Chapter - I

INTRODUCTION

Advertising is the most visible and arguably one of the most distinctive characteristics of a capitalistic economy. As in the west, the role of advertising in the promotional communication mix has gathered considerable interest in the expansionary phase of Indian socio-economic milieu post 1992. After the adoption of New Economic Policy¹, free market became the single most defining paradigm. Enterprise is free, based on the forces of demand and supply, free from government control over production and distribution leading to massive developments in the industrial sector. The last two decades brought in global conglomerates and new indigenous entrepreneurs. Products from other countries entered our homes and attempts were made by native manufacturers to both develop new products and expand the existing ones. India with its wide and diverse consumer base became the most potent market. As product continued to multiply, need for promotion heightened. Advertising emerged as the primary driver of promotion in the mass mediated environment. Advertising with its multidimensional nature and scope has been able to perform the functions of promotion across product categories and consumer needs, interests and motives. Advertising through mass media, which assembled audiences for advertisers has become the intermediate link between the source (advertiser) and the receiver (audiences) in the process of mediated communication.

Promotion

Promotion is defined as coordination of all seller initiated efforts to set up channels of information and persuasion in order to sell goods and services and promote an idea. (Belch, 2003 p. 6)

1.1 ADVERTISING: DEFINITIONS AND MEANING

The definitions of advertising have evolved with every new contribution w.r.t. source, message, channel and receivers over its hundred years of history across the globe. Pioneering works at finding a fitting definition began with Albert Lasker’s simplest statement “advertising is salesmanship in print”. Industrialisation, growth, proliferation of mass media and rise of consumer economy saw advertising adopt a more macroscopic profile. Dunn (1969) had said that advertising is paid, non personal communication through various media by business firms, non profit organisations and individuals who are in some way identified in the ad message. A more recent definition can be found in the American Heritage Dictionary (2000) “advertising is the activity of attracting public attention to a product or a business by paid announcements in the print, broadcast or electronic media”. More succinctly put by Guinn and Semnick “advertising is a paid mass mediated attempt to persuade”.

Emphasizing more on the communication functions of advertising, William F. Arens (1996) defined advertising as “the non personal communication of information, usually paid for and usually persuasive in nature, about products (goods and services or ideas) by an identified sponsor through various media”. Richards and Curan (2002) used a modified Delphi method to seek the views and qualified statements of advertising experts on the best way to define advertising fully via multi-wave
questionnaires. The panel of sixteen agency professionals proposed the following definitions in the context of radical changes in communication technology, content and consumers: ‘Advertising is informative or persuasive impersonal communication that is sponsored and purchased by an identifiable entity for purposes of influencing the cognitions, attitudes, or behaviours of an individual or a target audience.’ ‘Advertising is communication from a known or unknown sponsor to influence an audience.’

1.1.1 Evolution of Advertising

Role of advertising in the modern world can be best understood by an insight into the evolution and the meteoric rise of advertising within the canvass of promotional communication. Adequate historical periodization of advertising, therefore, would have to trace its growing social influence both in terms of the skyrocketing aggregate amount of resources dedicated to advertising\(^2\) and in terms of its changing messages, strategies, and effects. As traditional sources of meaning eroded and traditional ideologies withered, advertising assumed more social power. John Harmes and Douglas Kellner in *Towards a Critical Theory of Advertising* note that as ‘Baudrillard, Lears, have argued, advertising plays a key role in the transition to a new image culture where aesthetic figures replace discursive concepts as a mode of cultural communication and power. It seems reasonable to conclude that in this environment, advertising is playing increasingly important roles in subtly shaping consumer needs and continuing to channel desire into various products, fashion and life-styles. Carrying out such research would involve looking at large aggregates of

\(^2\) In India, the total advertising expenditure in 2008 is estimated to be Rs 26,532 crore recording a 17% growth in one year /accessed on 10th November 2010 http://www.indemblao.niomc.in/bulletin/december04_december10.pdf
ads over time and theorizing the ways that dominant types of ads shape needs and communicate specific notions of a commodity self, gender and role models, and consumption as a way of life’. Odih (1970) states that the fall of Roman Empire and invasions by the barbaric tectonic tribes led to use of word of mouth and pictorial signs as the main form of advertising in the middle ages. Coloured signboards were used by the tradesmen (Prestin, 1971). Paintings, portraits and insignia became composite symbols to attract attention and publicize trade (Sampson, 1874). Traces of advertising signage appeared in Greece and Babylonian scriptures as well. (Nevett, 1982). Commercial messages and political campaigns have been discovered in parts of ancient Arabia. In Britain, billboard advertising, transit ads and posters were fast becoming popular because of lack of advertising duty. But advertising became a force to reckon with after the industrial revolution in Britain and America. In the 17th century, advertisements appeared in the newspapers as notices rather than messages for product promotion as we see them today. Odih (2007) argues that the rapid growth of advertising during the industrial revolution is closely linked to the development of the newspaper industry. Invention of the printing press opened up opportunities for the manufacturers and traders alike resulting in creation of a consumer culture; where production leads to more consumption and vice versa. As the trend grew, advertisements were no longer editorial look- a-likes, but started to use illustrations and other display elements, ready to assume a greater role than a mere ‘informer’. Coming years saw emphasis on the use of themes, visuals, snapshots of life. From the invention of Radio to surviving the great depression, advertising was graduating with every phase. Newer influences in forms of subliminal advertising3 were pushing it

