CHAPTER 4
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In this day and age of globalization, technology has shaped the possibility and even the likelihood of a global culture. The use of the internet, satellites and cable TV are wiping out cultural boundaries. Global entertainment companies have given form to the perceptions and the ideals of ordinary citizens, wherever they live. This spread of values, norms, and culture tends to promote western ideals.

Emotional appeal is the type of advertising in which the copy is designed to stimulate one's emotions, rather than one's sense of the practical or impractical type of advertising. It's one of those many appeals which are used by the advertisers to attract the attention of the audiences.

When we talk about the masses of India, emotions are definitely a critical factor in consumers, accepting and loving brands. We are known to be emotional people and hence emotions in advertisements sell well in this market. Promotions like small offers & reduction in prices or buy & win leaves short term impact on customer’s mind where as emotional appeal helps an advertiser to put long lasting impact. The emotional advertisement improves brand’s impression, personality and value with feelings. If we talk about the impact of emotional appeal, it’s huge. Such emotions helps advertiser to create brands. Brands are built in the minds and hearts of customers and it is important to understand that consumers like and consumer brands rationally as well as emotionally.

Talking about the usage of emotional appeal in advertising, “Usage of emotional appeal is especially high in categories that are well established and do not have a great product differential amongst the top brands. Big brands rely a lot on emotional appeal to work for them. Also, brands that have very high penetration (like detergents), like to move beyond a rational appeal and build a relationship with their consumers, into an emotional space. This helps them bond with the consumer more. They take up social causes like Surf’
needing lesser water to wash away the detergent, being advertised in areas that have water problems. They are converting a product promise and attribute into higher level of taking up a socially relevant cause in the particular market, thus helping them bond with their consumers better”.

“Emotional appeal has done wonders in advertising. It has fulfilled people’s psychological and social needs for purchasing certain products and services. India, being the country of rituals and festivals gives an opportunity to advertisers to generate emotions for their brand amongst consumers. Sectors like FMCG, Automobile, and Telecom are few amongst who effectively uses this as their USP”.

How do cultures communicate? Some do it by words alone. When an Indian tells another he is going out to lunch, the statement is accompanied by a gesture bringing hand to mouth. When we want a waiter to refill our glass with water we hold it up while saying the words. Other cultures might also point to the glass, but few do both things together.

Our manner is the product of a society recently literate (5% of Indians could read a century ago). Words hold less meaning in such a culture, and fewer ideas can be communicated through them alone. Because of this, our expression of emotion is more pronounced. The Indian bowler who has missed, the quiz contestant who gets it wrong, contorts his face or winces, exhibiting his distress more openly than would someone from European or even other Eastern societies. This reaction is involuntary and not easy to suppress, because it is cultural.

Since communication through words isn’t efficient, Indian stand-up comedy is different. It has high content of mimicry. This is because the humour cannot come from words alone, such as you would find elsewhere, even in lowbrow stand-up such as Jay Leno or Conan O’Brien. We must have gestures, facial expression and action. Because it is quite unsubtle. India’s popular entertainment is not for the intelligent, which in India means urban, upper-class and English-speaking. This drives the Indian elite to watch French and Spanish cinema at home instead. Indian television is unbearable for this
audience, because its serials carry a very heavy dose of emotion which the Indian loves.

Musicians will notice something unusual when they look at Hindi music sheets. Bollywood’s female songs are sung three tones higher on average than popular songs in the West. Many professional singers who attempt the Bollywood songs actually cannot sing it at the original pitch because it’s too high. The question is why it’s been composed so high. The answer, and composers will know it, is that a higher pitch corresponds with a younger girl’s voice. It more efficiently communicates virginity. Bollywood’s spread in the 1930s and 1940s anticipated the arrival of a shrill singer and it turned out to be Lata Mangeshkar. She’s technically first rate but her natural range is actually too high to be pleasant, a fact that did not escape Bollywood’s greatest composer, O.P. Nayyar. He chose to work with Asha Bhosle instead. Bhosle is a more versatile singer than her sister, but because of her lower range unable to efficiently communicate the virginity which Indians put such a premium on. Their communication has the highest emotional content, since there is little of the intellect they have to express. The banter of the slum is inevitably loud and their quarrels are marked by shrieking because that is the only way they are able to telegraph strong feeling.

