Chapter - II

REVIEW OF LITERATURE

Early mention of the concept of teaser advertising is found in the works of Perin Banayagam and Iser. In 1978\(^1\), Iser argued that the reader or the viewer aims to arrive at a continuous explanation of the ad message on exposure. Gaps or indeterminacies promoted the creativity of the reader in his process of piecing together all the links in the ad chain.

**Kover** (1995)\(^2\) finds strong mention of teaser advertising to hook the viewers by the creative professionals. Kover noted that ‘a teaser gives incomplete information that entices another to seek to unravel or to trap the concealer into subsequent acts of discovery’. Teaser ads are “jolts” – ‘striking, surprising and leading to a climax unpredictable and unforeseen’, recorded three fourth of the sample of copywriters probed for the study. While studying the implicit theories of copywriting, it was found that the copywriters used various means to break through the clutter. These means are referred to as hooks. In-depth interviews carried with 20 copywriters from six advertising agencies in USA revealed that the copywriters believe that breaking through the viewer is the most important job of the creative professionals in advertising. Amongst the two major hooks used by the copywriters; **subverting** and **forcing**, most copywriters use the latter to a great extent in their message executions.

Kover defined forcing as jolting the viewer into paying some initial attention. Forcing stretches the bounds of familiarity and identification making way for presenting the

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unexpected to the audience. In the study it was found that teaser advertising is a predominant type of forcing technique in creative executions by the advertising practitioners.

**June Vallalderas** in her book[^3] categorises teaser as a separate type of advertising. While enlisting the types of print ads in India, she states that the teaser are a series of ads that may appear in the same newspaper on the same day or on consecutive days which reveal the advertisers message in stages.

In his book, **Felton**[^4] (2006) described teasers as sequential ads. Felton discusses sequential ads in print, outdoor and internet media. In print, they are series of two or more incomplete ads that appear on succeeding pages generally in the same edition of the newspaper or magazine whereas in outdoor, such ads can be set in a series of ads on several boards placed one after the other leading to final ad on the farther one off the highway. Internet banners provide ideal platform to insert sequential ads where images and language succeed one another, or users are invited to click on the ad to reveal the next part of the message. Felton says, “these ads gain cumulative power: if readers’ page past the first ad, the repetition, with variation, of succeeding instalments eventually registers. It’s is one to beat the clutter: repeat yourself until people notice”.

In his book **Belch** (2004)[^5] used the term ‘teaser’ in advertising while discussing other types of appeals in advertising besides rational and emotional appeals. While some ads are based on the rational motives of economy, quality,

durability and novelty others are created around humour, sex, fear relationships etc. A few appeals are unique, like the teaser advertising, rooted in curiosity, it is not executed in one single advertisement but in fact is carried through a string of ads where the brand/advertiser is not identified.

**Case studies have been done on teaser campaigns used by brands across product categories in India. Case studies evaluate the performance of teaser campaigns wr.t the target group.**

PSI (2003)\(^6\) commissioned a study on post campaign impact evaluation of the *Balbir Pasha teaser campaign on AIDS awareness* in the country. Balbir Pasha—a fictional character was created for a four month long teaser campaign. The campaign was run in newspapers, radio, television and outdoor media in Mumbai, the epicentre of HIV-AIDS in the country. The impact study revealed that the campaign had significant impact on the members of the target group and was able to change their attitude towards the disease. The survey of 15,000 people shows that the campaign and the messages were effective. \(\frac{1}{4}\) of the total respondents recalled the Balbir Pasha campaign without any cue. Aided recall shows that 62% were able to recall the campaign after hearing ‘HIV-AIDS’ while a staggering 90% recalled the campaign after hearing ‘Balbir Pasha’. Post campaign evaluation shows that calls to the PSI hotline *Saadhan* jumped by 250% and queries became more substantive. Retail sales of condoms in red light areas increased by three times after the launch of the campaign. 43% people were now aware (in comparison to 17% earlier) that there is higher risk in having sex with commercial sex workers than non-commercial

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55% believed that using condoms reduces the risk of HIV/AIDS considerably. Audience responses to the campaign can be summed up as, “it made us sit up and take note of AIDS. It talked to the people in the language they understand” said Varda Pendse, a working woman and a mother of two. The campaign illustrated the merits of creating a mascot through teaser campaign for public service advertising. Intrigue surrounding Balbir Pasha and his sexual behaviour was threaded into the ads making him the talk of the town. Besides awareness and action, establishment of Balbir Pasha as an icon was a long term communication objective of the campaign. The follow up campaigns have been created with Balbir Pasha a link with the previous campaign in the recent years.