3 Subliminal advertising is creating ads with sexual messages hidden in the elements just below the limen or the threshold of perception to influence the sub conscious mind , Arens ,W. F.2008 Contemporary Advertising , Ch-3.pp-64
towards the current identity, that of a ‘persuader’ more than a communicator. Advertising was borrowing heavily from life, projection of new bold and brash culture, explosion of information and entertainment with the arrival of Television added to the potential of advertising in business, society and personal life. 1960’s were exciting and highly inventive. It marked the advent of creative revolution. Advertising doyens⁴ like David Ogilvy, Bill Bernbach, Leo Burnett turned advertising from ancillary services to a creative product; from science and research to art, inspiration and institution. By now advertising had assumed an iconic status in the world fascinated with newer products and consumption. Here onwards advertising oscillated between returning to being active sell⁵ of the forties to the passive persuader of the sixties till the modern advertising entered its second century. The techno- 90’s strengthened creative advertising by bringing the media and communication technology upsurge. Integrated and interactive advertising was going through yet another exciting decade of creative and media amalgamation for out of box concepts. In recent years, advertising is busy facing the challenge from other forms of integrated marketing communication to remain the primary communication process in product promotion.

1.1.2 Advertising in India

Advertising in India began with oral publicity in form of hawkers and criers, back in the times of King Asoka. Traces of Munyadi walas were evident in the Harappa civilisation while stones and pillars, the oldest form of outdoor advertising too were used to make public announcements. Advertisements got their due with the beginning of newspapers as tool of mass communication. From word of mouth

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⁴ Six Giants of Advertising, Ogilvy on Advertising, 1973
⁵ Active sell means use of hard selling technique by informing the consumers about the product.
publicity to wall paintings, advertising was not yet mass mediated. Newspapers led to evolution and growth of advertising in India. First Indian newspaper, The Bengal Gazette (1785) too contained advertisements much like the other newspapers during the swadeshi movement. Classified or need based advertisements on sale/purchase, lost and found, recruitments appeared in newspapers during those times. Home ads of the publications picked up as the number of newspapers increased during the early 19th century. Indian freedom struggle brought the practice of journalism and advertising on a common denominator i.e. promotion of ‘Swadeshi ideas and industries’. The British Raj was initially responsible for setting up of advertising agencies in India. Mostly drycleaners, East India Company trade associates in UK and India started to advertise. Modern advertising took early shape with the starting of foreign advertising agencies in India like the O B&M and Publicis. Gradually full size Indian advertising agencies along with ‘Indianisation of advertising’ took place with National Agency being set up in 1931. Modern advertising was majorly display advertising where adequate attention was given to the copy and design of the advertisement. The advent of radio and TV opened new advertising options for all. Music, jingles became the soul of advertising in the creative era’s of sixtees and seventies. Copies were deeply entrenched in emotive devices ably supported with visuals in storytelling. The next two decades saw various changes in media industry making it more conducive to advertise. 1980’s saw small and local manufacturers entering the advertising zone with big and medium budgets. Jethwaney (2010) points out that ‘The gulf war and the entry of CNN, followed by plethora of channels changed the face of Indian advertising’. At the same time various advertising clubs,

associations and regulatory bodies were constituted to maintain the preamble of advertising in conduct. Advertising Standard council of India (ASCI) was created to look into unfair and misleading practices in Indian advertising. Market Research (IRMB) consumer (Consumer tracking and behavioural tests) and media research (IRS, AC-Nielsen, NRS, TAM etc) further made advertising responsive and responsible at the same time. ISA (Indian Society of Advertisers), IBF (Indian Broadcast Foundation) and AAAI (Advertising Agencies Association of India) were formed in 1998 to make advertising a measurable construct. Liberalisation changed the nature of advertising industry in India. Agencies merged to become conglomerates aiming at $360^0$ branding. WPP group today owns all the major advertising agencies like JWT, O&M, Lowe Lintas, Mccann Erickson, Grey Worldwide, Contract, and Equus Cell etc. The turn of the millennium ushered in a large number of media outlets opening up the scope of advertising even further. From 14 agencies in 1940 to 775 accredited advertising agencies in 2004-05, India has seen an advertising boom in both secondary and tertiary sector. As the communication channels increased so did need to ascertain the need and vitality of advertising vis-a-vis promotion. Advertising adapted to the new media landscape with innovations and insight. Integrated with other forms of promotion, advertising continues to inform, entertain and above all today. Use of regional images, languages or dialects picked up as the focus of Indian economy and industry shifted from metropolitan India to the urban townships and rural markets. The appeals of the creative era were reinvented in a more glocal avatar. In 2008, the overall advertising industry revenue was estimated at 200 billion.

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7 Shultz explained 360 degree branding as integration of various tools of communication in a seamless manner to create messages with one voice
Advertising is now a subject of interest on television programmes like storyboard (CNBC), all about ads (NDTV Profit) and Logotype (Bloomberg TV) indicating towards the growing attention towards advertising by advertisers, media and masses.

1.2 ADVERTISING IS MASS COMMUNICATION

It has been established that advertising is a form of mass communication\textsuperscript{10} that provides products with symbolic meanings and develops symbolic associations for brands within consumer culture (Elliot, 1990). It follows the step by step process of communication outlined by Wilbur. L. Schramm. In his adaptation of the mathematical model,

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{schramm_model.png}
\caption{W. L. Schramm’s Model of Mass Communication}
\end{figure}

\textit{Source: Introduction to Mass Communication, Stanlay, J. Baran}

\textsuperscript{10} Mass communication comprises the institutions and techniques by which specialized groups employ technological devices (Radio, TV, Press, Films) to disseminate symbolic content to large heterogenous and widely dispersed audiences, Janowitz, M., Study of Mass Communication, International Encyclopedia of Social Sciences
Schramm (1954) described the process of mass communication as a transmission of encoded message information by a sender (an advertiser etc.) to a large heterogeneous mass audience via one or many mass media vehicle(s). The receiver(s) at different points in time and space decodes and interprets the message. The receiver then sends a response or acknowledgement constituting the feedback to the source/sender. Feedback plays a role in encoding of the new message by the sender in a continuous process of communication. Mass communication is based on the premise that an identical message is reaching an anonymous mass of audience, creating scope for interpretations in a group to reciprocate in the communication process. In advertising, source is the sponsor, message is the advertisement, channel is the mass medium and receiver is the consumer or the prospective buyer. It sends out identical message to mass audience leaving the receivers to give a homogenous or variegated feedback, often depending upon their ability to decode and interpret the message either individually or as a group. The feedback is not instantaneous and many a times inferential and can take many forms: response forms, redeemed coupons, enquiries and request calls, increased sales to more visits to the retail outlet or simply more readership or viewership of advertising campaign.