The educated also bring emotion into debate. In a discussion, the Indian television anchor is quickly agitated. This is because what he demands from the politician is not information but agreement. His questioning is rarely about data. This is an argument more than it is an interview. Arguments are conducted from positions of belief rather than in the spirit of inquiry. It is difficult to exorcize our emotional side entirely because for most of us this is normal behaviour. Indians who return from years abroad, particularly those in academia, show the difference. The quality of their communication is higher and its content tends to be more objective. They also have developed the ability to listen and internalize before responding. This is something Indians have a problem with, because the emotion must be displayed quickly in the conversation so that the other person understands our view. An emotional culture might ignore words even when they are true, because they do not
correspond to our emotion, to what we feel. This makes Indians quite unhinged at times.

Bollywood and the entertainment industry are based on the creation of stars and leading icons that have had a very significant influence on the public worldwide. Public fascination of celebrities and the extravagant lifestyles they lead have had a widespread influence on fashion and popular culture. Through wider access to the internet and intrusive media people worldwide are highly updated on the latest trends in Hollywood, or the latest launches and scandals in the music industry. Due to the immense availability of media, the emergence of a new stage of commercial communication has taken place. Companies are constantly finding new ways in which they can communicate with their consumers, in both a conscious level and subconscious level, by surrounding customers with constant brand messages. At a conscious level the consumer chooses which communications to be interested in. If they are looking for a specific product or service of interest they will selectively perceive relevant brand messages. The battle for a piece of the consumers “mind space” has lead companies to want to associate their brands with desirable and trustworthy celebrities in order to attract consumers’ attention and interest.

In this age of intense competition, where capturing a position in the consumers' mind space is extremely tough, celebrity endorsements give an extra edge to the companies for holding the viewers' attention. Celebrities can catalyze brand acceptance and provide the enormous momentum that brands require by endorsing the intrinsic value to the brand.

While selecting a celebrity as endorser, the company has to decide the promotional objective of the brand and how far the celebrity image matches with it. The selection is in fact a collaboration, from which both the company and the celebrity gains. The most important attribute for a celebrity endorser is the trustworthiness. The target audience must trust that a celebrity carries a particular image and it must match with the product. The second attribute in order of importance is likeability. The celebrity also must be accepted as a popular icon by a large cross section of the audience.
The main goal of using celebrities in advertising is to generate publicity and attention to the brand (Biswas, Hussain & O’Donnell 2009) as well as influence consumer perceptions of the brand stemming from their knowledge of the celebrity (Keller 2008). This requires that the celebrity must be well known in order to have the desired effect (Keller 2008). Kaikati (1987) expressed five advantages to employing celebrities to endorse products: drawing attention, crisis management, brand repositioning, global marketing, and boosting sales. Biswas et al. 2009 found that the reasons for recalling celebrities included popularity, status symbol, attractiveness and glamour, likeability and recall value or familiarity of the celebrities. The increased awareness and attention resulting from celebrity advertising is thought to combat the challenge of advertising clutter and bring instant credibility and brand recall to consumers. Pope, Voges and Brown (2009) found that sponsorship positively affects an individual’s perception of a brand’s quality and image. Products that may be of inferior quality to their competitors, or have fewer features can benefit from using a high profile celebrity to pitch them to consumers.

Companies use celebrity endorser because they are considered to have stopping power, i.e., a celebrity can be a very useful tool to draw attention to advertising messages in a cluttered media environment. The overall popular image coupled with exact product-image match enhances the consumer attention resulting in greater brand recall. Studies have proved that celebrities endorsing a company or brand can greatly increase consumers' awareness of an advertisement, capture their attention and make the advert more memorable.

Additionally, when a celebrity endorses your company, it tells the consumer that the company is reputable, has good products or good customer service and is a sound company to deal with. Remember, the celebrity’s own image and reputation is at stake.

Mishra and Beauty (1990) Petty et al (1983) and Menon et al (2001) indicate that celebrity endorsements enhance brain recall. Petty et al find that subject tended to like the product more when it was endorsed by the famous athlete than by the average citizen of Baber field, California. Mishra and Beauty
found that subject tended to rate the product as better and of higher quality if it was endorsed by a congruent celebrity.