(2004)⁷ A case study ‘Relaunch of Frooti – the Digen Verma campaign established the effectiveness of using teaser campaigns in India. In January 2001 Everest Integrated Communications created a innovative teaser campaign with a brand new brand persona “Digen Verma” Since the strategy revolved around creating a connect with a factious character instead of celebrities, In order to communicate its brand mascot and position it differentially from its competitors, Parle Agrochemicals for its mango drink Frooti a multimedia teaser campaign was especially designed around the character. The teaser campaign included print ads, TVC’s, outdoor media, offline promotions and online advertisements. This teaser campaign aimed to generate voluminous interest by building hype around the mysterious character, the target segment for the campaign was teenagers; therefore the media vehicle for teaser advertising was specifically aimed at them. The conceptualisation of the teaser

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campaign was to use familiar conversations of the maverick college going youngsters around this person, Digen Verma whose name had to be ubiquitous enough and his life people could relate too leading to integrate the series of teasers in a storyline powerful enough to sustain interest. The entire campaign ran for 15 days, while on TV, print and outdoor media teasers like “who is Digen Verma?” or do you know Digen Verma? on more popular joints such as restaurants, movie theatres, bus shelters etc. The study reveals that the campaign was not only successful in generating interest but also increasing sales through curiosity linked trial by phenomenal 30% against the advertising expenditure incurred on the campaign, Rs 30 million.

A case study\(^8\) was done to evaluate the marketing communication efforts of Jassi Jaisi Koi Nahin, a programme on Sony Entertainment Television. It focuses on the use of teaser campaign to create awareness and curiosity rather than sample the serial. The case study on the mega successful daily soap highlights the significance of teaser advertising in product promotion.

Teaser campaigns are focussed on creating new identities for existing products. A case study\(^9\) illustrated how a three week teaser campaign “hello life” by Brookword Medica Center in Birmingham through mass media like print, outdoor and radio diffused the theme of the organisation in just two words. Hello Life was out there without any brand identity drawing the focus of the people to the concept before the revealing advertisement. “Our immediate goal was to create buzz for the tagline

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\(^8\) Promotion Television Serials -Jaisi Jaise Koi Nahin – a case let on launch of a daily soap, ICFAI, 2007

\(^9\) Tack on Teaser, Big Buzz with little words, Wearable Age, 2008
and we we able to do that” opined Niki Lim, the campaign creative. Evidence in the form of client feedback, street news team and coverage in the Birmingham Post lends credence to the findings.

Teaser campaigns have been successfully used in the OOH media in a mixed media environment. Mishra (2009)\(^{10}\) did a campaign analysis of Ogilvy Action’s Pond’s White beauty teaser campaign run in Delhi, Kolkata, Mumbai and Bangalore for seven days. The campaign used kiosks, innovative billboards, centre medians and mall facades as salience builders. As per the HUL brief the campaign, showed a big spot covering most of the model’s face with a underline, spots always get noticed. The final revealer ad presented the model’s face on backlit kiosks to achieve the right glow and cream impact with brand name, product and its information. In series of eight kiosks, teaser ads were run on all high traffic locations to complement the television commercial on air. Post campaign testing shows that feedback from HUL and top of mind consumer response has been positive.

(1991) A study\(^{11}\) on effectiveness of news teasers reveal that the news programmes preceded by teaser have moderate to significant affect on attention and memory of the viewers. Experiments were conducted to find out the impact of news teasers. The study shows that the use of teasers led to recognition of verbal and visual cues as compared to the entire newscast without news teasers. Results showed that use of teasers resulted in increased arousal. However, there is insufficient evidence to

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suggest that the cognitive capacity of the viewer is also increased due to increase in attention and arousal. It was concluded that news teasers moderately enhance the process of segmenting commercial breaks into discrete units that then evidence primary recency effects on the TV viewer.