1.2.1 Advertising as a process of communication

Advertising is a communication process, dynamic, complex and continually changing, both creatively and strategically. In advertising, communication is not merely transmission of information and education; it serves other functions like persuasion and entertainment as well. Barbara Stern 11 gave a structured model of

advertising communication, in which source, message and receiver all have three dimensions to them. In advertising the source of communication can be adopt three manifestations: **sponsor, author and a persona**. Sponsor is the advertiser, who imitates the process of communication is monetarily and legally responsible for the advertising. Another source is the creator of the ad message: the author, generally a creative team or individual responsible for creating the message. Third dimension to the source is the Persona: a real or imaginary spokesperson/character embedded in the story of the message, emerging as the face of the advertising to the people. Message too has three dimensions: **autobiographical sketch, narrative and drama**. While an autobiographical is the first person accounts of characters told to the consumers, evoking a reassurance of trial and adoption. Narrative is the *Aao sunao tumhe Ek kahani* to a captive imaginary audience; here the narrator is a third person telling a tale. Drama, the more oft used message dimension is when characters act on a given theme or concept to promote a product. Similarly, receivers are of three types in advertising as communication. Firstly, **the implied receivers**: the target audience taken as the ideal consumers who will give the intended response to the advertisers and the creative men within the advertising agency. Outside our realm of intention, the first audience are the gatekeepers who stamp their final approval on the advertising content. Marketing and brand managers form the gate keeping audience known as the **sponsorial consumers**. The third dimension, the **actual consumers** is the target mass to which the message is ultimately directed. In the Gambit of unique characteristics of source, message and receivers, Stern assumes that channels will be largely all the mass media devices available for promotional communication; newspapers, radio, television, Out of Home and interactive media alike.(Fig.2)
1.2.2 Models of Advertising Processes and Effects

AIDA\textsuperscript{12} model depicts the process of how advertising works on audiences in general while the Innovation Adoption Model is a step by step presentation of the mechanics of pushing through a new product down the consumers. Attending to an advertisement leads to creation of interest towards the ad and the product /brand fuelling desire towards the product propelling action as intended by the advertiser. Innovation Adoption Model (Fig. 3) based on Diffusion of Innovations theory in communication (Rogers, 1973), describes how advertising helps in creating acceptance for a new product. By spreading awareness amongst the audience about the product to increasing their interest levels (creative executions play a crucial role)

aids the consumer segment into evaluating both the communication and also the product leading to trial use. This trial is pre-emptive action before the ultimate purchase decision. Advertising is significant because it leads the consumer to trial, leaving it to finally adopt or reject the product based on the merit of the product and other elements of the marketing mix. In case of rejection, advertising reinitiates the process by using innovative message execution strategies to position the product in an alternative manner. Advertising rarely relies on drastic changes in the product to gain acceptance from the audiences.

![Innovation Adoption Model](image)

**Fig.3: Innovation Adoption Model**

*Source: Leonberger, (AIETA Model) 1960*

### 1.2.3 Models on functions of Advertising

The most acceptable model framework to explain the functions of advertising was given by Gary A. Steiner and H. Lavidge known as “the Hierarchy of Effects Model” in advertising. The model illustrates the short term and long term functions advertising performs. In the six steps outlined advertising performs the three functions
namely ‘information of ideas’ related to step I and II (Awareness and Knowledge), formation of ‘attitude or feeling towards the product’ pushed through Step III and IV (Liking and Preference) and action related to step V and VI (Conviction and Purchase).

![Hierarchy of Effects Model](image)

**Fig. 4: Hierarchy of Effects Model**

*Source: Advertising, Vol 3, pp-41, Chris Hackley (ed.)*

The hierarchy of effects stresses on the importance of short term functions of advertising which finally lead to purchase or sale of the product. It states that advertising without the short term functions cannot lead to sales and while it may perform short term functions, many a times it might not result in long term functions hence, every step in the hierarchy of effects is a significant role of advertising in product promotion and consumer behaviour.

Consumers in advertising play a decisive role in ensuring the success of advertising in product promotion. All advertising is intended at the audience to gain favourable response. Hence, the significance of consumer behaviour in advertising is paramount. ELM analyses the mental and emotional processes and physical activities of people exposed to the advertising process.
CRP: Central Route of Persuasion  PRP: Peripheral Route of Persuasion

Fig. 5: Elaborate Likelihood Model (ELM)

Source: Contemporary Advertising, William F. Arens, 2008

Petty and Cacioppo's (1981) gave the Elaboration Likelihood Model to illustrate the two ways through which promotional communication can persuade consumers. In the central route to persuasion (CPR), consumers are highly involved with the product and the ad message. It leads him/her to attend to the information related to the product, thereby making them read/view informational ads (feature based and product comparison ad campaigns) in order to think elaborately and form attitudes and beliefs on the product leading to purchase intention. The second way of persuading the consumer is different. The peripheral route to persuasion is used in case of low involvement products, wherein the consumer in not particularly seeking satisfaction from the consumption of the product. To such a consumer, advertising draws attention towards the peripheral non product information about the product by
focusing on emotion, entertainment, association and other affective parameters in messages to create elaboration. The consumer is not led by rational motives but is persuaded via appealing to the emotional motives and attempting to create brand attitudes, beliefs and intent to buy now or later.

