Chapter - V

ROLE OF TEASER ADVERTISING

Wells (2000)$^1$ expostulated on both message strategy and execution. While message is what the advertising says, execution is how it is said. Wells described teasers as a message execution format, “teasers do not identify a product or not give enough information to make sense. These ads create curiosity and appeal to anti hard sell attitude of the people”. It was challenging to classify teaser advertising as either an appeal or an execution because of divergent schools of thought within the experts on the specialised and unique ad form. According to William Weilbacher appeal forms the underlying content of the advertisement and the executions are the way in which that content is presented. Advertising appeals and executions are generally independent of each other. It means that a particular appeal can be executed in variety of ways and one execution style can be applied to variety of appeals. Ad appeals tend to adapt themselves to all media, whereas some execution devices are more adaptable to some media than others. Teaser appeals were analysed in various product categories in USA (Paek, 2006 & Belch 2003). Yeshin (1997)$^2$ categorises teaser advertising as a creative execution style, commonly used by new products to create an element of intrigue and curiosity to build anticipation and excitement. For practical application and theoretical uniformity, the researcher regards teaser advertising as a creative execution format and curiosity$^3$ as an appeal.

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3. Curiosity is an emotion that impels people to do things beyond logic and functional purpose. It makes us explorers and discoverers.
5.1  NATURE AND SCOPE

Teaser advertising as the name suggests is type of advertising message approach where a systemic excitement is built around a brand without revealing it in the beginning. According to Belch, “It is designed to build curiosity, interest and/or excitement around a product or a brand by talking about it but without disclosing the identity of the brand”. Teasers or mystery ads are used by advertisers to introduce a new product or to draw attention to an upcoming advertising campaign of an existing product. A teaser campaign works on the simple premise that you need to gain attention before you can actually tell your brand story. It coaxes the consumers to develop a long nose to smell the unbranded product, makes them talk about the ad in order to satiate their curiosity. This 'nose for news' propels the campaign forward ad as the mystery is revealed in a sequence of parts. In the process, sufficient word of mouth publicity is generated for the product. Teaser campaigns must be highly creative. They are designed to intrigue, stimulate interest, become talking points and generate media coverage, before the answer or product is revealed. They usually require considerable frequency and the use of a number of media outlets to support the idea and sustain awareness. When the product or answer is revealed, it is important to make an impact so that people make the connection with your teaser campaign. Teaser campaigns are carried out over a period of time and are costly to do well. However, teaser campaigns can also run on the same day in the same publication, with smaller ads running on a number of pages throughout the paper. The creative content must be compelling for these to work.
5.2 THEORETICAL FOUNDATION OF TEASER ADVERTISING

The biggest advantage of teaser ads is its inherent ability to arouse curiosity. By concealing information, it creates an information gap (Loewenstein, 1994) or knowledge gap (Menon and Soman 2002). The consumers are intrigued by the cues given in the teaser ads. The knowledge gap coaxes the consumers to intensify their efforts to fill the gap in order to reduce the feeling of deprivation created by the teaser ads. Consumer’s need and desire to know makes them a captive audience of the campaign till they complete the incomplete knowledge structure on the release of the final revealer ad.

Kardes (2005)\(^4\) categorised types of advertisements on the basis of attention function. According to him, teaser ads are prevention focussed ads that use ambiguity, confusion and uncertainty to reduce resistance to persuasion. These ads gain consumer attention and encourage open mindedness through building curiosity and interest, introducing a surprising piece of information or creating confusion. Even minded consumers are more likely to try new brands. Kardes (2007) demonstrated that confusing the consumers first and then reducing ambiguity in the end by reframing messages increases persuasion. Kardes grouped mystery, surprise and disruptive ads in this category.