**Research studies on selection and effectiveness of elements in teaser ads give an insight into the composition of teaser advertising on mass media.**

Hung (2004)\(^{12}\) in his examination of music–visual relationship in audiovisual advertising, television in particular studied how music (element of TV advertising) influences communication of ad messages in teaser ads. The research proposed that music is instrumental in construction of unique meanings for the ad and the brand in case of teaser advertising. Different music tracks used in television advertising could connect with and accentuate visual images, as well as different aspects of the same image to allow differential interpretation. Since Teaser ads are incomplete and fragmentary, audiences can interpret the visual and the verbal cues in many ways not necessarily intended by the sponsor. Experiments conducted were of a pre test of two studies. 102 undergraduate students of Hongkong participated in the study. Study 1 consisted of viewer exposure to three stand alone elements (one visual and two music tracks) and two test ads that mixed and matched the music and the video. The aim of the study was to find out the effects of music on video. Study 2 was carried out after experiment 1, to find out how music connects with special images to elicit differential interpretations to the commercial.

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Numerous studies on curiosity as a powerful message strategy in the process of communication highlight the need, scope and role of teaser advertising in the west and parts of Asia. Though limited research exists on the role of teaser advertising through print, radio, television and internet collectively, empirical evidence draws attention towards the importance of teaser ads on a mass media w.r.t to specific product categories.

Fazio, Herr and Powell (1992) while working on relevance of curiosity in marketing had documented that teaser advertising like mystery novels are a popular form in the context. They found that ‘mystery ads’ that reveal the brand name only in the end are effective in brand recall as they are helpful in building memory associations between the product category and the brand in case of unfamiliar brands.

Menon & Soman (2002) studied the cues of curiosity and its impact on consumer motivation and learning in relation to internet advertising. The study shows that ad strategies using curiosity as the dominant message strategies result in better and more focussed memory and comprehension of new product information. The findings suggest that a moderate time gap is optimal for curiosity generation, elaboration and learning. The time gap should not be either too short or too long between curiosity generation (teaser ads) and provision for curiosity resolving information (reveler ad). It concluded that curiosity resulted in more extensive and goal directed elaboration as well as greater learning of the product information about the curiosity triggers. Results show that the curiosity based processing of advertising resulted in better product evaluation and greater perceived novelty. The study used a

three (knowledge gap) X two (curiosity trigger) full factorial between subjects design. Three advertisements using the same headline and visual were manipulated to create partial and classic teaser ads that is low knowledge gap (identity stated), mid knowledge gap (a hint in the ad) and high knowledge gap (no cue curiosity) advertisements were used as set of stimulus ads for a sample of 108 undergraduate students in an experimental research. Variables measuring the level of curiosity and interest generated shows that motivation is higher in cued curiosity (X= 6.09) than no cue curiosity (X=3.68) and the less knowledge gap ad (X=3.38) at p<.05. Unaided brand recall was also greater in the cued condition (X=80%) than the totally no cued (X=44%) as well as the controlled test ad (X=29%) at p<.001. The level of active participation due to use of curiosity was seen through the two variables that represented the degree of information search during exposure to the test ads. Browsing time was almost equal in both cued and no cued curiosity conditions (X=125 and X=100, p<.05) respectively while browsing time was lowest in the low knowledge gap advertisement (X=60 sec, p<.05). The study recommends that an internet advertising campaign should develop curiosity by creating or highlighting a knowledge gap, that the knowledge gap should be created for the feature that represents the unique positing of the brand and be accompanied by a cue that guides curiosity resolution. The curiosity laden campaign must end into complete curiosity resolution but after suitable time duration between the trigger and the climax.

**Studies on Creative executions**

Creativity in advertising have always attracted considerable interest from the advertising industry and the researchers alike for many decades. Several British advertising practitioners supported the UG approach to the study of advertising.
Joyce (1967), Hedges (1974) and C. McDonald (1980) and Lannon (1992) emphasised that an ‘advertising audience’ is not passive but an active goal directed consumer and that an ad’s value is only that which a consumer gives it. It was argued that the consumers expect advertising to provide aesthetic, emotional or intellectual rewards. These rewards may be similar to that vis-avis mass media in general. Crosier, in ‘Towards a Praxiology of Advertising’ (1983) noted that audiences consume advertising for at least seven kinds of satisfaction, namely product information, entertainment, implied warranty, value addition, post purchase, vicarious experience and involvement.