**Dr. Puja Khatri (2006)** studied personality/celebrity endorsement as strategic promotion. An assessment of current market situation indicated that celebrity endorsement and advertising strategies if correctly blended in terms of marrying the strengths of the brands with the celebrity’s quality indeed justify the high cost associated with this form of advertising. However, advertising needs to be aware of the complex processing underlying celebrity processing endorsement by gaining clarity on described concepts of celebrity source creditability and attractiveness, match-up hypothesis, multiple product endorsement etc. Marketer has to decide how far the benefits outweigh the risks associated. Advertisers agree that celebrity endorsement does not itself guarantee sales. It can create a buzz and make a consumer feel better about the product, which in turn has to come to expectation of customers as a real star by delivering the promise. There have been instances where the endorsement or real consumer has started working better than celebrity endorsers. In fact much research needs to be done on customer testimonials, which tend to induce better creditability and helps in carving the competent, rational, knowledgeable customer of today who is said to be the real hero.

**Build Awareness:** A new brand can benefit greatly if a celebrity endorses it. It can attract the customers’ attention and inquisitiveness to see what product is being endorsed. Research has shown consumers have a higher level of message recall for products that are endorsed by celebrities.

**Connects Emotionally:** some celebrities like Shahrukh Khan, Amitabh Bachan command great adoration among people. Such celebrities can positively influence their fans etc. a great extents and hence tend to even connect with the brand emotionally because of their star enduring it.

**Quick Connect:** The communication process tends to hasten up due to the more presence of a celebrity. This is because the star carrying the message tends to click with the customer more. Because of likeability, recall attractiveness and creditability thereby helping the company to clearly and quickly pass on the message to the target customers.
Means of Brand differentiation: using a celebrity is a source of brand differentiation. In a category where a brand is suing a celebrity the first that picks one up could use it differently itself in the market the same was done by Boost in the malted beverage category.

Source of Imitation and hence inducing increased product usage: celebrities actually tend to become models or idols for the target audience who tend to start using the product just because the celebrity name is attached with it. For instance, Lux has been used by many as it is a beauty soap recommended by the beauty queen, Aishwarya Rai.

Better Brand Image: the use of celebrities could also bring in positive image among the masses for brand. The credibility and authenticity attached with Amitabh Bachan has inculcated trust for ICICI, Nerolac Paints and many others.

Customer Respond Emotionally to Everything

The subject of emotion in advertising tends to bring certain types of commercials to mind: those featuring touching or heart-rending vignettes, cooing babies, or romping puppies. Too often an emotional response to advertising is thought to be one that elicits tears or smiles. But in fact, every ad generates an emotional response, because everything we encounter in life generates an instinctive emotional response. Everything. And so in this way, emotion is more important than most advertisers realize. As Erik du Plessis explains in his excellent book The Advertised Mind, emotional responses are hard-wired into our brains and essential to our survival.

Our emotional responses are rooted in our past experience. Even as you read this point of view, your past experience of accumulated ideas and impressions on both the subject and the author is shaping your reaction. The same is true of all the other events in our lives. Events that are familiar and unthreatening generate little attention. Those that are familiar and pleasurable generate more attention and attract us, while events recognized as painful or threatening repel us. When we come across something completely new, our brain’s first response is to relate it to something familiar. If that does not automatically determine how we should respond, the conscious mind will step in to figure
things out. A lasting memory is more likely to be created. The stronger the emotional charge, the more likely we are to consciously reflect on the experience at the time it occurs, and the more memorable the event will be. Even when the impression left by an ad is emotionally charged, repetition of the experience may be necessary to establish that impression in long-term memory. The less emotional the charge, the more repetition will be required.

In our day to day lives, we always face situations where we have to take decisions, and decide what is right and wrong. We are always faced with the debate of what is moral or immoral, ethical or unethical and according to the perception of each individual, the right decision from their point of view is made. The proper definition of “Morals”; are the beliefs that people hold against what is considered right or wrong. Morals direct people as they make decisions in their personal and professional lives. Another term that always accompanies Morals is Ethics; these are the principles that serve as guidelines for both individuals and organizations, they help create boundaries regarding what is acceptable and what is not, since these behaviours are related to moral feelings about right and wrong.

Over the years advertising and marketing communication messages have created a lot of debatable ethical issues, due to the public belief that advertisements nowadays deeply affect the way people perceive themselves and the world surrounding them, including crucial actions and behaviours. For these reasons, Moral issues in marketing are important, given the fact that marketing is expected to identify, predict and satisfy customer requirements profitably. Due to the difficult equation between both ends of the marketer’s responsibility, some actions (like certain Ads), have led to the creation of new laws and regulations regarding the world of advertising.

