieve a state of certainty—a belief—about a brand. A factor in conviction is the power of the **argument**, which uses logic, reasons, and proof to make a point and build conviction. Understanding an argument is a complex cognitive process that demands the audience “follow through” on the reasoning to understand the point and reach a conclusion.
- **Preference and Intention** When consumers marry belief with a **preference** for, or an **intention** to try or buy, a product, they are motivated by conviction. Intention can be heightened with reward strategies, such as good deals, sale pricing, and gifts. An example of persuasive work designed to create conviction is the Orlando, Florida, YMCA ads. Good intentions are the motivations behind cause marketing and social responsibility. Hewlett-Packard, for example, promotes its computer recycling program to increase preference for HP products by its customers. According to the company’s vice president of global branding and marketing communication, the PC recycling program attracts consumers to HP products because the company assumes responsibility for recycling its old products. That’s a benefit for customers and leads to higher customer satisfaction and, thus, loyalty to the HP brand.
- **Loyalty** Is there any brand you buy, use, or visit on a regular basis? Do you have a favorite shampoo, restaurant, or beverage? Why is that? What we are referring to when we talk about a “favorite” brand is preference, but also **brand loyalty**, which we mentioned in Chapter 2. Loyalty is an attitude (respect, preference), an emotion (liking), and an action (repeat purchases). It is a response to brand communication that crosses over between thinking, feeling, and doing—a response that is built on **customer satisfaction**. If you try a product and like it, then you will be more likely to buy it again. If you don’t like it, is there a return policy or guarantee that frees you from risk when you buy something for the first time? Providing information about warranties, customer service, and technical support for technology products is an important part of brand loyalty strategies. The idea is to reduce risk and put the customer’s mind at ease. Incentives are also used in loyalty programs, such as frequent flyer or frequent buyer programs. In addition, social responsibility and cause marketing programs can build trust, respect, and preference that lead to loyalty.
- **Believability and Credibility** An important issue in persuasion is **believability**, which refers to the credibility of the arguments in a message. Puffery or unprovable claims, such as the common phrase “9 out of 10 doctors recommend . . .” can strain believability. Related to believability is **credibility**, which is an indication of the trustworthiness of the source. **Source credibility** means the person delivering the message, such as an expert, is respected, trusted, and believable.

Bob Garfield, respected *Advertising Age* columnist, points out in his recent book, *The Chaos Scenario*, that you trust messages from friends more than from any sort of commercial message—“anything dictated to you by Procter & Gamble channeling its marketing message through Mr. Whipple. . . .”³⁴ That explains the power of word-of-mouth and viral online communication. Trust is also a factor in media choice. We watch certain television news programs, read newspapers, and subscribe to specific magazines because we trust them as information sources.

Credibility is one of the big advantages of public relations because publicity stories delivered through a supposedly unbiased news medium have higher credibility than advertising, which is seen as self-serving. However, advertising can use a credibility strategy to intensify the believability of its message. After the oil spill off the Louisianan coast, BP used advertising to say that the company was committed to cleaning up the mess. The strategy hinges on the company’s credibility. Using data to support or prove a claim, for example, gives consumers a **reason to believe** the advertising.



A highly effective poster designed to create action, this ad was used during World War I to convince young people to join the military. Most modern advertising is more subtle than this, but the motivation to inspire action is still the same.

The Behavior Facet: Act/Do

We introduced loyalty in the previous section on persuasion and noted that it intersects with behavior. Behavior can involve different types of action in addition to trying or buying the product. The goal is to get people to act in various ways—to try or buy the brand, for example, or visit a store, return an inquiry card, call a toll-free number, join an organization, donate to a good cause, or click on a website. The “I Want You” World War I poster by artist James Montgomery Flagg is a classic example of an advertising message that was designed to create action. It’s been used many times by other organizations to create that same compelling message.