1.2.4 Communication Constructs in Advertising: Relevance And Scope

Several communication theories find application in advertising conceptual framework and practical execution. Media effects remain the backbone of all mediated communication. Limited Effects paradigm formed the basis for the advertising industry to evaluate short term influences of advertising and media use decisions of the audiences. Lazerfeld (1944) stressed on the limited influence of mass media on audience decision making process. Termed as administrative research, the limited effects theories in mass communication help the advertisers to explore the degree of relationship between the advertised media content and effects on audiences. A survey on effects of prescription drugs advertising revealed that 37% people felt it has positive effects in sharp contrast to the mass society paradigm that argued on all pervasiveness of media with negative outcomes.

1.2.4.1 The Libertarian Thought : The libertarian theory consolidated the importance of advertising in the world. Based on ‘media is marketplace for ideas’ and ‘laizzez faire’, this normative theory advocated freedom from regulation from any kind either in content or production. It propounded that media ideas are products;

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13 Theory and research on media effects have been categorized into dominant, limited and moderate effects paradigms to understand the role of mass media, Baran and Davis, 2009, Mass Communication Theory: Foundations, Ferments, and Future, pp-30-31.

14 Laissez-faire is the policy of minimum governmental interference in the economic activities of a country. It was popularized by J.S. Mill, a British economist in his book, 1848, Principles of Political Economy, Encyclopedia Britannica
they will compete and the best will survive. It is ideologically rooted in capitalism where limited or no regulation to free production, exchange and consumptions of goods services and ideas is propagated. As tangible and intangible goods and services started to enjoy the freedom to compete, media channels too had the liberty to publish or broadcast content based on their notions of good or effective.

1.2.4.2 Two Step Hypothesis and Diffusion of Innovations Theory: Advertisers and agencies rely heavily on the diffusion of innovation explained through classification of audience: innovators, early adopters, early majority, late majority and laggards, four main elements of the diffusion theory namely the nature of the innovation, communication channels, time and social system and the five stages of adoption (Rogers, Innovation –Adoption Model, 1962). Along with the Lazerfeld’s (1944) two and multistep hypothesis, the theory provides a foundation on which advertising plans and strategies can be built for promotion of a new good, service or idea. The innovation decision process not only helps in assessment of consumer behaviour enabling the advertiser to segment the target prudently but also helps in evaluating the “innovation” w.r.t. its rate of adoption at various stages in a product life cycle. The theory is a parallel to the way advertising industry functions. Jamie (2012) suggested that advertising holds in altering consumer perception of each of Rogers’ (1995, p. 15-17) five characteristics of an innovation. Firstly, at its most basic level, advertising typically portrays the relative advantage of an idea, product or brand – a concept fundamental to the sales process. Secondly, in order to connection with the target audience, advertising will reduce a idea or product’s complexity to make it relatable to, and understandable by, the general population. Likewise, many
adverts are designed to sell an idea/product/brand by means of a culturally relevant storyline (e.g. a man forgetting his wife’s birthday), thus also making both the ad and its product compatible with the norms and values of society. It is for this reason that advertising often differs across a nation or region, tapping into and reflecting upon geographical differences in culture. Furthermore, the ‘common user’ frequently demonstrates the idea/product/brand, and sales promotions are typically utilized for new products – both increasing the triability. Finally, simply running an advertising campaign raises awareness and brings the idea/product/brand to the forefront of the viewers mind, increasing the affects of observability.

1.2.4.3 Cognitive Dissonance Theory: The concepts of cognitive consistency and dissonance contributed to our understanding of the persuasive functions of advertising. Cognitive dissonance is based on the idea that people are exposed to images that are not consistent with his existing help beliefs; he/she will try to make it consistent to reduce the level of dissonance (disturbance created). Selective exposure, perception and retention form the trio of ways outlined to remove dissonance. Festinger 15 explains that selective exposure is the tendency of the people to attend to messages that are consistent with his already held beliefs, selective retention is that people tend to remember longest information consistent with their already help beliefs and most important w.r.t. to attitude formation in advertising is selective perception i.e. mental or psychological recasting of a message so that the meaning is in line with the preexisting thought process.

1.2.4.5 **Uses and Gratification Theory in Advertising** : Modern communication research deduces that active audiences approach connects to persuasive communication more than the passive one. It concentrates on how audience members use media for their specific purposes and not vice versa. Gratification can be cognitive, affective and connative. While discussing what consumers do with advertising, application of the U-G theory \(^{16}\) are considered. Advertising message is that media content whose uses are determined by the audiences and subsequent gratification is seek from those uses. Crosier and May \(^{17}\) suggested that advertised is consumed for at least seven kinds of satisfaction namely product information, entertainment, implied warranty, value addition, post purchase reassurance, vicarious experience and involvement. Advertising discourse also highlights that the young audiences may consume the messages independently of the advertised product.

### 1.3 ROLE OF ADVERTISING

Advertising plays a vital role in various aspects of human life.

#### 1.3.1 Advertising as a Marketing Tool

Guinn & Semnick (1999) explained the role of advertising in marketing through the following functions in all business organisations, small or large. Mohan (1994) \(^{18}\) outlined that advertising has several primary and secondary roles to its credit, in developing economies like India.

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1. **Advertising leads to market segmentation**: Advertising helps in realising the need of market segmentation so as to develop messages that appeal wants and desires of different segments followed by mass-mediated dissemination to the desired target audience.