In order to have a better understanding of the situation, we need to further explore the world of advertisements, the appeals used, the targeted decision making components and the effects of Ads on the targeted consumer as a whole. There are two main components advertisers aim to effect; the affective component, where affective message strategies are applied by invoking feelings and trying to match them with the product or service offered in an effort to increase the likeability of the product, and also the cognitive
components, where the Ad focuses on the attributes and benefits of the product, encouraging the consumer to buy it. Such components are affected by the leverage points in an Ad; these are the features in the Ad that helps the consumer transfer the advertised message into personal value.

In order to achieve that, over the years, advertisers have attempted a wide variety of advertising approaches, there are seven main ones; fear, humour, sex, music, rationality, emotions and scarcity. Advertisers use one or combine several of these appeals to ensure that their targeted audiences receive their message.

However, nowadays, two main appeals are being used extensively sometimes combined with others, but most of the time they are strong enough to be used solely. These are; sex appeal, which is the use of sexual content in advertisements and emotional appeal; which is the process of trying to affect the viewer’s feelings with the Ad presented. in an attempt to link the positive feelings generated to the product advertised.

Although these two appeals are very popular, yet popularity does not come cheap. Marketing and advertising both reflect and shape cultural values and norms, they are one of the strongest forces that shape our world today, and for these reasons the popularity of these two appeals are quit concerning.

Sexual appeals have been a part of marketing since the introduction of modern advertising. This technique is often used in conjunction with bandwagon mentality, repetition, or alleged subliminal messages. The use of sex appeals is an increasingly popular technique to sell products, namely those that are image-based, such as candy, liquor, cigarettes, jewellery, fragrance, cosmetics and fashion goods. One explanation is the increase in the exposure to and preponderance of advertisements. Advertising is a pervasive in our society – on television, radio, magazines, newspapers, handbills, posters, billboards, direct mail and on the Internet.

Advertising is everywhere. “We are besieged with commercials at airport baggage carousels, on corporate telephone lines, on flashing screens at the local market, etc” Sex appeals seem to capt. Greene the attention of the viewer, which is one of the primary goals of advertising. Sex is manifested in advertising in many forms. The most common manifestation is having models wear sexy or revealing clothing.
Most people think that advertising in general has no influence of them. “People do not typically admit that they are influenced by advertising”. Clearly this cannot be the case. Advertising supports more than 60 percent of magazine and newspaper production and almost all of the electronic media. Companies spend over $200 billion a year on advertising. The more likely explanation is that Indian consumers are conditioned to the exposure to advertisements—since they are a staple of life. The tendency in our society is to view commercial persuasion as neutral, since we are constantly exposed to it. However, this may not necessarily be the case. The use of advertising in general has ethical questions associated with it, but these are amplified when impressionable teens are the target of techniques such as sexual appeals.

**Attention on Gaining Attention Is Misplaced**

Though audience attention is essential, attention alone is not sufficient. Too many ads attract a lot of attention that is focused neither on the brand nor the impression meant to be conveyed. Such ads are by products of the unwarranted belief that it is very difficult to gain people’s attention. In fact, it does not take a lot to make people attend to advertising. Anything that people find enjoyable, interesting, or noteworthy will be a cue to which they will readily respond and give some attention. This could be an interesting image, a story, music, or the brand itself. The real challenge is to focus people’s attention. If an ad is going to evoke a response that will last longer than a few seconds, it must create a memorable feeling. It must create a virtual magnifying glass that highlights something specific in relation to the brand—some fact, idea, or impression—and give it enough emotional charge to become established in memory.

**Transient Attention is not the Same as Lasting Memory (Role of Caption/Key Words)**

Emotion directs attention. Instinctive emotional responses can make people notice brands and advertising. But the emotional response alone is not enough because transient attention is not the same as a lasting memory. And marketing’s role is to create, shape, and reinforce memories that will motivate consumers to behave in a certain way—for example, to try a brand, to be willing to pay a premium for it, or to remain loyal to it over time.
In his book The Feeling of What Happens, the eminent cognitive scientist Antonio Damasio writes, “Consciousness must be present if feelings are to influence the subject having them beyond the immediate here and now.” In other words, just because we attend to something once does not mean we are going to remember anything about it at a later date. But when facts, ideas, and impressions are emotionally charged

Advertisers often make a distinction between emotional and rational advertising. But in reality, this distinction between emotional and rational is one that exists only in the minds of marketers, not consumers. Advertisers select a strategy in accordance with their specific advertising objectives; ultimately they want to generate sales. To this end, an advertiser may select a functional or price-related claim with the expectation that people will immediately and consciously recognize and appreciate the relevance of the message. This “rational” response is most often referred to as “persuasion.” Strong persuasion is typically the response to advertising that conveys something new, relevant, credible, and unique. Of course, what the marketer intends and how the consumer responds may be very different. What is new news to one person may be old news to another.