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Source: Adapted from Kardes (2005)

Teaser campaigns follow the principle of late identification of the brands. Brand identification is delayed by the advertiser till the end of the series of advertisements. Critically thinking if one hand it provides an opportunity to the viewer/reader to form his personal connection with the campaign and hence the brand, there is also the risk of consumers associating the teaser campaign with a competing brand or even an unrelated brand (Harsh B., 2008).

5.3 CHARACTERISTICS OF A TEASER CAMPAIGN

Parmer (2001), Levy (2009) and Shah (2008) gave pointers for creating effective teaser campaigns:

1. **Make sure the campaign is relevant to your brand’s message**

   Effective campaigns can be created if it is linked to the overall ad plan of the brand. A teaser campaign cannot exist in isolation. Impact of teaser can be as intended if it shares vital linkages with either campaigns in the past or the follow up campaigns. Totally unconnected campaigns may yield very short term results. “The main aim is to generate intrigue. But you have to see how relevant the teaser is in the context of the brand” says, Pravin Vadhera, Country Head, Bates OOH Division.

2. **Frequency of teaser ads**

   Success of a teaser campaign depends upon the number of times teaser ads are presented to the consumer. “The effectiveness of the teaser depends on the frequency of your ad, which depends on budget and placement. It is very important that your ad is noticed. What happens is that media is so fragmented and cluttered, that at times, if the teaser ad isn’t planned well, people don’t relate it to the main ad.” stressed Prasoon Joshi, executive chairman and CEO, McCann Worldgroup India

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3. **Teasers needs to be novel in concept**

It is very important for the teasers to be fresh in concept and use of elements to carry the teaser message. Similar campaigns leave the audience untouched. Dharini Mishra, Global Head of brand, Suzlon, says she personally found teasers to be very effective, particularly in the case of low-association brands. But she also believes it’s time for the teaser ad to evolve. “What would have intrigued the audience a couple of years back will not work today. The evolution of the target groups and their constant exposure to innovation demands that teaser ads evolve not just in the mechanics of it but in terms of simplicity and messaging. Also the attention span of the audiences is getting less and less. It is very important to get the right mix of creating intrigue and providing the answers,” she said.

4. **Deliver small bits of information**

Conceptualisation of teaser ads is critical. Every teaser must be carefully designed to give some information to take the campaign forward. In **classic teaser campaigns**, each teaser ad takes the story forward with bits and pieces of information whereas in **partial teasers**, each teaser presents a small facet of the same idea till the last ad or the final revealer. Size of teaser ads is interlinked to its effectiveness.

5. **Know your audience**

While creating teasers it is vital to know the market segmentation and consumer psychology. In this day and age negotiating messaging for the generation X is very challenging. This segment is expanding its presence in the consumer decision making process. Alongside the generation S is also becoming significant lately due to their propensity to consume and heavy consumption of mass media.

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6 The urban young middle class which is both media savvy and advertising literate, Leiss W,Kline Stephen, Jhally Sut and Bottorill Jacqueline,2005, Social Communication of Advertising , Routledge ,Ch-13,pp.-464

6. **Timing is everything**

   Duration is of utmost importance for an effective teaser campaign. “The length of the teaser campaign really depends on the quality of the creative you produce, the frequency of the teaser ads, and whether the product or service you're introducing is "teaseworthy".

   You could do a five day newspaper campaign, with the artwork revealing more every day. Or, a two week billboard campaign, with one "tease" piece of creative, and one "reveal" or, a one week television or radio campaign. It's my feeling that to stretch it out any longer than one week or ten days may tend to induce the "big yawn", rather than heightened anticipation. People need gratification, and your reward to them is the reveal”, Pete Pallet (2004)

7. **Build a story**

   String of teasers are ideal to tell a story and brands do need stories to stay in public memory for a long time. The core of the story is the brand around which the web of intrigue and interaction is woven.