Willis (1990) in his study on young adult’s meanings and interpretations of popular cultural forms noted that ‘young people use ads as tokens in social exchanges and consume them independently of the advertised product’. The finding strengthens the importance of creative advertising in the marketing communication environment.

An experimental study14 was done to find out whether advertising creativity is useful or not. 1284 respondents were asked to participate in an advertising test where consumers were randomly exposed to one of the stimulus print advertisement online and directly filled a questionnaire. The results show that perceived creativity rated significantly higher for the group of more creative advertisements (M=3.94 versus M= 3.37, p<0.01). Comprehension and advertising attitude differed between conditions, suggesting that the more creative advertisements were more difficult to comprehend and were better liked than the less creative advertisements. Brand familiarity and estimated prices did not differ between the two groups, suggesting that

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they should not intervene in the effects on the dependent variables. Perceived effort rated significantly higher for more creative advertisements (M=3.28 versus M=2.96, p<0.01). It was found out that advertising creativity increases perceived brand ability (M=3.67 versus M= 3.42, p <0.01). the brand’s perceived smartness (marginally significant at p <.10), ability to develop valuable products and ability as a problem solver are all rated higher in response to more creative advertisements. Brand interest was significantly higher among consumers exposed to the more creative advertisements than those who saw the less creative advertisements (M more creative =3.86 versus M less creative=3.56, p=.<.01) supporting the hypothesis advertising creativity enhances brand interest. The study also reveals that effects of perceived advertising creativity are substantial and seemingly greater than those of manipulated (hidden) advertising creativity. The study concludes that because of creativity, consumers become more interested in the brand and perceived it to be of higher quality. The results are true for both familiar and unfamiliar brands. Another conclusion was that creativity becomes less a matter of message and content generation and more a matter of form and signalling power.

**Donohoe O. S (1994)**\(^{15}\) conducted group discussions to arrive at the categorisation of advertising uses and gratification. The study concluded that advertising uses can be categorised into five major classes: Marketing uses and non-marketing uses. Marketing uses include information, choice, competition and convenience, quality assurance /reassurance, consumption stimulation, vicarious...

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consumption and added value. Non marketing uses include subcategories like: structuring time, enjoyment, surveillance, social interaction, self affirmation and transformation. The six subgroups comprise of entertainment, diversion, escapism, play, surveillance, familiarity, attraction, education, relationships, reinforcement of attitudes and values, ego enhancement, aspirations and role models. The findings of the study not only pointed out to the many ways advertisements provide satisfaction to the respondents but also establishes that advertising serves similar functions to the rest of the mass media as the categories found share commonality with the classifications derived from other mass media uses and gratifications. It is noted that advertising, the persuasive communication is integrated into the mass media and its active audiences’ paradigm. The study outlines that the advertising planning and execution process need to take into account the active reward seeking consumer. Advertising on the other hand can become more experimental both in content and planning in order to provide more non marketing gratification to the consumer with an eye on creating a tensile and subliminal bond between the advertising and the audience.

Research studies on role of advertising show a congruence of opinions about the applicability and the potential of advertising amongst the ad message source and the receivers. The relevance of advertising studies is not only based on the outcomes of the consumer/audience response studies w.r.t the nature and impact of advertising but also on the perspectives of the agency professionals involved in the making of it.
Exploratory studies by **Ewing and Jones**’ (2000)\(^\text{16}\) on how advertising works give an insight into the theoretical orientations of the advertising people in Australia. Strong theory postulates supported by the Australian agency people. A survey of members of the advertising federation of Australia shows that the dominant segment in the agencies believes that advertising can increase people’s knowledge, influence their attitudes and persuade them to buy brands imminently or at some point in time. Large number of the population responded that advertising does have a macro effect and can increase aggregate demand in all the product categories. It was stressed that advertising can communicate information to an uninterested audience. Empirical data also gave support to the traditional view of advertising as a hidden persuader i.e. it can manipulate the consumer by the use of sophisticated psychological techniques. Key findings also illustrate the positive impact of repetitive advertising and the success rate of attacking and aggressive advertising. The study illustrates the premise on which advertising campaigns are based by the creators in the industry. The sample in Australia believed in the great power of advertising, thereby explaining the burgeoning advertising budgets in the world. It can be understood that contrary to the belief that advertising is merely expenditure and not an investment, the practitioners find it essential for both an established brand and a new product in the market. The study however does reveal that the agencies do not consider audiences to be discerning. Not much support was found for the weak theory within the sample. P. Jones points out that an innovative creative idea with a sharp enough cutting edge is vital to augment a brand via advertising. Through the study, he noted that for

advertising to remain strong, the campaigns must have the right mix of creative budget and media to be able to influence sales in the long run. It was emphasised that advertising has become a necessity in a highly competitive product market, with more and more brands opting for advertising at various stages of their product life cycle.