We must distinguish, however, between **direct action**, which represents an immediate response (cut out the order form and send it back by return mail), and **indirect action**, which is a delayed response to advertising (recall the message later in the store and select the brand). There is also purposeless action, which became a fad in the 2000s when viral e-mail messages would generate a sudden and conspicuous gathering of people. Called **flash mobs**, these public spectacles included a worldwide day of pillow fights in public places in 2008. Flash mobs demonstrate the power of the Internet and buzz to engage people and drive them into action—even if the action is largely meaningless. A faux flash mob was featured in a viral video known as the T-Mobile “Dance” where people walking through London’s Liverpool Street Station spontaneously broke out in a 400-person choreographed dance commercial.³⁵ (Check it out at www.youtube.com/watch?v=VQ3d3KigPQM and the making of it at www.youtube.com/watch?v=uVFNM8f9WnI.)

Factors That Drive the Behavioral Response The behavioral response involving action of some kind is often the most important goal of marketing communication, particularly tools such as sales promotion and direct marketing. Factors that drive a behavioral response include mental rehearsal, trial, buying, contacting, advocating and referrals, and prevention.

- **Mental Rehearsal** The **mental rehearsal** of behaviors is made possible by showing visuals of people doing things. As Charles Young explains,³⁶ one of the functions of advertising is to create virtual memories, in other words, experiences that we can imagine ourselves doing. Visualization is an imagined action, but one that is the predecessor to the behaviors with which the advertiser hopes the consumer will feel comfortable and familiar.
- **Trial** The first step in making a purchase is often to try the product. A **trial** is important for new products and expensive products because it lets a customer use the product without initially committing to a purchase. In other words, the risk is reduced. Sales promotion is particularly good at driving trials through special price deals, sampling, and incentive programs that motivate behavior, such as a free gift when you go to a dealer to test drive a new car.
- **Buying** The objective of most marketing programs is sales. In advertising, sales is sometimes stimulated by the **call to action** at the end of the ad, along with information on where to purchase the product. From a customer perspective, sales means making a purchase. In customer-focused marketing programs, the goal is to motivate people to try or buy a certain brand. But in some marketing programs, such as those for nonprofit organizations, the mar-

keting program may be designed to encourage the audience to sign up, volunteer, or donate. For many managers, however, sales is the gold standard for effective advertising. They feel that, even if they are funny, memorable, or entertaining, ads are failures if they don't help sell the brand. The problem is that it may be difficult to prove that a marketing communication message is the one factor in the marketing mix that delivered the sales. It could be the price, the distribution, the product design and performance, or some combination of the marketing mix elements. Effectiveness programs, such as the London-based Institute of Practitioners Award program (IPA), encourage advertisers to use research to prove that it was, in fact, the advertising that actually drove the sales.

- **Contacting** Trying and buying may be the marketer's dream response, but other actions also can be important measures of an advertisement's behavioral effectiveness. Responding by making contact with the advertiser can be an important sign of effectiveness. Initiating contact is also valuable, particularly in IMC programs designed to maintain brand relationships by creating opportunities for customer-initiated dialogue, such as encouraging customers with a complaint, compliment, or suggestion to contact the company.
- **Advocating and Referrals** One of the behavioral dimensions of brand loyalty is **advocacy**, or speaking out on a brand's behalf and referring to it when someone asks for a recommendation. Contacting other people is a valuable response, particularly when a satisfied customer brings in more business for the brand by providing testimonials to friends, family, and colleagues on behalf of the brand. In terms of the impact of **referrals**, when a satisfied customer recommends a favorite brand, this form of word of mouth can be incredibly persuasive, more so than advertising, which is seen as self-serving. Apple Computer's success is credited to its passionate customers who, as evangelists for the brand, spread the word among their friends and coworkers.

This *advocacy level*, which Smith and Cross describe in their book, *Customer Bonding*,³⁷ represents the highest form of a brand relationship. A recommendation to buy a specific brand is the ultimate test of the bond between consumers and their favorite brands. And the opposite—brand aversion—can be disastrous if the dissatisfied customer shares his or her dislike with other people.

- **Prevention** In some social action situations, advertising messages are designed to deter behaviors, such as clean-air campaigns that hope to reduce car use. This is a complicated process that involves counterarguing by presenting negative messages about an unwanted behavior and creating the proper incentives to stimulate the desired behavior. Because the effects are so complicated, the impact of such campaigns is not always clear. Earlier in the perception discussion we mentioned the national "Just Say No" campaign, which claims to have had an impact on teenagers' drug use. However, as Carson B. Wagner discovered, sometimes antidrug advertising can boomerang because it calls attention to the unwanted behavior.