8. **Availability of the product**

   Teasers coax the people to try the product, hence it becomes necessary for the advertiser to ensure that the product is made available at all the retail outlets through its distribution network on the day of the final revelation. The last ad of the campaign leads consumers to product search Therefore, make the product available for purchase.
9. **Live up to the expectations**

Teaser campaigns raise the level of expectations making it crucial to live up to them at the time of the climax, in terms of the advertisement as well as the product or the brand. Raghu Bhat, Contract Advertising says, “the reveal should not let people down, because after all, they have invested time and energy looking, analysing these teaser ads and trying to guess what it is. They should get return on investment on their time, otherwise, they feel cheated. This ROI would be in terms of some information that is useful to them”.

10. **Different media to maximize teaser effect**

Cross media campaigns amplify the impact of teaser advertising on the consumers. Since, teasers aim to grab and hook audience attention, different media vehicles presenting the campaign will optimally raise the opportunity to see.

11. **Big noise at the end**

It is very important to come up with a highly engaging and powerful revealer ad to end the campaign. The intensity of the teasers has to be matched or superseded by the revealer. There should be a strong link between the teaser idea and the reveal.

12. **Make the mystery matter to generate gossip, speculation and news stories**

Along with the brand, the campaign should tie to an idea or an argument, not just a brand. It will ensure reportage, publicity and media mileage.

There are number of factors such as duration of the campaign, clarity of the idea, choice of media that affect the effectiveness of teaser campaigns (Shah, 2008). Other important factors include the type of teaser campaign, its dominant objective

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and brand association. What is vital to the success of the campaign is the quality of the revealer advertisement in terms of its creative and informative value. John Forsyth, Mindshare’s Business Director says “it is crucial to a teaser’s success that, as well as really engaging and entertaining people from the start, there are some tangible benefits to be gained at the end of the campaign”. Efficacy of teaser campaigns on digital media was can be explained by using teaser messages when the customer approaches the promotion amount, advised digital marketing news website ClickZ.com. For example, when a customer has a certain amount in his or her shopping cart, an automatic message could be triggered that says something to the effect of "spend $20 more and get a free custom tote! (O’Hara,2009). The website notes that promotional product incentives without teasers may simply be rewarding only the people who were planning to spend that amount anyway, instead of encouraging lower-spending customers to increase their purchases. This kind of up-selling can make a significant difference in the ecommerce site’s sales, as well as the effectiveness of the promotional product campaign. The benefits of this campaign last even after the purchase has been completed, as promotional product incentives have been known to boost brand exposure, visibility and favorability.

5.4 TEASER ADVERTISING: DEVELOPMENTS ACROSS THE WORLD

Records show that teaser ads started in 1913, when N. W. Ayer created several teaser ads: First, the word "Camels," followed by "The Camels are coming!" followed by "Tomorrow there'll be more CAMELS in this town than in all Asia and Africa combined!" The final ad explained it all: "Camel cigarettes are here!" for R.J Reynolds tobacco company (Stuart Elliot,1991). More famously in 1920's when Lee jeans
launched its “can’t bust them” campaign for its new dungaree line featuring Buddy Lee doll. The denim dressed doll, was billed as a man of action. Lee’s advertising agency introduced buddy with a phantom campaign designed to intrigue influential trendsetters among the 17 to 22 yr old target market. Poster of Buddy lee (unidentified and unbranded) were wild posted in cool areas of fifteen markets to generate curiosity. The agency, Fallon Mceeligott then produced a six-minute film, the Buddy Lee story. It was run on graveyard cable and other cable channels in America. Again the product was not mentioned but the firm associated Buddy with LEE. Teaser campaign was successful in generating word of mouth and helped accelerate the popularity featuring Buddy hawking the new dungaree line was introduced. The teaser helped make initial sales of the dungarees four times higher than anticipated and resulted in a 3% increase in market share even though overall sales were flat.