But when people respond positively to a message that is new, relevant, credible, and unique, are they being “unemotional”? In fact, Millward Brown research shows that high persuasion scores correlate with a positive emotional response. This suggests that the recognition of a newsworthy and relevant message can create a sense of appreciation, satisfaction, or even elation in the case of a longstanding or deeply felt need.

Oftentimes advertisers steer away from the presentation of factual claims and create ads that they hope will evoke an “emotional” response. They want the ads to resonate with the target audience on some level; they want people to relate to the situation portrayed in the ad. They want viewers to come away from these ads feeling positive in some way: moved, rewarded, pleased, or proud, to name just a few responses. Feelings such as these, which can be prolonged and which can be the subject of conscious reflection, can have a significant effect on our decision making. Analysis of Millward Brown’s Link
pretest database suggests that a positive emotional response to an ad is most strongly correlated with reported increases in brand appeal.

These types of emotional appeals can be very powerful. And because the ads based on this approach appear to lack explicit factual messages, they seem to provide evidence that this "emotional" approach is more motivating and memorable to consumers. But that may not really be the case.

Consider the Unilever campaign "Dirt Is Good." The ads in this highly successful and much-lauded campaign did not explicitly say that Persil (Omo) will get your kids' clothes clean no matter what they get into. Nor did it reveal the brand's cleaning power through a demonstration. Rather, it presented strong implicit communication that you can let your kids get dirty because you can trust Persil to do its job. But it is important to note that it is only because Persil spent many years establishing its functional credentials with explicit claims like "Persil Washes Whiter" that the brand can now communicate its functional message implicitly.

This leads to another important point that is often overlooked in discussions of emotion in advertising: Product satisfaction is the biggest driver of emotional response. If people did not believe that Persil cleaned effectively, the ads would not stir feelings of parental love and pride, but rather resentment and irritation. Not all brands have the "right" to communicate messages implicitly through emotionally arousing content; that is a privilege that is earned over time. Persil has earned that right. So has Coca-Cola. Coke can create fanciful and fantastic ads in the "Happiness Factory" campaign because it has spent decades building a connection between Coke, optimism, and joy in living. But newer brands still need to focus on establishing their functional credentials even when their ultimate intent is to "ladder up" to an emotional benefit.

Some of the most successful advertising in the world succeeds because it focuses our attention on what matters most: a positive experience delivered by a product making good on its promise. Emotional response needs to be grounded in something that the brand is or does. Therefore, I would suggest that even the likes of Persil and Coca-Cola can ill afford to ignore their functional benefits, even if they do not need to state them explicitly.
Emotional and Factual Appeals Work Together

Emotional and factual appeals cannot be easily separated. Not only will any appeal generate some degree of emotional response, but a factual claim may be required to activate the full power of the emotional response by helping people justify their brand choices.

My colleague Graham Page suggests that we humans are not so much rational as “rationalizers.” We want to believe that our choices are justified by reason, not just feelings. Though the “right” choice feels good, we need to help buyers tell themselves a story of rational choice. Except in the case of extremely well-known brands and categories, we may need to provide evidence that people will then use to justify their choice. We are, however, conscious of both thoughts and feelings. And how consumers respond to different types of communication will always start with how they instinctively feel about them. So if all advertising generates an emotional response of some sort, the real question then becomes whether an advertisement will evoke any conscious thought beyond some recognition of how it made one feel.

Emotion is at work all through the process of reacting to advertising: from our initial response to our feelings about the brand to the interest and faith we have in the claims and appeals of the advertising. Advertisers would do well to clarify why emotion is important in their advertising. Are we seeking to use emotion to gain and hold attention or to create a longer-lasting response related to the brand? And what lasting impression will be of most benefit? Will a positive feeling suffice, even if it is difficult to articulate or justify, or is a defined rationale required? Will the experience or rationale be compelling and distinctive enough to make people want to talk about it with others?