THE POWER OF BRAND COMMUNICATION

The six-factor Facets Model of Effects that we've been describing is our answer to the question of how advertising works. This model is also useful in analyzing the power and impact of advertising messages through the interaction of these effects.

Interaction and Impact

As we had suggested, these six factors, when they work together, can create a coherent brand perception. You should remember two things about how this



An example of a flash mob employed as a guerilla marketing technique is the T-Mobile "Dance" video that created a spectacle in London.

model works: (1) the effects are interdependent, and (2) they are not all equal for all marketing communication situations.

In terms of effects interaction, we suggested in the previous discussions that cognitive and emotional responses work together. Consider that memory is a function of both attention (the perception facet) and emotion (the affective facet). As du Plessis explains, "What we pay attention to, we remember."³⁸ The stronger the emotional hook, the more likely we'll attend to and remember the message. Even informative messages can be made more memorable if they are presented with an emotional story. Furthermore, recent ideas about how advertising memory works suggest that an effective ad helps consumers remember their best moments with a product,³⁹ so it brings back emotion-laden brand experiences that encompass both feelings and thoughts.

A good example of the interplay between thinking and feeling is found in the public service LATCH campaign, which was designed to build awareness of the child safety problem, but also explain what parents need to do to make their kids safe in a car seat, and carefully engage emotions such as love and the concern that drives protectiveness. *The Inside Story* explains the thinking behind the campaign.

In terms of impact, we recognize that different advertising strategies emphasize different patterns of impact. Sometimes more emphasis in a message strategy needs to be placed on emotion or image building than on reasons and facts. Therefore, a specific strategy for an advertising campaign may be depicted as heavier in one area than another. In such a situation, the actual shape of the facets model can change as the pattern of emphasis is adapted to the marketing situation with emotion and association, for example, or cognition or persuasion increasing in size.



The "strong effects" view of advertising is parodied in this ad by the American Association of Advertising Agencies, which has created a long-running campaign to explain and defend advertising.

Strong and Weak Effects

Some believe that sales is the only true indication of message effectiveness. The power of advertising, in other words, is determined by its ability to motivate consumers to buy a brand. Some even believe advertising is so powerful that it can motivate people to buy things they don't need, as the ad by the American Association of Advertising Agencies (4As) suggests.

Others, including the authors of this textbook, believe communication effects include a wide range of consumer responses to a message—responses that may be just as important as sales because they lead to the creation of such things as liking and a long-term brand relationship. This power is analyzed in terms of "strong" and "weak" effects.⁴⁰

This debate is the source of controversy in the analysis of what advertising effectiveness really represents. The sales-oriented philosophy suggests advertising can move the masses to action. Those who believe in the "strong" theory of advertising reason along these lines:

Advertising increases people's knowledge and changes people's attitudes and, therefore, it is capable of persuading people who had not formerly bought a brand to buy it, at first once and then repeatedly.


In contrast, those who believe in the "weak" theory of advertising, like the British promotions person quoted at the beginning of this chapter, think that advertising has only a limited impact on consumers and is best used to reinforce existing brand perceptions rather than change attitudes:

Consumers are not very interested in advertising. The amount of information communicated is

THE INSIDE STORY

Kids, Cars, and Car Seat Safety

Trent Walters, Account Director, The Richards Group



Since its earliest days during World War II, the Ad Council has mirrored and influenced some of the most important social conditions facing our country—think Smoky the Bear and fire prevention. More than half a century later, it continues to take on key issues threatening the nation's welfare—from obesity and financial literacy to Internet safety and high school dropout prevention.

One of these issues is child passenger safety. In 2007, the U.S. Department of Transportation turned to the Ad Council to help get the message out about the importance of the LATCH (Lower Anchors and Tethers for Children) system for keeping children safe in the car. They found that three out of four kids were not as secure in the car as they should be because their car seats were not being used correctly by their parents or caregivers. These were not neglectful people either. They were concerned and caring parents and caregivers who would do everything they could to keep their kids safe in the car—as long as they knew what to do.