Kelly, Lawlor and Donohoe (2005) analysed the processes and practices adopted by copywriters and the art directors while making advertisements. The seven week long ethnographic study within an Irish advertising agency illustrates that the copywriters find it very important to have an “element of originality” in their advertising ideas. The focus is encoding the message in an engaging tale or a folklore borrowing heavily from the native socio-cultural scenario. Creative resource bases their ideas on local stories that find cognitive consistency amongst the audience. Use of devices like pun, lexicons and metaphors, words and phrases rest on its ability to be unique and attention grabbing. Both the verbal and non verbal dimensions of advertising are rooted into the cultural background of the creative resource.

Various write ups exist on the challenges and criticisms associated with teaser advertising. Articles, weblogs and studies have been published drawing attention towards the potential risks or cautions w.r.t the use of teaser ads.

Clark (2009) states that ‘unbranded campaigns commonly known as teaser advertising may grab consumer attention but they are not risk free’. The risk of raising expectations through teaser campaigns and then leaving the audience disappointed is as high as in other creative forms of advertising. The author cites the examples of the

18 Nicola Clark, September 2009, Teasing out a response, Strategic Analysis, Marketing News
British biscuit Advisory Board’s “Watch Every Bite” teaser campaign by Fox Biscuits and Tesco’s relaunch of their club card through a series of teaser ads to emphasise on the dangers of teaser advertising. Teaser campaigns are likened to vanity marketing opening up the debate on effectiveness of teasers. Teasers come with a caution that consumers may not understand the point. A well planned tapping into the current feelings of the consumers is vital before earmarking budget for a unbranded campaign. Natural humour and a good initial creative that cuts through with the consumers are crucial to the success of the teaser campaigns. Her claims are countered by a study by Fox Biscuits. The study reveals that after the teaser campaign in which the BAB claimed that 25m people in Britain have been injured by biscuits, 20% of the consumers were concerned about the biscuit safety, one of the key objectives of the campaign. The author concludes that the teaser offer a genuine opportunity for discovery and not merely hoodwink the consumers. “Any sweet anticipation from the teaser campaign can quickly turn sour, if the product or the service doesn’t actually live up to the hype” sums up, Jens Bachem, Managing Director, Digital Outlook.

(2010)The Marketing Society Forum19 puts forth concern of the advertising and marketing practitioners on the impact of rise of social media on teaser campaigns. Majority of the experts argued that social media can be effective in generating consumer engagement and attention making it a suitable media for teaser campaigns. Andrew Hawkins emphasised that the advantages of social media can spiral the reach of teaser campaign. “It is the perfect way of reach, initiate expectation and deliver a

19 Html version of the file www.marketing-society.org.uk pp-22,7 July 2010
Marc Nohr, Managing partner, Kitcatt Nohr and Stephen Woodford, Chief Executive DDB, UK elucidated that the social media is augmenting the teaser campaigns by providing them a vastly interactive platform. Teasers can people talk online making the communication more rewarding and accountable. In sharp contrast, Chris Warren, Chief executive, Tullo Marshal Warren pointed out that social media is risky for teaser advertising. In case of totally unbranded campaigns aimed at an anonymous, uninformed mass, the chances of leak increase on the social media leading to taking the steam out of the campaign. But if the objective is to make people participate and join in social media is likely to play a positive role.

The researcher found a blog on writing effective teaser copy and headline. It emphasised on the importance of ‘attention getting device’ to capture the distracted reader. Guidelines have been enlisted for creating strong teaser elements. It suggests that teaser headlines should be descriptive but brief, it should communicate enough to grab the reader’s attention but not tell the complete story. Use of command headlines, declarative headlines will encourage the reader to do something while the use of question headline will draw the people to look for answers. It is good to pose a provocative question and answer it in your final ad.