Irrespective of the desired response to advertising, the first step is to create a link in consumers’ minds between the memories left by the ad and the brand. To do so an ad must focus attention on the brand and the desired impression at the time of viewing. If that happens, the memories left will be readily available for introspection when people think about the brand, and the ad will have the potential to affect behavior weeks, months, and even years later. If
Humour in Advertisements

One of the main goals of a marketer is to grasp the customers’ attention in order to establish strong cognition paths for the advertisement and the brand (Pieters, Warlop & Wedel, 2002). Humour in advertisements is therefore not ignored by marketers since research has shown that humour in advertisements increases attention (e.g. Duncan, 1979; Madden & Weinberger, 1984; Speck, 1987; Sternthal & Craig, 1973; Weinberger & Gulas, 1992). Not only in television advertisements, but also on the internet and in magazines, humour is used as a trigger to get attention. Eisend (2009) has shown in a meta-analysis that humour in advertisements leads to a more positive attitude towards the advertisement, a more positive attitude towards the brand and that humorous advertisements increase the purchase intention.

Although there is still some inconsistency about how humour is constructed, research on humour in advertisements is something that keeps researchers busy (Chan, 2011). In 1973, Sternthal & Craig took three major humour theories (see Appendix A for theories of humour) and identified three approaches to define humorous advertising. This study takes into account solely the first approach to avoid further vagueness. In the first approach, Sternthal & Craig (1973) suggested that humour is characterized in terms of the stimulus properties and that humour in advertisements might be determined when the advertisement makes use of pun, joke, understatement and other humour devices (Sternthal & Craig, 1973). A humour device can be seen as the type or technique of humour that is used to make an advertisement ‘humorous’. Kelly & Solomon (1975) built their research on this approach and defined advertisements as humorous when it contained one out of the seven of the humour devices they proposed. The seven humour devices of Kelly & Solomon (1975) are: (a) puns, (b) understatement, (c) jokes, (d) ludicrous, (e) satire, (f) irony, and (g) intent.

Pun refers to playing with words or the suggestion of two interpretations (Buijzen & Valkenburg, 2004; Chan, 2011). The idea of a pun is based on the theory of incongruity of Kant, in which humour is explained as something that
‘occurs’ when there is a kind of discrepancy between the ‘expected’ and the ‘stimulus’ (Speck, 1991). The moment when the cognitive uncertainty is solved, the perceiver ‘gets’ the joke (Lee & Lim, 2008) and the perceiver feels that they resolved a certain incongruity; which will lead to a positive response (Suls, 1972). Pun can be categorized as comic wit. Comic wit is based on incongruity-resolution which is humor that is most used in advertisements (Alden, Hoyer & Lee, 1993; Hatzithomas, Boutsouki & Zotos, 2009; McCullough & Taylor, 1993; Speck, 1991). Incongruity resolution involves interpretation of a humorous text (Speck, 1991) and when a television advertisement contains pun as a humour device, a punch-line is showed at the end of an advertisement in order to resolve the incongruity that the advertisement has generated.

An **understatement** humour device refers to making an understatement in the advertisement (Chan, 2011). **Exaggeration** is the opposite of understatement and can be seen as an overstatement of a product or person (Buijzen & Valkenburg, 2004; Catanescu & Tom, 2001). The idea of exaggeration is to make a reference to the brand and its success (Roux, 2008). Understatement and exaggeration are seen as similar humour devices because, when an understatement occurs, an ‘overstatement’ of the product or other person within the advertisement occurs. An example could be that a man wears a certain perfume and all women follow him through town.

**Satire/irony** is based on the superiority theory and can be seen as the denigration of other people or products or as making something else ridiculous (Speck, 1991). Thomas Hobbes explained with the superiority theory that people laugh because of the realization that one is better than another (see appendix A for broader explanation) (Wu, 2013). A good example of satire/irony is black humour, since this humour is based on making a minority or majority ridiculous. There is a clear distinction between satire and understatement/exaggeration. Satire is based on making fun of a rival product; an understatement/exaggeration is based on an understatement or overstatement of the product itself. Humorous advertisements & motivational values / **Ludicrousness** is a humour device that can be defined as “something that is ridiculous or absurd” (Chan, 2011, p. 46), which can be explained as something that is completely the opposite of things that ‘normally’ happen.
Advertisements containing ludicrousness are laughable because they are ridiculous (Kelly & Solomon, 1975). Examples could be adults dressed up as children or a woman eaten by a shark because she is holding a package of McDonalds.