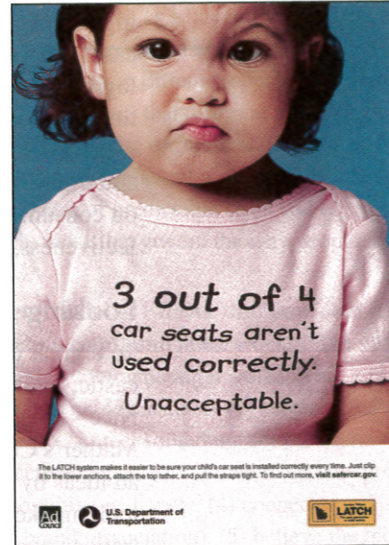
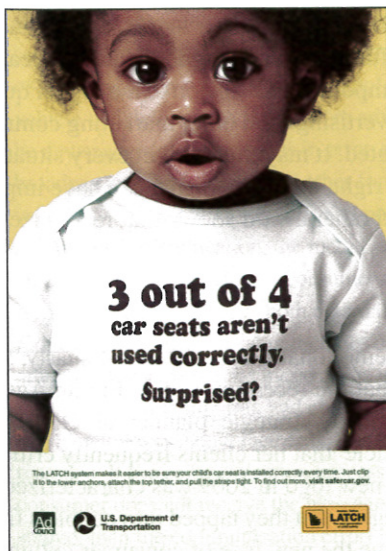
To address this issue, The U.S. Department of Transportation teamed up with various companies and organizations that were interested in promoting this cause to create public service advertisements (PSAs). These stakeholders included representatives from the auto industry, car seat manufacturers, and child safety advo-

cacy groups. Together, these groups would help make people aware of the LATCH system. It was already available in most cars and it was an easy way to be certain that a car seat was installed correctly.

The Richards Group was responsible for developing the campaign. The objective was to make parents aware (without frightening them) that they may have installed their car seat incorrectly and understand that the LATCH system would make it easier for them to do it correctly. The Richards Group developed an icon that would help to universally identify the LATCH system in cars and in printed information. Television, radio, print and online PSAs were also developed to inform and educate parents about the importance of the LATCH system and the proper usage.

Since the launch of the campaign in the fall of 2008, we've begun to see changes in behavior. Of those surveyed about their usage of the LATCH system, the percentage of respondents who said they are already using the LATCH system every time they drive with their child increased significantly from the benchmark finding of 58 percent in 2008 to 62 percent in 2009, which represents a very acceptable 6.9 percent change in behavior. For certain demographic subgroups, from 2008 to 2009, there was significant growth among those who said they use the system every time, such as higher income (\$50K+) moms in the Northeast.

Trent Walters is a graduate of the University of North Texas and was selected by the American Advertising Federation as one of its "Most Promising Minority Students." He was nominated by Professor Sheri Broyles.



These ads from the Ad Council's LATCH campaign show three cute kids whose faces express emotions and thoughts such as surprise, unacceptable, and upsetting. *The Inside Story* explains the thinking behind the campaign.

limited. Advertising is not strong enough to convert people whose beliefs are different from those in the ad, overcome their resistance, or change their attitudes. Most advertising is more effective at retaining users rather than converting new ones.

These differences explain why some experts believe that the communication effects, such as emotion, knowledge, and persuasion, are merely “surrogate” effects—communication effects that can be measured more easily than sales but are less important to marketing managers. Others believe these communication effects are important in and of themselves because of what they contribute to brand strength.

Complicating the issue is the recognition that the impact of traditional advertising is seldom immediate. When you see an ad for a new product that catches your attention, such as a new music group or CD, and you concentrate on the message, you may think about the ad later when you find yourself walking by a music store. Thus, your memory is involved in recalling not just the ad and the brand, but the content of the message. But memory is unreliable and the impressions may not be embedded sufficiently in memory to elicit this kind of response at a later date.

In other words, advertising is a victim of **delayed effects**: messages are seen and heard at one time (at home on the TV, in the car on the radio, in the doctor’s office in a magazine ad) and may or may not come to mind at a later date when you are in a purchase situation (in a store, in a car looking for a place to eat). Advertisers must keep the delayed effects problem in mind when relying on consumer attention, interest, motivation, and memory to bring a message to mind days or weeks later.

Principle

Advertising has delayed effects in that a consumer may see or hear an advertisement but not act on that message until later when in a store.