2. **Advertising leads to product differentiation**: In a market full of variety of products, advertising helps to create separate consumer perception for an organisations brand as against its competing brands. Through a message that is unique to the product, advertising creates a comparative advantage for the product.

3. **Advertising augments revenue generates profits**: Through its measurable branding functions it contributes to the marketing objective of revenue and profits. Since advertising is the principle variable of brand communication, the relationship between advertising and revenue generation is direct and consistent.

4. **Advertising leads to innovation in product creation**: It links the product with a consumer, increasing the two way flow of information between the two. Consumer feedback results in creation of newer products, or rebranding of existing ones to meet the consumer needs and desires.

5. **Advertising leads to primary and secondary demand stimulation**: The role of generic advertising is to create and intensity demand for a product class e.g. garments, mobiles and laptops in general without specifically pitching in for a specific brand. This primary demand stimulation (PDS) is done through pioneering and competitive advertising whereas the role of advertising in
stimulating demand for a specific brand or organisation within the product category is known as selective demand stimulation. Advertising largely aims to enforce selective demand stimulation even though strategically it might begin with PDS in the early stages of message creation.

6. **Advertising contributes to the Gross Domestic Product:** The interrelationship between advertising and new product development plays an important role in the marketing mix. By creating consumer demand for a new product or product category, sales of the product are also positively influenced.

7. **Advertising increases competition:** Often accused of fuelling competition and raging brand wars, advertising in reality simply motivates the firms to create better products and communicate through more potent message and media strategies to persuade the buying prospect. The competition may also lead to recalibration of prices in the wake to extensive advertising.

8. **Advertising leads to increase in prices:** In effect, it is an investment and not expenditure. The firm adds the cost of advertising to its overall cost of production, but since advertising is mass mediated, cost per person is drastically reduced. From the consumer’s perspective, advertising saves valuable time and input in searching for information neutralising the minimal increase in prices.

Advertising is not just any marketing tool, but a communication process aiming to perform the communication functions through its various classifications. In product promotion, advertising integrates marketing and communication to produce
profitable outcomes. Communication functions of advertising contribute to brand promotion through the ways enlisted below:

1. **Identification of products**: Advertising creates “opportunity to see” acting as a visibility market for a brand in the product class.

2. **Product differentiation**: Advertising outlines the unique features of a product, mainly not present in the rival products in a given market.

3. **Communication of information about the product**: Diffusion of information about the product. Its features, mechanics of use, benefits and other attributes is best carried out by advertising.

4. **To induce the consumers to try new products and suggest reuse**: Advertising aims to create new needs in the consumers so as to create optimal demand for a new product e.g. creating a need for deodorant in a market of *itar* and perfumes. Through innovative creative messages and media plans advertising entices the consumer to try at least once before creating a circle of use and reuse.

5. **To simulate the increase of product use**: Advertising communicates the advantages of repeated and frequent use of a product in order to maximise its benefit, thereby augmenting the consumption of more quantity of the product leading to repeat purchase.

6. **Branding functions (brand association, loyalty and value)**: Advertising creates brands. from creating an identity to an emotional connect (brand association) and finally an inseparable chord (brand loyalty) makes an image in the consumers mind, which gives an estimate of its value.
Not only in marketing and communication, advertising plays a part in the society as well. Social variables like class, caste, community are also included in the advertising objectives in the long term. Following functions underline the role of advertising in societies and cultures.

1. **Representations of classes and communities**: Advertising through its messages present various tribes, communities, religious and regional groups in a particular manner, at times progressively synchronised with the social reality while at other times regressively much in line with other media like cinema and television.

2. **Construction of social meanings**: It affects consumer perception of value by contributing to the symbolic value and the social meanings of the brand. While symbolic meaning refers to what a product or service means to a consumer in a non-literal way, social meanings refer to what a product or service means in a societal context. It also creates brand image which leads to creation of brand value in the minds of the consumer thereby making them more willing to pay to acquire that brand.

3. **Advertising leads to social mobility**: Persuasive information on goods, services and ideas creates opportunities for masses to explore new ways of increasing their ability to meet the new consumption patterns. A progression upwards the social and economic ladder lends credence to Lerner’s theory of Modernisation.\(^\text{19}\)

\(^{19}\) David Lerner’s Theory of Modernisation (1958) explains the concepts of physical, social and psychological mobility
4. **Advertising creates brand recognition**: Consumers find the visibility created by advertising on the shelf of a shopping mart immensely reassuring thereby satisfying their psychological need to associate with the “seen before” sentiment.

5. **Advertising mirrors the progression in society**: Society undergoes transitions with geo-demographical changes and exchanges over a period of time. Advertising like other communication forms also becomes the carrier of change. Advertising content presents change in assigned roles (gender, occupation etc), work environments, social makeup and flow of decision making in societal units through its storytelling at numerous occasions. Norman Douglas once said “The ideals of a nation can be ascertained by the kind of advertising it does”. Reflection of progression in advertising makes change more widely acknowledged and universal.

6. **Advertising makes the world ‘global’ and ‘glocal’**: With one big idea and a common theme advertising brings the world closer through commonality in concept, on the other hand it soaks the message into local sentiment and vernacular grammar to appeal to the segmented mass as per the need of the brand.

7. **The role of an activist**: Advertising for a good cause\(^\text{20}\) is non commercial, in public interest and issue based. The Public service advertising aims to make people aware of the social, political, economic and environmental concerns and thrust them to act with creative tools of powerful visual and verbal conveyors.

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\(^{20}\) See: Ch-15, Ogilvy on Advertising, David Ogilvy, 1972
8. **Integration of societies and cultures:** Economic role of advertising has emphasised its favourable effects on proliferation of trade in an integrated world leading to closer ties amongst nations. This economic integration furthers cultural pluralism\(^{21}\) and exchange, providing an opportunity to the social and cultural micros to connect assimilate and imbibe values, beliefs and attitudes from each other.