In the recent decades teaser advertising has become quite popular all around the world. Announcement of celebrity association of an already established brand can be done through teasers. Cadbury (1983)⁹ used a teaser campaign to launch its car Wispa. It used the power of celebrity to create impact: Paul Eddington, Nigel Hawthorne, Victoria Wood, Julie Walters, Peter Cook, John Le Mesurier and Arthur Lowe were some of the comedians and comic actors who talked about it in a series of ads. A teaser campaign in the press asked ‘Have you heard the Wispa?’ - But didn’t divulge that they were ads for a new chocolate bar or any other product. Into the millennium, one of the most talked about teaser campaign was done by On

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⁹ Html version of the file http://www.slideshare.net/josehood/cadbury-advertising
October 20, 2005 over 400 of New York’s top real estate executives caught a glimpse of the future of office space in an unlikely Manhattan classic. An interesting teaser campaign developed by New York’s own Real Estate Arts kept the guests on the edge of their seats for the three weeks leading up to the event. Six mailings, each revealing a small architectural detail, asked recipients, “Do you know this building?” On the last day of the mailing, the magnificent building—195 Broadway—was revealed in an invitation to a party to be held on the 28th floor. The invitation, created by Real Estate Arts, included a MetroCard for complimentary transportation. Hired by L&L Holding Company, who recently acquired 195 Broadway, Real Estate Arts developed the teaser campaign, email campaign, invitations, sales center signage and brochure for this unprecedented event. Microsoft rebranded with teaser ads via a three hundred million dollar advertising campaign for its OS Vista. Jerry Seinfeld the stand-up comedian from New York used his humor appeal to attract the audience to the teaser. In order to create product association, in the ad Jerry attempts to draw out some personality from Bill Gates.

5.5 OVERVIEW OF TEASER ADVERTISING IN INDIA

Teaser advertising though more in use in recent times was found as an innovative tool of product promotion four decades back. A film’s teaser campaigns have been easily recognisable. At times it begins months before the release of the film (Septak, 2008). Satyajit Ray’s _Pather Panchali_ was the first film to have a teaser advertising campaign marking its arrival. Ray’s advertising background made him use the innovative teasers to advertise his very first film “Pather Panchali” to the audience. In 1988, the runaway hit, _Qayamat se Qayamat Tak_ (QSQT) ran a teaser ad

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campaign to promote the film. It was an outdoor teaser campaign with question headline as the teaser element. It started with the first teaser ad screaming “who is Aamir Khan? A nameless faceless ad, followed by a spate of teasers on Aamir, who was an unknown entity back then. The final revealer ad opened the mystery with full blown launch poster of QSQT with its release date and caption reading introducing Aamir Khan as the lead actor. Post 1992 as more and more brands entered the Indian market, innovations like teasers grew. In 1995, a teaser campaign by Pepsi featuring Remo Fernandez and Juhi Chawla made waves with their “magic days” blind headline.11

5.5.1 Teaser Advertising Post Millennium

Last decade has seen consistent use of teaser advertising by various national, local and international brands in India. From confectionary to events, teaser advertising is being used by all types of products across various media in the country.

In 2000, trade fair and exhibitions also used teaser advertising to gain attention and footfall. Auto Expo 2000 in Delhi used banners, hoardings and tickers with teaser ads “which is the world’s best selling small cars? With question headlines as the teaser element the campaign finally revealed via a conventional event ad with venue, data and programme details. In 2000, Maruti ran a teaser advertising campaign for its line extension, Maruti Alto12 with the teaser ads saying “It’s hot. Its fast” in newspapers and television and the final ad revealing the product name, visual and attributes with a tagline –the hottest car in town.