Does It or Doesn’t It?

Considering all that you’ve learned in this chapter about advertising effectiveness, if you were asked, where would you come down in this debate about the power of advertising—strong or weak effects?

If you are interested in learning more about how advertising and other marketing communication work in order to answer questions like that, then see the *Practical Tips* feature by Professor Sheri Broyles at www.pearsonhighered.com/moriarty and consult some of the fascinating books that have been written about this industry, including the new one from Bob Garfield that we mentioned earlier in this chapter, *The Chaos Scenario: Amid the Ruins of Mass Media the Choice for Business Is Stark: Listen or Perish*. An excerpt from this provocative book can be found at the end of the interview transcript at www.npr.org/templates/story/story.php?storyid=111623614.

Long-term research by retired Syracuse professor John Philip Jones using extensive industry data proves that there is a link between advertising and consumer behavior and that advertising can trigger sales.⁴¹ The problem has always been understanding *how it works*, and, in many cases, *how it doesn’t work*. The facets model takes a step forward in helping the industry create a logical framework for analyzing advertising effects. The important conclusion to the bigger question about how advertising works is that we know that advertising (and other marketing communication) does work when it’s carefully planned and executed. It may not work in every situation and every ad may not be equally effective, but if it’s done right, then advertising can have impact on consumer responses. That’s why the Effie awards, and other award shows that recognize effectiveness, are so valuable.

Looking Ahead

To a great extent, the impact of the recession lies in the emotional facet. Instead of snarly, sarcastic, and cutting responses, researchers have decided that the recession ushered in an Age of Nice—think bright yellow smiley faces. Graceann Bennett, strategic planner at Ogilvy & Mather’s Chicago office, explains in a *New York Times* article that her clients frequently critique ad ideas by saying “we don’t want mean.”⁴² Even Pepsi’s new logo in 2009 was characterized as looking like the smiley face. Mocking ads worked to the degree that they tapped into people’s frustrations over the economy. Earnestness and altruism became the new face of consumer culture—and consumer culture is what we’ll talk about in the next chapter.

“I love you, man” and “Have a nice day.”



IT'S A WRAP

Pitch Perfect: Ford's in SYNC with Singer/Songwriter

Dave Rodriguez, multicultural marketing communication manager for Ford, summed up the SYNC campaign's ability to reach the Hispanic target audience: "Ford, SYNC and Juanes are just the perfect fit because we're all focused on the importance of being able to connect with people. Staying connected to friends and music while on the go is no longer a trend, it's part of everyday life for our Hispanic target and SYNC brings this power exclusively to Ford drivers."

When advertising is able to connect its audience with a powerful message about a meaningful product, it gets results. It built brand awareness of the new technology through experiential activities, which made the Hispanic target audience aware of SYNC and educated them about its benefits. About 100,000 consumers visited SYNC Zones at the Juanes concerts and almost 200,000 unique visitors visited the syncjuanes.com site.

The campaign successfully engaged significantly more participants than expected—about 63,000 registrations and 30,000 hand-raisers who opted in for future Ford communications. Once the consumers understood and experienced SYNC, they were likely to move closer to a purchase decision. The campaign generated test-drive leads and test drives with a test-drive conversion rate of almost 30 percent (15 times the industry average). For its excellent work, Ford and Zubi won a Silver Effie.

Key Points Summary

1. How does marketing communication work both as a form of mass communication and interactive communication?

By analyzing advertising as mass communication, we have a model for explaining how commercial messages work. Consider that the *source* typically is the advertiser assisted by its agency and the *receiver* is the consumer who responds in some way to the message. The *message* is the advertisement or other marketing communication tool. The *medium* is the vehicle that delivers the message; in advertising, that tends to be newspapers and magazines in print, radio and TV in broadcasting, the Internet, and other forms of out-of-home vehicles, such as outdoor boards and posters. In integrated marketing communication, the media are varied and include all points of contact where a consumer receives an impression of the brand. *Noise* is both external and internal.

External noise in advertising includes consumer trends that affect the reception of the message, as well as problems in the brand's marketing mix and clutter in the channel. *Internal noise* includes personal factors that affect the reception of the message. If the communication process fails to work and the consumer does not receive the message as intended by the source, then the communication effort is ineffective. Interactive communication is two way, such as a dialogue or conversation, and the source and receiver change positions as the message bounces back and forth—the source becomes the listener and the receiver becomes the sender.