Levy (2009) explains the ways to create an effective teaser campaign. The teaser campaign must be able to match the level and tone of the tease to the product involved. It is important that the target customers feel excitement and are not
disappointed post revelation. The writer points out that attention function of teasers can be achieved if the ads are interesting and not too obvious or telling. Moreover, the teaser team must not leak the identity of the brand before the date of revelation. Two campaign studies have been used to illustrate the advantages of teaser campaign in product promotion. Client’s college Ontario, an advocacy organisation supporting 24 community colleges in the Canadian province rolled out a teaser campaign to overcome parental bias against community colleges in order to convince them to let their children decide for themselves. Teaser campaign with 1.75 million Canadian dollars budget was placed on bus shelters and subways in the greater Toronto area. Series of ads featuring a fictitious pharmaceutical product ‘Obay’ were put up. Satire was used to make people look at the ad twice and ponder that this can’t be true. Six week long campaign produced noticeable results. Colleges Ontario supported schools increased 6% by the end of the year. 2008 saw another multimillion dollar teaser campaign by Agency.com for LG Scarlet flat screen television sets. Mysterious ads touting scarlet as an exciting new tv series instead of serried of tv’s were placed on television, print, online and in the stores. The final revelation was marked by a red carpet event in Los Angeles. According to Richard Zane, president of Agency.com, New York, the campaign generated free media worth an estimated $45 million and the scarlet website had more than 400,000 visitors during the four month long campaign.

A blog post22 reviewed the ATT & wireless mLife teaser campaign. The author noted that the campaign failed because of its uncanny familiarity with the Metlife Insurance brand. The writer highlighted how the campaign ended up causing

confusion in the minds of the consumers instead of building interest in the advertised brand. Met Life raised objections indicating foul play but did not file a legal suit because the campaign was indirectly serving their cause. The consumers thought that the mystery ad campaign is promoting the health insurance brand.

Paek (2006) conducted a content analysis of advertisements available in youth oriented magazines (i.e. a sufficient number of teenagers in their readership) between 1995-2005. It was found that teaser/curiosity was amongst the most popular advertising appeal adopted by the advertisements, even though the type of appeal used varied with each identified sponsor.

A study²³ (2010) on impact of teaser advertising on consumer attitudes and purchase decisions in Mauritius was carried out. The study explored the specific area in advertising by conducting a survey of native respondents to find out the point of view of Mauritian consumers on teaser advertising and to identify the factors that influence their perception of teaser advertising. Questionnaires were administered face to face to random sample of consumers in the age group of 18-65 yrs. The key findings of the survey indicate that 69% of the sample population is aware of teaser advertising. Significantly 82% of the total sample was able to differentiate teaser advertising from other forms. 73% people feel that the main objective of a teaser campaign is to create curiosity while 27% believed that fun or entertainment is their main objective. Their perception of teaser advertising tells that 34% find it interesting, 24% educating and 14% persuasive, others find it annoying. Majority of respondents, 73% (Le Matinal) and 70% (LOTO), enjoy these ads and also these ads were among their favourite ones. The main strength of such Teaser ad from the customer's point