A less arousing humour device is **comic** and can be understood as humour that is perceived as ‘funny on its own’. When this is applied in an advertisement, the funny part is that there is something added like an animated cartoon figure (Chan, 2011). The funny figure or animated cartoon can be perceived as something that is also funny without the advertisement. An example of this is the commercial of Albert Heijn in The Netherlands. In their advertisement they add animated hamsters that pretend to present the news about what is happening during the ‘hamsterweek’ of the Albert Heijn (the ‘hamsterweek’ is a week in which customer can buy a lot of products in discount). The hamsters are perceived to be funny without the advertisement.

Another less arousing humour device is **joke/nonsense**. This humor device is considered to be funny because there is no meaning attached to the “funny part”. When this is applied within an advertisement, the scenes within the advertisements are linked through irrelevant things or irrelevant things that happen within the advertisement (Chan, 2011). An example would be an advertisement for Pepsi, in which the shop employee starts to dance. Or a commercial of milk in which two children make ‘funny’ eyebrow movements. The funny part does not have much to do with the product or advertisement itself. In the category ‘**others**’ are all the other humour devices like slapstick etc.

Several categorizations have been made, and most categorizations are based on the taxonomy and research of Speck (1991) or on the typology of Kelly & Solomon (1975). In several articles different categories are used and researchers have tried to explain them according to different humour theories. However, there is no definite optimal categorization, and humour devices within advertisements are not explained clearly in literature. Because there is lack of theoretical background, a new categorization will be used according to the likeliness of former categorizations. With respect to the six former categorizations, the following categories will be considered: (a) comic, (b) nonsense, (c) Humorous advertisements & motivational values / ludicrousness,
irony, understatement, and pun. See table 2 for an overview. Furthermore, humour type/device or humour category will be referred to as humour tool, since there is the understanding that the humour type is used as a tool to make the advertisement humorous and thus more effective. Categories for the advertisements indicate that there is no underlying principle of humour used within the advertisement and that those advertisements in itself should be assigned to a category (telling us less about the humour itself).

To reduce the six groups, three humour tool groups will be constructed, since, according to Speck (1991), it is difficult to indicate what kind of ‘humour type’ an advertisement contains to make the advertisement humorous. Comic and nonsense are low in arousal and will therefore be considered in one humour tool group, humour tool group. Ludicrousness, irony and understatement are seen as more ‘aggressive’ and/or higher in arousal (Beard, 2008) than comic and nonsense. Although there is no final understanding of ludicrousness yet, it will be classified as a higher arousal humour device or more aggressive since it is based on absurd ideas and “a playful context of confusion and contrast” (Roux, 2008, p. 92).

Companies are going across their borders and are doing business abroad, meaning that their marketing communication planning should be adapted to the culture of that particular country. Although some research has been done on international advertising and even on international humorous advertising, never has a study been performed towards the effectiveness of the different types of humorous advertisements on people from different cultures. So there is no understanding of what type, tool or kind of humour is the most effective within a culture, with respect to attitude towards advertisement, attitude towards the advertisement and purchase intentions.

Schwartz described culture as ‘the rich complex of meanings, beliefs, practices, norms and values prevalent among people in a society’ (Schwartz, 2006, p. 138). And according to him and many other cross-cultural researchers, values are the most important and most central feature of culture (Schwartz, 2006). Values can be seen as social abstract ideas about what is good, desirable and bad within a culture and because values have such an important place within a nation that they “shape and justify individual and
group beliefs, actions and goals” (Schwartz, 2006, p. 139). When values are seen as goals they “(1) serve the interests of some social entity, (2) can motivate action, through giving it direction and emotional intensity, (3) function as standards for judging and justifying action, and (4) they are acquired both through socialization to dominant group values and through the unique learning experiences of individuals” (Schwartz, 1994, p. 21). He concluded that values should be seen as guiding principles in life (Schwartz, 1999). Due to shared values and beliefs within a culture, coherence is formed and people act and behave in that ‘certain’ way which forms a culture. Values are the basics of a culture.