In 2001, Zee TV came out with a cross media teaser campaign on Outdoor, print, radio and TV with face of a woman (visual) and question headline ‘Kaun Hoon Main’ kick-starting the campaign. In 2002 Parle’s Fifty Fifty started with teaser campaign in press followed by 10 sec TV Teaser campaign. 2002 also saw the much talked about Hutch “Hi” teaser campaign in Bangalore in the Out of Home Media category. In 2003 entered Hyundai Santro and Titan industries in to the teaser advertising mode. Launched in India in 1998, the car aimed to establish itself in the Indian Market without defying its Korean origin. With its two part teaser campaign, the Santro wanted to connect with the Indian audience yet harping on its Korean mechanic efficiency. The teaser campaign integrated both the objectives by a two part teaser with Kim and new brand ambassador, Film actor Shah Rukh Khan involved in a dialogue over its identity. The ad introduced Kim and Shah Rukh and a glimpse of the car. Kim was the Hyundai official who wanted SRK to be the brand ambassador for Santro. The name Kim was chosen wisely because the only familiar Korean name known to Indians was KIM. The ad introduced the brand and the company with a subtle statement from Kim: We settle only for the best. The first ad was followed by teaser ads where Kim tries to convince SRK that Hyundai is serious about India; both the quality issue and the brand Santro. The campaign ended with the revealer cum launch ad showing Shah Rukh who represented the Indian consumer saying “I am Convinced” to Kim. Shah Rukh fitted perfectly to the promotional scheme of Santro.

14 Html version of the file http://marketingpractice.blogspot.in/2007/12/santro-sunshine-car.html
Titan, a well established 16 year old company selected teaser advertising for their television ad campaign of 15 TVC’s including the teaser campaign from 8th September till December 2003 for nearly three months duration.

So much so that our neighbour Pakistan is also adopting this creative format. Pepsodent Pakistan15 has creatively used celebrity testimonial in teaser ads in their latest campaign 4/1/2012: runs a teaser ad without displaying any brand name but indicated their ‘germicheck’ in the teaser line. (2 days later) : 10*30 Billboards of much awaited, at least from my side, Shahrukh appears with a kid. The tagline said “DUGNAY MAZBOOT DAANT “. (4 days later) : Pepsodent Pakistan ad campaign TVC aired today. The TVC is unique. Here, mothers and children are the prime target audience for a healthy and protective dental positioning - such as Colgate but unlike Max Fresh, Close Up and Sensodyne where the positioning is different, the two obvious targets were not used.

It was not just tangible goods and films; teaser advertising is popular with media products (both news and entertainment products) as well. 2003 marked the release of a multimedia teaser campaign of a new TV show ‘Jaise Jaise Koi Nahin on Sony Television Network .September 2003 saw spate of teaser ads all over the Delhi-NCR . Newspapers, billboards, highway bulletins, bus shelters and audio visual media was flooded with callouts on asking interrogative question “Are you ready for Jassi?” with a supporting device underneath: to find out more:- type Jassi and SMS 2525. The intensity of the campaign increased with every teaser communicating a new message via new headlines, dialogue format and the teaser devices till the final

15 http://pakbrands.blogspot.in/2012/01/mr-akhtar-pepsodent-pakistan-ad.html
revealer with full details about the upcoming show; it’s time to see her, catch a special show on Sony and SET MAX. Ever since teaser advertising became a norm to start a new entertainment show or a reality program format, 2005 saw a successful 6 teaser ad campaign by Bigg Boss, Zee TV and likes. Newspapers have been using teaser campaigns too. 2005 saw Zee Bhaskar create teaser ads on billboards with provocative /intrigue headlines asking what your DNA is? to promote its newspaper DNA. Month long teaser campaign intended to create familiarity with the brand name in the minds of the audiences. Likewise, Tata rolled out an interactive print cum TV teaser campaign created by Dentsu Marcomm. It executed the aggressive pre launch advertising strategy for Tata Innova. In 2006, Mudra communications created teaser campaign to position the Hercules bicycle as an adult bike with Cricketer Yuvraj Singh as the brand ambassador. Use of celebrity endorsers in teaser campaign was also used by PepsiCo India for its Pepsi TV campaign in 2006. Similarly, ‘Time to Shape Up’ campaign was partial teaser advertising by Hutch for its sporting event ‘Hutch International Marathon’

In 2007, mobile marketing picked and so did their use of teaser advertising in their brand communication strategies. Hungama and Virgin Mobile opted for classic teaser campaigns in a multi-mediated attempt to create brand buzz16. In the FMCG HouseHold market, Proctor&Gamble launched the teaser campaign for its cosmetic brand Olay in India before releasing the TVC featuring the brand ambassador Sushmita Sen.