²³ Html version of the file http://www.universityessays.com/example-essays/marketing/teaser-advertising.php
of view. 26% of respondents confirm Teaser ad as being high in terms of persuasiveness, 24% of them feel that such an ad is original and 22% believe that creativity is its main strength. These figures show clearly that people in general appreciate the concept of mystery ads. Also apart from the persuasiveness, originality and creative aspect, people like the appeal of Teaser ad. However, suspense ad achieves low in terms of funny aspect and informative aspect with 9% only, showing that such style of advertising fails in informing people clearly about the benefits of the product. The study shows that 67% respondents think that teaser advertising influences the consumer purchase decisions, out of which 60% feel that it positively influences the decision making i.e. made them buy a product. 53% said that they were encouraged to play lotto after seeing the teaser campaign. As per the Chi Square test, p-value is less than 0.05, with p<0.001, this means that H1 should be accepted. The Spearman value being .522 shows that there is a positive relationship although a moderate one, those who make the purchase action because of the mystery ad and those who view this style of ad as a source of motivation. However, the study reveals that consumers might be motivated to purchase after teaser exposure, teaser advertising is not associated with the frequency of purchase. The Analysis test (ANOVA) with a p-value of .724, greater than .05 which means that the null hypothesis, H0, is accepted but H1 is rejected. 67% respondents feel that teaser ads raise their level of expectation to trigger product trial or use. From the Chi Square tests, p-value is less than 0.05, with p<0.001 which means that H1 should be accepted and reject H0. Therefore, it can be said that there is an association level of expectation of revelation of the ad and purchase intention. Furthermore, the Spearman value being .655 shows that there is nearly a strong positive relationship, between those who make the purchase action because of the mystery ad and those who forms a high level of
expectation of revelation of the ad. Customers' views on teaser ads vary from one another. 20% of the respondents view teaser ads as a creative ad which aims at encouraging people to know more about the product and 17% of them have the thought that this style of ad is an entertaining one. 12% believe that this style of advertising make one do the purchasing activity while another proportion of 12% view it as a waste of money. However, the remaining 19% do not possess any clear views on Teaser ads. For further analysis, we try to find the relationship between buyers' self-concept towards teaser advertising and purchase intention of that product. The Chi Square test indicates a p-value of .025, less than .05, this means that accepts H1 and rejects H0. Accepting H1 means buyers' self-concept towards teaser ad influence either in a negative or positive manner their purchasing decisions. The Spearman value being .361 indicates that there is a positive but little weak relationship between buyers' self-concept towards teaser advertising and purchase intention of that product. This means that buyers' self-concept on this style of advertising influence purchasing decisions in a positive manner. Results of this study show that the more positive the customers' feelings about teaser advertising, the more attention they pay to this style of advertising and the more they are persuaded by it.

S. Preetha 24 discusses the use of innovations in the case summary of 'little hearts' the launch of FMCG, edible items new line extension of biscuits. It states that Innovations are a key to success. The sweet and salty product fifty fifty targeting Parle's Krakjack started its campaign with teaser ads in print. It was followed by a 10sec teaser campaign on TV. Deliberately the ad did not mention the sweet and salty characteristics or its competitors. The curiosity created about the brand led to initial purchases which were retained and scaled to large volumes.

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A case study of a merchandising event illustrated how various print and audio visual elements are converted into teaser elements for desired results. It highlights the role of teaser campaigns in increasing event audience at the venue during the event. The campaign was created to evoke curiosity leading to a high degree of participation in Rangashetra theatre events. Increasing footfalls meant increasing the footprint – encompassing influence of Rangashetra. To demonstrate this, a spellbinding mnemonic was created ‘The BIG FOOT’. Wings went to town plastering the huge footprint all over the place: sidewalks on Magrath Road, one of the busiest streets in Bangalore; on the pavements outside Safina Plaza, a huge shopping centre in the metro; and in Cubbon Park, one of Bangalore’s largest lung spaces. Intrigued by the massive footprint, passers by clicked away at the image below while sandwich board men gave the direct and simple message: for more drama come to Rangashetra! The event was a runaway success. It was the official entry of O&M for the Cannes Film Festival.

A study was done to examine mobile teaser ads to reveal how brand familiarity, spokesperson likeability and spokesperson familiarity influence product curiosity in consumers with different SMS attitudes. The study provides important suggestions for the advertisers. It explores how brand related and ad execution related factors of SMS teaser ads influence recipient curiosity and their subsequent responses, as well as the moderating role of consumer attitudes towards short messaging service (SMS). Experimental design was used for the study. Experiment 1 had a two (brand familiarity: high Vs low) x two (spokesperson likeability: high Vs low) between subject factorial design and featured 170 students. Teaser ad of a new digital camera