2. How did the idea of advertising effects develop, and what are the problems in traditional approaches to advertising effects?

The most common explanation of how advertising works is referred to as AIDA, which stands for attention, interest, desire, and action. This model in all of its subsequent forms is described as a hierarchy of effects because it presumes a set of steps that consumers go through in responding to a message. A different approach, referred to as think/feel/do, recognizes that different marketing communication situations generate different patterns of responses. Two problems are inherent in these traditional approaches: (1) the idea of predictable steps and (2) missing effects, particularly those that govern the way people respond to brands.

3. What is the Facets Model of Effects, and how does it explain how marketing communication works?

The authors believe that marketing communication works in six key ways: it is designed to help consumers (1) see and hear the message (perception), (2) feel something for the brand (emotional or affective response), (3) understand the point of the message (cognitive response), (4) connect positive qualities with the brand (association), (5) believe the message (persuasion), and (6) act in the desired ways (behavior). All of these work together to create a brand perception. An effective message, then, has a diamond-like quality that represents how the message effects work together to create the desired consumer response.

Words of Wisdom: Recommended Reading

- Du Plessis, Erik, *The Advertised Mind: Ground-Breaking Insights into How Our Brains Respond to Advertising*, London UK: Millward Brown, 2005.
- Gladwell, Malcolm, *The Power of Thinking without Thinking*, New York: Little, Brown, 2005.
- Jones, John Philip, *When Ads Work: New Proof That Advertising Triggers Sales*, 2nd ed., Armonk, NY: M.E. Sharpe, 2007.
- Lehrer, Jonah, *How We Decide*, New York: Houghton Mifflin Harcourt, 2010.
- Roberts, Kevin, *The Lovemarks Effect: Winning in the Consumer Revolution*, rev. ed., Brooklyn, NY: PowerHouse Books, 2006.
- Tellis, Gerard J., *Effective Advertising: Understanding When, How, and Why Advertising Works*, Thousand Oaks, CA: Sage Publications, 2004.
- Wasik, Bill, *And Then There's This: How Stories Live and Die in Viral Culture*, New York: Penguin Group, 2009.
- Zaltman, Gerald, *How Customers Think: Essential Insights into the Mind of the Market*, Boston: Harvard Business School Press, 2003.

Key Terms

- | | | | |
|------------------------------|-------------------------------|---------------------------------|------------------------------|
| advocacy, p. 121 | considered purchase, p. 118 | interest, p. 108 | recognition, p. 109 |
| affective response, p. 109 | conviction, p. 119 | intrusive, p. 108 | referrals, p. 121 |
| AIDA, p. 103 | credibility, p. 119 | involvement, p. 118 | relevance, p. 108 |
| argument, p. 119 | customer satisfaction, p. 119 | knowledge structure, p. 116 | resonance, p. 113 |
| association, p. 115 | delayed effects, p. 124 | liking, p. 113 | selective attention, p. 108 |
| attitude, p. 116 | differentiation, p. 114 | low involvement, p. 118 | selective perception, p. 107 |
| awareness, p. 109 | direct action, p. 120 | mental rehearsal, p. 120 | SMCR model, p. 100 |
| bandwagon appeals, p. 117 | emotional appeals, p. 112 | message, p. 100 | social learning, p. 115 |
| beliefs, p. 116 | engagement, p. 119 | motivation, p. 116 | source, p. 100 |
| believability, p. 119 | exposure, p. 107 | needs, p. 114 | source credibility, p. 119 |
| brand linkage, p. 115 | feedback, p. 100 | network of associations, p. 116 | stickiness, p. 108 |
| brand loyalty, p. 119 | flash mob, p. 120 | noise, p. 100 | subliminal, p. 109 |
| call to action, p. 120 | hashtags, p. 102 | opinion leaders, p. 117 | symbolic meaning, p. 115 |
| carrot mob, p. 116 | hierarchy of effects, p. 103 | perception, p. 107 | synergy, p. 109 |
| channels of | high involvement, p. 118 | persuasion, p. 116 | think/feel/do model, p. 103 |
| communication, p. 100 | impact, p. 103 | podcasting, p. 101 | transformation, p. 115 |
| clutter, p. 101 | indirect action, p. 120 | preference, p. 119 | trial, p. 120 |
| cognition, p. 113 | intention, p. 119 | reason to believe, p. 119 | wants, p. 111 |
| cognitive learning, p. 114 | interactive | recall, p. 109 | word-of-mouth, p. 117 |
| comprehension, p. 114 | communication, p. 101 | receiver, p. 100 | |
| conditioned learning, p. 115 | | | |