16 Brand Buzz is the degree to which a brand is gaining attention (being seen or heard) in the market by relevant audience at relevant time. Html version of the file http://www.rubychacha.com.au/wp-content/uploads/2012/01/ESOMAR_World_Research_Conference_Athens_2010.pdf
Between 2008 to 2010, leading International electronic brands were using teaser advertising for their line extensions like Samsung Playstation and Sony Viao campaigns in India as well as Pan Asia. 2008 saw General Entertainment Channels (GEC) advertise themselves with teaser ads. Mahua TV started its teaser ad campaign on 4th August following it with on air promotions, newspaper ads in the following week, while Network 13 launched a five teaser ad campaign for its digital arm In.com. Regional brands also did teaser ad like Sandesh, Guajarati daily for its ‘Vote Indian Vote’ campaign in 2009. 2010 saw use of teaser advertising to reposition the existing brands. Electra ran a five ad teaser campaign to change the brand positioning through design element of colour. A set of three teaser ads were used, which said – “Hum laa rahe hai, suraj ko dharthi par” (we are bringing the sun to the earth), and showed a young family stretching our joyfully to reach out to the sun. They were followed by the main advertisement, which revealed the brand name and logo and said “The solar energy expert, Laye hai Electra solar water heater, ab har roz surj uthar ayega dharthi par.” (We have brought Electra solar water heater). The teaser ads were prepared with blue colour prominently in the background, and with a contrasting graphic of an orange sun. Yet another brand extension through teaser advertising was done by the mobile manufacturer Nokia for its ‘Sembian Belle’ in 2011. Nokia’s official Facebook fan page hosted a teaser campaign that read, "It’s almost time to try something new" adding at the bottom "Something new on Symbian". In the services sector, SBI did a teaser campaign for 20 days using our audio medium for home loan takeover across Maharashtra and they promoted it across 20 district level ST bus stands. The automobile industry too realised the potential of online teaser campaigns.
In September 2010 an online teaser campaign of Tata Aria with a website builddreamcar.com that asked the volunteers to design a car and win an award with some clues hidden in it. Tata Motors said that “the teaser campaign for Aria received a very good response. In today’s times, the web has become a necessary tool of research for any capital purchase.” Close on its heels came Maruti Estilo’s online teaser campaign with a launch of a website www.comealive.in. Shashank Srivastava, Chief General Manager – Marketing, Maruti Suzuki, said “if we would have opted for an outdoor campaign around the same theme in place of the teaser website for the Estilo, it would not have resulted in the kind of viral effect that was created by the teaser”. A positive campaign is just what Maruti needs to ensure that its market share crosses the 50% mark once again. And given that Estilo is the fastest growing model in the kitty of Maruti, such a success will definitely give some restless nights to the other compact-car sellers in the country. Ford India launched a similar campaign in 2010 with the website named www.whyisthismansmiling.com attracting close to half a million visitors in just under 8 weeks. “The teaser campaign for the Figo was very successful mainly because it was very engaging in nature and hence it resulted in whopping sales numbers for the Figo,” explained Michael Boneham, MD, Ford India.