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was used as the stimulus in Experiment 1. On a 7 point scale, Nikon was determined to be a high familiarity brand and premier was determined to be a low familiarity brand (M=4.65 vs 2.81, p<.05). The results also showed that Ariel Lin was selected as being representative of a low likability counterpart (M=5.61 vs 3.98, p<.05), no significant difference in terms of awareness, endorsement frequency or endorsement suitability was noted. When the ad featured a low familiarity brand, spokesperson likeability had a positive impact on consumer curiosity. It was found out that when the teaser ad featured a high familiarity brand, the more likable spokesperson reduced consumer curiosity (M=2.63 vs 3.56, p<.05). Likeability had a significant effect on curiosity (B=-.34, p<.05) and curiosity significantly affected interactive intentions (B=.46, p<.05). Experiment 2 had a 2 (brand familiarity: high Vs low) x 2 (spokesperson familiarity : high Vs low ) factorial design. 189 students were exposed to same teaser a. The respondents were more familiar with the high familiarity brand (M=5.91 vs 2.02, p<.05) and more familiar with the high familiarity spokesperson (M=3.31 vs 2.34, p<.05). The more favourable SMS attitude group had higher scores on the SMS attitude measures than did the less favourable SMS attitude group ( M =5.43 vs 3.25, p<.05). when the teaser ad featured a high familiarity brand , a high familiarity spokesperson led to less curiosity than did a low familiarity spokesperson ( M=2.74 vs 3.57, p <.05) , in case of a teaser ad featuring a low familiarairy brand , spokesperson familiarity had positive effects on product curiosity (M= 3.38 vs 2.46, p<.05) and interaction intentions (M= 2.41 vs 1.53, p<.05). it was clear that teaser ads influence consumer curiosity and behavioural intentions. The findings suggest that advertisers should experiment with teaser ads when formulating advertising strategies. Increasing curiosity in an attempt to have the consumers spontaneously seek more information is often better than directly presenting a significant quantity of
information. Advertisers using television and print for teaser ads should adopt ‘knowledge gap’. Limited number of clues should be given in the teaser ad to make the consumer reach a moderate knowledge gap.

Septak\textsuperscript{27} attempted to study the use of teasers, trailers and Television spots as an effective tool in marketing films. Survey was conducted to determine the attitudinal impact of the trailer on the participant’s tastes. Three different films, Strange Wilderness, Jumper and Vantage Point were selected for the survey. 37\% of the respondents from the Strange Wilderness sample said that trailers/teasers is the most important factor affecting viewership. 32\% reported it as the decisive factor in theatre viewership .33\% of the Vantage sample felt trailers/teasers to the top most factor in theatre viewership. The average response across all samples for trailer/teaser perceptions and relationships on the scale of 1-7 scale was 5.756. there was no significant relationship between the storyline familiarity or revelation and the likelihood of watching the movie showed the results obtained from the Jumper sample. A more comprehensive storyline description in a trailer may inflate its ratings, but results show that likeable trailers persuade the consumers to see the film. From the findings it was evident that analogously positive relationship between advertising costs and film revenue showed that greater advertising reach from teasers, trailers and spots does secure greater revenue and profitability. In spite of the change in consumer preferences in media consumption, the teaser tagline will always remain the same in the minds of the audience, coming soon.

\textsuperscript{27} Septak Daneil,2008, Understanding the Effectiveness of Trailers, Teasers and Television Spots in Marketing Movies, thesis ( unpublished), Bsc, Leonard , N. Stern School of Business, New York University.
Several articles in newspapers and news websites have been written critiquing the effectiveness of teaser advertising in India. Umachandran (2004) discussed the extreme impact of teaser advertising on audiences. ‘They either work or fall completely flat’ summed up her perspective on the creative form. The analysis is based on views gathered from the advertising industry professionals on the role of teaser advertising in product promotion. Independent views of the creative and client servicing professionals suggested that use of new characters in teaser can be annoying and risky. Witty teaser headlines are the best way to create teaser ads. Rao (2006) pointed out that the role of teaser campaigns in Indian advertising is exaggerated. Many such campaigns do not lead to long term results. They are a good strategy when the advertising budget is low. Otherwise the space and time given to teasers is wasteful in most cases.

Wagle (2009) cautioned the advertising agencies on the excessive use of teasers because of their generic nature. She said that most of the teaser campaigns are product specific and not brand specific. This may lead to promotion of the entire product category or type without doing much to build the brand in particular. In her analysis, she concludes that teaser campaigns can be effective if they are constructed around a current topic and are quickly followed by full-fledged competitive brand advertising. Citing the case of Home trade, the attention was also drawn towards the dangers of creating teaser campaigns for non-existent products.

28 Umachandran Shalini, 26th April 2004, Watch this Space, Metro Plus, The Hindu
29 Rao Geeta, 2006, Much Ado About Nothing, Financial Express (e-paper)
30 Wagle Archita, 25th January 2009, What’s behind the Teaser on the Billboard, Daily News & Analysis