Admittedly advertising has been accused of several questionable outcomes namely manipulator of consumer psychology, hidden persuader and propaganda especially by the social scientists. Yet, its pervasiveness at micro and macro levels establish the need for ways to create advertising with positive and cohesive outcomes than banish it from the communication mix.

**1.4 ADVERTISING: NEW CREATIVE EXECUTIONS, NEED AND SCOPE**

Diverse roles of advertising expanded its creative spectrum leading to continuous development of newer forms of advertising either on the basis of its area, purpose or the creative execution format. Advertising has evolved from direct sell product advertising to innovative forms like teaser advertising in order to create a unique perceptual space in the minds of the audiences. In India, advertising is not seen as a function of sales but a communication process through which information, entertainment\(^{22}\), persuasion and change are intended. Teaser advertising rises to

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\(^{21}\) Cultural Pluralism means when smaller groups within a larger society maintain their unique cultural identities, and their values and practices are accepted by the wider culture provided they are consistent with the laws and values of the wider society. For details: [http://en.wikipedia.org/wiki/Cultural_pluralism](http://en.wikipedia.org/wiki/Cultural_pluralism)

\(^{22}\) Charles Wright later added entertainment to surveillance, interrelationship and socialisation as functions of mass communication. Littlejohn, Stephen W, 1996, Theories of Human Communication (Fifth Ed). Humboldt State University: Wadsworth Publishing Company.
perform these functions in a multi-product and multi consumer environment. Today Indian consumer is more active and demanding. Consumer empowerment is urging the advertising industry to respond to their expectations. As a result advertising agencies constantly face the challenge of creating/producing something new. Evolutionary trends in advertising show a paradigm shift from the ‘product era’ to the ‘consumer era’ (Jethwaney, 2010, p. 56) making a strong case for origin and development of new forms of advertising in India. The advertising agencies have responded to the growing product market and the empowerment of consumers by developing innovative forms of advertising, unique in concept and execution.

1.5 TEASER ADVERTISING: MEANING AND IMPORTANCE

Amongst the popular forms of advertising, teaser advertising has shown a steady growth in use and application by the advertising source (advertisers and authors) over the last three decades. Teaser advertising may have started as an experiment in films but is now part of advertising strategies across products, extending it to exploring a stable space in advertising creative mix. Besides, increasing number of products and shift in power from producer to the consumer has also led to increasing use of teaser advertising which works on the premise of attention and interest as the most important functions in communication process in the era of active audiences using mass media to gratify their needs, wants and motives (Katz, 1944).

1.5.1 Teaser Advertising: The Conceptual Framework

Teaser advertising is a term used for an advertising campaign where series of ads are presented to the consumer without revealing the complete identity of the
product or brand till the last ad. Teaser advertising campaigns consist of two parts: a series of teaser ads (one or more than one) and a revealer ad. The series of advertisements building the systemic excitement around the brand are called **teaser ads** and the final advertisement disclosing the identity and characteristics of the brand is called the ** revealer**. (Annexure-I)

According to the Business dictionary, “a teaser ad is an ad that does not reveal full information about the advertiser or the product; teaser ads may consist of an unfinished ad story or a partial view of the advertised product, and may even pertain to an unspecified product category”.

Wikipedia states that a teaser ad campaign consists typically in (a series of) small, cryptic, challenging advertisements which anticipate a large(r), full blown campaign for a product launch or otherwise important event.

Teaser advertising is creative communication at its best. Aaker (1992) argued that “this style of advertising not only attracts the target consumers' attention, but also generates interest and educates the consumer about the product benefits and positioning, thus acting as an effective tool of communication”. Teaser ad is a powerful tool used to convey message to the target audience but in its own style of creating curiosity on what the ad is about and thus directs the attention of target audience (Journal of Advertising, 2001)

### 1.5.2 About Teaser Advertising/Teaser Campaigns

Teaser advertising is not a single advertisement but a two part series of interrelated advertisements (the teaser ads) and a final revealer commonly known as **teaser campaigns**. A campaign may be defined generically as any systematic course
of aggressive activities for some specific purpose (Stein 1970, p. 214). From the communication point of view, a campaign is defined as pre planned set of communication activities, designed by change agents in receiver behaviour in specified time period (Rogers, 1973, p. 277). Broadly based on purpose, communication campaigns are divided into three categories: political campaigns, marketing/advertising campaigns and public communication campaigns. Advertising campaign means a coordinated series of linked advertisements with a single idea or theme.

1.5.2.1 Teaser Campaign: Stages and Functions: A teaser campaign, like other types of advertising campaigns goes through the following major stages.

1.5.2.1.1 Campaign Idea: Seeding of the teaser campaigns begins with a central idea that is unique to the brand either in the product or its communication strategy (spokesperson, celebrity, brand elements etc.).