Review Questions

1. What are the key components of a communication model, and how do they relate to advertising?
2. Why is it important to add interaction to the traditional communication model?
3. What is a hierarchy of effects model? Give an example.
4. What are the six categories of effects identified in the facets model? What does each one represent in terms of a consumer's response to an advertising message?
5. What is clutter and why is it a problem?
6. Explain the difference between brand responses that involve thinking and feeling.
7. Differentiate between wants and needs. How are both of these concepts used in advertising?
8. What does transformation mean, and why is it important as an advertising effect?

Discussion Questions

1. What is breakthrough advertising? What is engaging advertising? Look through this textbook, find an example of each, and explain how they work. Prepare to explain in class why you evaluated the two ads as you did.
2. This chapter identifies six major categories of effects or consumer responses. Find an ad in this book that you think is effective overall and explain how it works, analyzing the way it cultivates responses in these six categories.
3. Eva Proctor is a planner in an agency that handles a liquid detergent brand that competes with Lever's Wisk. Eva is reviewing a history of the Wisk theme, "Ring around the Collar." In its day, it was one of the longest running themes on television, and Wisk's sales share indicated that it was successful. What is confusing Eva is that the Wisk history includes numerous consumer surveys that show consumers found "ring around the collar" to be a boring, silly, and irritating advertising theme. Can you explain why Wisk was such a popular brand even though its advertising campaign was so disliked?
4. **Three-Minute Debate:** You have been asked to participate in a debate in your office about three different views on advertising effects. Your office has the assignment to introduce a new electric car. A copywriter says informing consumers about the product's features is most important in creating effective advertising. An art director argues that creating an emotional bond with consumers is more important. One of the account managers says that the only advertising performance that counts is sales and the message ought to focus on that. Your client wants to be single minded and tells you to pick one of these viewpoints to guide the new marketing communication. As a team, develop a position on one side or the other. Prepare your point of view in a one-page position paper.

Take-Home Projects

1. **Portfolio Project:** From current magazines, identify one advertisement that has exceptionally high stopping power (attention), one that has exceptionally high pulling power (interest), and one that has exceptionally high locking power (memory). Make photocopies of these ads to turn in. Which of them are mainly information and which are mainly emotional and focused on feelings? Which are focused on building a brand or creating associations? Do any of them do a great job of creating action? Choose what you believe to be the most effective ad in the collection. Why did you choose this one, and what can you learn from it about effective advertising?
2. **Mini-Case Analysis:** We discussed some aspects of the "Ford SYNC" Hispanic campaign in the chapter. Briefly summarize the key decisions behind this campaign. Now apply the facets model to analyze how the campaign worked and explain your conclusions about what did or didn't make this an effective campaign. Write a short analysis (no more than two double-spaced pages) that explains your thinking.

Team Project: The BrandRevive Campaign

For the BrandRevive project, review the six facets of effectiveness and consider how they relate to the marketing of your chosen brand.

- Analyze the brand's situation and decide which effects are most critical for marketing products in your product category.
- Build an effects model that shows the relative importance of the various facets for reenergizing the brand.
- Develop your analysis as a diagram. In a one-page document explain your analysis and why you believe certain effects are more important than others for products in this category. Prepare a PowerPoint of no more than three slides to explain your analysis.

Hands-On Case

The Century Council

Read the Century Council Case in the Appendix before coming to class.

1. Explain how advertising works in the case of "The Stupid Drink" campaign.
2. How could you strengthen the target's participation in the campaign as a solution for binge drinking on college campuses?
3. Analyze "The Stupid Drink" campaign in terms of the Facets Model of Effects. Based on this model, what might be done to strengthen the campaign's desired effect?