Not just limited to entertainment, automobiles, computer, and consumer products, teasers were used in political advertising as well. 2003, saw the Indian National Congress Delhi unit come up with a teaser campaign “battle for Delhi” in daily newspapers. Non banking organisations selling financial products too used teaser ads for brands like ING-Vyasya. Teaser advertising continues to be adopted as a premiere innovative strategy either in its classical form or in new adaptations
especially in consonance with the media vehicle used. 2011\textsuperscript{17} marked the use of teaser advertising again for TV show 'Parichay' on Colors General Entertainment Channel to be telecast on prime time television. Nearly two month long teaser campaign focused on the both the lead protagonist and the narrative around him to promote the daily soap. The trend continued this year with interesting classic teaser campaigns of Movers and Shakers and Aamir Khan’s Satyamev Jayate. Teaser campaigns on new media are also on the rise. In 2011, Britannia, SAB Miller rolled out digital teaser campaigns. While SAB\textsuperscript{18} launched its latest brand of beer- Miller High Life in India with a teaser campaign on social media for around 40 days instilling curiosity about ‘the coolest job’. Britannia innovated with a hunt for the true Snexy, India’s first “reality snack show” within the teaser digital campaign ambit. For beer, Miller outlined the purpose behind teaser advertising on social media. ‘Derek Jones, director, marketing, SABMiller, India, said, "Many brands in the space that we operate in follow a formulised way of launching their brand. We wanted to be distinctive and different from brands in our space and so we decided to create 'The Coolest Job'. Our consumers are young professionals who have a strong affinity to social media and so we went down the social media route and thought of putting our advertisements across in this way." Success of campaign was evident from the fact that Miller High Life close to 80,000 fans in 40 days without revealing the brand. It also received 5000 resumes for job applications. It was teaser advertising with the twin objectives of arousal and engagement.

\textsuperscript{17} Rao Aarti, 2011, Live-Issue: How effective is the teaser ad these days?, Html version of the file http://www.campaignindia.in/Article/271407, live-issue-how-effective-is-the-teaser-ad these-days.aspx.

\textsuperscript{18} Html version of the file http://www.avashya.com/articles/76732,cell18-launches-teaser-campaigns-to-support-incom-/http://www.campaignindia.in/Article/268555, miller-high-life-is-the-brand-behind-the-coolest-job.aspx
5.6 ROLE OF TEASER ADVERTISING

1) To introduce a new product

It is the most visible function of teaser campaigns. Teasers are adept at launching a new good, service or programme into the market. It is most often and extensively used at the pioneering stage of the product life cycle. It is used to create interest amongst people even before the product is announced. Cutting across product categories teasers are used to introduce a new product to the consumer. They are designed as precursors to the advent of a new product genre or class or a brand in an existing product category.

2. To inform about a unique selling proposition

Teasers are used to draw attention towards a key element or attribute of brand, unique to it. In a blogpost, JBtron mentions the teaser campaign of New York telephone, the purpose of the campaign to let people know that they could find anything in the NY phone book.

3. Establishing a brand

Existing brands can build new identities and images with the help of teaser campaigns. It is an effective strategy to restart a brand story. Teasers in the beginning allow the brand some time to present itself to the target market in the desired manner. It reduces the pace of a general advertising campaign as they allow breathing space for the advertiser and feeling space for the consumer. Serish Nanisetti writes that teaser campaigns are a “great step towards the building of a brand”.

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4. **Reposition a product**

Product positioning\(^{19}\) is to create a special perceptual space in the mind of a buying prospect for your brand. When change the original positioning statement to present the product in a new light, teasers are used. It is a subset of rebranding strategies adopted by many advertisers in recent times. Vinayak A. J. cited the role of teaser campaign of ‘merger soda’ an existing product since 1984. The campaign uses a landmark development in Tulu history, coming together of two brand ambassadors after separating several years ago. Devadas Kapikad and Naveen D. Padil were the hit pair in that troupe for many years. They separated a few years ago, making their fans unhappy. The defining moment in the life cycle of the brand became the creative idea of the teaser campaign. Through outdoor teasers in Mangalore, the brand attempts to achieve brand interest and repositioning at the same time.