1.5.2.1.2 Objectives of the Teaser Campaign: Setting the objectives is the key to achieve measurable results. Some of the brand communication and integrated marketing objectives of teaser advertising are as follows:

(i) To introduce a new product in the market
(ii) To reposition a brand
(iii) To create buzz
(iv) To generate brand association
(v) To induce brand differentiation

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The word campaign is derived from the French “Champagne” meaning open country. The change in meaning occurred during the 17th century, from a military practice of moving out at the start of the summer from a fortress of town into open country where the soldiers would be camped in the open for the summer season or for the duration of one continuous series of operations.
(vi) To engage the audience
(vii) To create product association
(viii) To stimulate product trial and purchase
(ix) To Integrate various media conduits

1.5.2.2 Creative Strategy and Execution: Teaser advertising is inherently rooted into communication functions and steps of the creative pyramid. Creativity is vital to advertising’s fundamental functions of informing, persuading and reminding. In line with this the creative pyramid, based on the cognitive theory of how people learn new information emphasis on attention and interest as the first and second steps with establishing credibility, desire and action following the above respectively. The campaign theme in teaser advertising is executed via visual and verbal elements, creative execution formats, advertising appeals and message devices. In print advertising key teaser elements are headlines, subheads, body copy, slogans, seals, logos, signatures whereas in television, spoken and visual taglines, vignettes, scenes, special effects (sound and visual), music and spoken copy are the principle teaser elements. Both in print and television teaser campaigns, the advertising format serves as a template for arranging message elements in to a pattern as per the campaign theme/idea. Creative execution formats include feature based, verse, celebrity, testimonial, product demonstration, slice of life, jingle based, problem solution, reason why, visual based etc. Advertising appeals in teaser advertising are the ways in which elements are customised to present consumer needs and motives. Advertising appeals in teaser campaigns be of two types; rational and emotional (Belch & Belch, 2005). Rational appeals are based on logical motives – product features, newness,
durability, economy, popularity whereas emotional appeals use humour, sex, fear, love belongingness, an, envy, achievement and actualisation. Often these subtypes of the two appeals are used together to serve cognitive and co native functions. Copy devices are usually used as campaign connectors in teaser advertising. Buzz words, active verbs and broken lines/dots (D.Yadin, 2004) are used to tie-up the teaser campaign together.

1.5.2.3 Media Planning and Scheduling: Marshall McLuhan

advocated that communication media used to carry the message is more important than the content of the message itself. Advertising too is dependent on media to been visible. Beth Gordon famously said, “Anything you put your message on is media”. A campaign uses media planning to conceive, analyse, and creatively select channels of communication to direct the advertising message to the right people in the right place at the right time (Arens, 2008). Based on communication goals of teaser advertising campaigns (TAC), media plans determine the broad media classes, selects the media within these classes and takes media use decisions in print, electronic and out of home media (Exhibit 9-4, Contemporary Advertising, 2006). The key factors affecting the media planning activities are reach, frequency, impact and continuity.

1.5.2.4 Evaluation: Teaser advertising campaigns are evaluated with the help of audience response surveys, aided and unaided recall tests, recognition tests. Various measures like attention, interest, levels of curiosity, knowledge gap creation/resolution and changes in consumer purchase patterns are taken as indicators of the success and failure of the campaign.

24 Marshall McLuhan (1964) introduced the term ‘medium is the message’ in his most widely known book, Understanding Media: The Extensions of Man http://en.wikipedia.org/wiki/The_medium_is_the_message.
1.6 OBJECTIVES OF THE STUDY

In order to understand how teaser advertising works in a mass mediated, populous and diverse country such as India and how does the audience responds to it, the study aims to achieve the following objectives:

1. To study the nature and extent of teasers used in advertising in India recently.
2. To critically examine the branding and communication functions performed by teaser advertising.
3. To compare the efficacy of teaser advertising with other message strategies in Indian advertising.
4. To critically examine the merits and demerits of applying innovations in newspaper and TV ad campaigns.
5. To know the similarities and differences between the response of audiences and advertising industry to the use and effectiveness of teaser advertising when compared.
6. To find out the ideal planning and scheduling of teasers as an innovative creative tool in persuasive communication.
7. To know the correlation between product class/category and advertising appeals and audience response.
8. To find out the scope of print advertising vis-à-vis electronic and below the line media in India.

1.7 HYPOTHESES OF THE STUDY

The study is based on certain assumptions so as provide a cushion and a clear outline. The following research hypotheses tend to generate newer perspective to teaser advertising as a strategic tool for product promotion.
H1: Teaser advertising is the most effective creative execution strategy for product promotion in India.

H2: Teasers aid recall and recognition of a brand causing a favourable brand image in the mind of the prospective buyer.

H3. Teasers not only entertain the audience but also influence consumption/buying pattern of the people.

H4. Teasers are equally effective in print and television media.

1.8 RATIONALE FOR THE STUDY

“ads are about memories. The success of the campaign for ad people is different from lay people as they get delighted more when people talk about the ad rather than about an ad that delivers the message better. But if the ad creates a buzz and delivers the message nothing can be better than that. In this age of short term memories and deep pockets of corporate, a teaser campaigns the best way to launch a product or reinvent a product” - a copywriter with an ad agency in Hyderabad

There is always a need to study the latest creative executions in product promotion. Precious sums of ad spend are being allocated to teaser campaigns making it compulsory to examine the ad form and its role.

Post millennium, the number of products has increased in India thereby leading to significant increase in use of integrated marketing communication to promote a product. Advertisers/ad agencies are striving hard to find out appropriate and innovative promotional mix in positioning a brand. To cut the clutter is vital. ‘One off advertisements that about the product benefits or those that demonstrate the product use may not engage the consumer anymore’ (Krish, 2008). That is why
advertisers need to come up with campaigns that “grab audience attention and make the consumer sit up and notice”. Innovative ad executions and forms are attempting to do so. With increase in number of broad ad media classes, the challenge to justify optimal use of media vehicles has also intensified. There is a visible intention on the part of media planners to strategize and prepare a novel media mix for advertising.  