5. **Brand differentiation**

At times teaser campaigns are especially created to carve a niche for itself in the consumer market. Besides the exclusive promise, it can effectively communicate about the differential advantage of one brand over the other. In a similar looking product category, creation of brand interest (Arens, pp-153) with teaser campaign helps the consumer to connect exclusively with the brand. Successful campaigns also gain brand recall and recognition\(^{20}\) much better than what a normal advertising campaign could achieve.

6. **To make advertising more creative**

Creativity means to originate, to conceive a thing or an idea that did not exist before. The creative process is a step by step procedure to combine previously unconnected objects or ideas into a chain of integrated imagination. Through a string

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\(^{19}\) See: Sengupta Subroto, 2004, Brand Positioning, Tata McGraw Hills

\(^{20}\) Successful advertising campaigns – teaser advertising, p. 2, Krish, November 24th 2009
of teasers, the creative advertising professional gets an opportunity to reveal his cards in bits and parts instead of laying them on table in one go. The chain reaction helps in creative storytelling as teasers hold audience attention and keep them hooked for the time being. In addition to this, these campaigns are effective in announcing celebrity associations, infusing communication with satire, regional humour, slices of life situations, ceremonies and sagas. Internet teaser campaign ‘Got Milk’ to promote the habit of drinking milk was based on a peculiar sense of humour in which a project organised an action called cow abduction. In USA, number of cow abductions increased, people were talking speculating and theorising about the cause, website showed film footage on abductions where UFO’s could be seen. In the end the campaign revealed that aliens are behind these abductions cause they know the benefits of drinking milk.

7. **To create buzz**

Teasers pique viewer interest by the ‘reveal some conceal some strategy’. The untold or half told story arouses the curiosity about the product amongst the consumers’. This further leads to creation of a general buzz about the advertisement. The excitement to know more and know what exactly it is? Or the product or the story generates a buzz in the consumers even without knowing the product. Teaser mantra is to create buzzwords, and give hints.

8. **Consumer engagement and interaction**

Such campaigns aim to interact with the consumers, either through monologue or dialogue. The mystery ads initiate a discussion at all levels in the communication pyramid. A good teaser ad is talked about amongst friends (interpersonal communication), in the living rooms, social gatherings (group communication) in the
organizations and in the virtual world. Various elements of teasers become talking points in formal and informal communication. While some campaigns work on the objective of talking to the consumers through information in small bits, other campaigns look to engage consumers by making them an active seeker of gratification in the intrigue based puzzle game.

9. **Influences consumption and buying behaviour**

Consumer behaviour includes knowing your consumer, the consumer decision process and the consumer perception process (Arens pp-146-148). Teasers have a direct or indirect impact on the above three in varying degrees. While the success of a teaser aids brand recall, the expectation to find out the product behind the ‘tease’ pushes the consumer to gather more information about the ad and finally the product. The chase and the game of finding the hidden takes the consumer nearer to the product. The knowledge gap created by the teaser ads not only galvanise the consumer to seek the final ad and the thereby the name of the product but also propels them to try the product identified. Teasers play a vital role in consumer motivation and product trial. Smith says that teaser ads are specially designed to create ambiguity and the resulting desire for closure thereby increasing the consumers processing motivation.

10. **Emotional Bonding**

Teasers are based curiosity and intrigue to promote a product. The spate of teasers over a period of time leads to peoples’ participation in the ad process. General mass looks forward to the next revelation in a teaser campaign to solve the jigsaw puzzle. It creates a bond between the two bases on participatory communication and reciprocal response to the stimuli.
11. **Integration of media conduits**

Since teasers propel the ad campaign to run parallel on more than one media vehicle, it allows multiple media vehicles to combine and coordinate in generating the hype. From print to TV. Outdoor to the internet, all media vehicles are able to carry teasers with equal ease. Even in the trans-media environment, teaser campaigns can be effectively run.