**ADEX India Analysis** (2003) conducted a research to find out the most popularly form of print innovative advertising. TAM found out that teasers are the third\(^{25}\) most popular innovative advertising form currently employed by advertisers in India. Trends suggest that one off advertisement has paved way for mixed media advertising campaigns based on one creative idea. Preference for campaigns can be attributed to both the inherent nature of the campaigns and the changing product consumer relationship in the last decade. Now the chief function of advertising is secure new customers for new products (need for innovations were also felt due to declining product differentiation in its composition and characteristics). To cut the clutter, Advertisers and agencies alike started experimenting with innovative forms of advertising muck like the creative era of sixties when the focus was more on creating images for the brand than merely concentrating on product features. “To break through the mounting clutter, ads need to be more compelling, even outrageous, to grab and hold the consumer’s attention long enough to get their message across”, contends Richard Adler in The future of Advertising : new approaches to the attention economy future of advertising ). The share of advertising is \(\frac{3}{4}\) of the total promotional expenditure incurred by companies in India. The Pitch Madison Media

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\(^{25}\) Source: www.agencyfaqs.com
Advertising Outlook (PMAO)\textsuperscript{26}, 2011 presents that the advertising expenditure in India has been constantly rising. From 20,717 Cr in 2008 to 25,594 Cr in 2011 advertising is growing at more than 15\% on an average. New product development and launches in telecom, automobiles, coupled with recovery in BFSI and real estate has seen television and outdoor advertising grow at 27\% in 2010 and 17\% in 2011. Figures stated make it clear that advertising shoulders the largest burden of product promotion in India. It is a critical process to balance mass production with mass consumption. Hence, an analysis of forms of advertising, particularly teaser advertising on which large share of advertising budget is being spent by the advertisers repeatedly is extremely germane.

In the current era of high media fragmentation and ad clutter, experts say it is imperative for a brand to have an interesting and intriguing preface to its story—even before it begins telling that story. “Else, often the best told stories go unheard or under heard,” says Ambarish Ray, assistant general manager at TBWA\textsuperscript{27} India. Joel Rubinson had propagated to build curiosity into your brand communications, teaser advertising uses the argument to come closer to the consumer in a sequence of parts. Teaser ads are a new rage in town (Nannisetti, 2006). A slew of teaser campaigns were seen either on single media or on multimedia platforms making it a familiar talking point amongst the advertising industry and the audiences alike. From 2001 till date goods, services and organisations have repeatedly used teasers for its communication effects. Lately, lot of news articles have been written on the increasing use of teasers despite the inherent danger of being ambushed by a

\textsuperscript{26} Source : Pitch- Media and Marketing monthly magazine , April 2012.  
\textsuperscript{27} Source : www.livemint.com, marketing and media news, 2009
competing brand. Teaser advertising has evoked strong reactions both favourable and negative amongst the people but has continued to be used by international, national as well as local brands. Moreover, it is not limited to a single media vehicle but is being tailored to both above the line and below the media vehicles especially to launch or to signal a change in a brand.

This study of mystery ads\textsuperscript{28} is an attempt to evaluate the ad campaigns from the perspective of an advertiser, an advertising agency and a consumer. Yet another reason to undertake the present study is the growing concern over the pitfalls of teaser campaigns. The threat of being ambushed by competitors has evoked strong concerns by the advertisers and ad industry alike. Hence the need to clear various myths and mysteries shrouding the mystery ads (Belch, 2005, p. 156). Even though the advertiser is spending heavily on teaser campaigns, limited research exists on the field of study. It becomes significant to critically examine it in light of its growing use and its role in product promotion. There exist a few studies on use of teaser campaigns in some specific sectors in USA, Europe and Asia, no study has been done to understand the use and effectiveness of teaser advertising in India making it an area of significant research potential. Answers need to be found out whether it is a short lived trend in creative communication or whether it can last as long as the current obsession:-use of celebrity ads and leave a similar impact on the ad business.

For this study the researcher is using teaser advertising , teaser campaigns, TAC and teasers interchangeably. The present study becomes significant as the findings of the study will act as a guideline for the scope and probable success of

\textsuperscript{28} Synonym used for teaser advertising by George. E. Belch , 2005,Advertising and Promotion , Tata McGraw-Hill Publications
similar innovations on above the line media in future. In addition to that the role played by teasers can highlight the connectivity and tenacity of advertising against other promotional tools like public relations and direct marketing.

1.9 RESEARCH OVERVIEW

To maintain a clear perspective of the study, the thesis has been worked into eight chapters. The outline of the chapters is as follows.

Chapter I outlines the research problem, gives an insight into the area of research, gives the objectives, states the hypotheses and explains the rationale behind conducting the study. A brief introduction initiates the thesis.

Chapter II provides the review of literature to enable better understanding of the origin of teaser ads, how creative executions work, advertising effectiveness, various teaser campaigns in India, the impact of teaser advertising on consumers.

Chapter III discusses the methodology of the study. Research methods are explained and adopted to achieve the given objectives. It proposes the variable analysis framework, develops coding categories and operational definitions pertaining to the study. It also includes the type of questions asked in the two questionnaires framed to carry out the survey. This includes the sampling procedure and data analysis tools and techniques.

Chapter IV deals with the growth of print and television advertising in India. Recent growth trends and indicators are discussed. Characteristics of both the advertising media are mentioned.

Chapter V describes the role of teaser advertising. Divided into several parts, the chapter attempts to trace the growth and evolution of teaser campaigns across the
globe and in India. Later, it includes detailed information on teaser formats, structure and purposes.

Chapter VI gives an overview of the innovations in advertising on various media vehicles. The chapter discusses the innovations in creative execution w.r.t media evolution and new media options.

Chapter VII presents the data tabulated and discusses the findings. Using statistical tools, the data is analysed in relation to the objectives. Hypothesis testing is done as part of data interpretation.

Chapter VIII summarises the findings of the research. It contextualises the results and draws conclusions on the basis of it. It also mentions the scope for further research on the chosen area.

Bibliography gives an account of the books, journals and other information sources read and referred to during the process of research. Annexure include the code sheet and the two questionnaires used to collect the data.