Schwartz came up with a list of values that are presented within every culture, but are not equally important within a culture. Schwartz reduced all those values to ten motivational types of values. In table 3, these ten motivational value types can be found with the underlying values that each value type consists of. Since Schwartz stated that autonomous and embeddedness cultures are in line with the dimension individualism – collectivism of Hofstede, the ten motivational values of Schwartz (1999) can be divided over the dimension of collectivism and individualism of Hofstede. Therefore, according to Schwartz the values achievement, hedonism, power, stimulation and self-direction represent the values individual interest and are therefore important in individualistic cultures; the values of benevolence, conformity and tradition represent the values of a collective culture and are therefore, important in a collectivistic culture. The two values security and universalism are, according to Schwartz (1994), mixed and do not particularly belong to any of the dimensions of individualism or collectivism.

**Colouring the Advertising Messages**

Colour is instrumental in attracting consumer attention to media advertisements. Rossiter and Bellman (2004) argued that colour in print messages strongly reinforces attention and a full-colour newspaper advertisement has almost the same probability of attention as a 30-second television commercial (0.65). Research shows that adapting advertisement execution to the local preferences, culture and marketing mix for each foreign market is effective (Hornik, 1980; Berg-Weitzel and Laar, 2001).
Advertisers tend to show products in similar colours in certain categories or for particular consumers and avoid creating any incongruence. Lee and Barnes (1989) found that the product and colour of print advertisements and the product and type of magazine were correlated and there were differences in the use of colour in racially oriented magazine advertising but not so between gender-sensitive magazines. It will be important to consider the colour relationship with the target audience and the nature of the message and product and the medium itself.

Colour reflects consumer values in advertisements. For instance, Volkswagen showed a black sheep in a flock in Italy in order to portray the VW Golf owner as an independent self-assured person. A black sheep in Italy is the symbol of independence and going one’s own way whereas in other cultures it is a symbol of the outcast (Schiffman et al., 2001). Apple and Benetton have used colour for creating universal appeals in their advertisement campaigns. The recent launch of the iPod has used several bright colours aimed at pulling the younger audience.

There are three broad categories of strategies to retain customers’ attention:

1. Cognitive strategies
2. Affective strategies
3. Conative strategies

**Cognitive Strategies**

A cognitive message strategy is the presentation of rational arguments or pieces of information to consumers. These ideas require cognitive processing. When a cognitive message strategy is used, the advertisement’s key message is about the product’s attributes or the benefits. Customers can obtain these benefits by using the product.

The goal of the cognitive message strategy approach is to design an ad that will have an impact on a person’s beliefs and/or knowledge structure. This can be accomplished by suggesting any one of a wide variety of potential product benefits. Foods may be described as healthful, pleasant tasting, or low calorie. A tool can be shown as durable, convenient, or handy to use. A drill press
machine used in a manufacturing operation may be portrayed as being more reliable or faster than comparable machines on the market.

Cognitive message strategies make these benefits clear to potential customers.

There are five major forms of cognitive strategies:

1. Generic messages
2. Preemptive messages
3. Unique selling proposition
4. Hyperbole
5. Comparative advertisements

**Generic messages** are direct promotions of product attributes or benefits without any claim of superiority. This type of strategy works best for a firm that is clearly the brand leader and is the dominant company in the industry. The goal of the generic message is to make the brand synonymous with the product category. Thus, Campbell’s Soups can declare “Soup is good food” without making any claim to superiority. This is because the company so strongly dominates the industry. When most consumers think of soup, they think of Campbell’s. Out of the top 10 ready-to-serve soups, three are Campbell’s products, accounting for 43.1 percent of the total market share. Nintendo uses a similar strategy because the company dominates the handheld game category with more than 98 percent of the market share. Generic message strategies are seldom found in business-to-business advertisements, because few firms dominate an industry to the extent of Campbell’s or Nintendo. One major exception is Intel, which controls 13.7 percent of the global micro-conductor market, which is double its closest competitor, Samsung (6.7% market share). The generic message “Intel inside” has been used for years to convey to both businesses and end users that the processor inside is made by Intel. The Intel name is synonymous with quality.

Generic message strategies can also be used to create brand awareness. The goal of the advertiser may be to develop a cognitive linkage between a specific brand name and a product category, such as Skechers and sporty footwear. The ad may contain very little information about the product’s attributes. The intent of the ad is simply to put the brand name in a person’s cognitive memory and cognitive map.
Preemptive messages claim superiority based on a product’s specific attribute or benefit. The idea is to prevent the competition from making the same or a similar statement. For example, Crest toothpaste is as well known as “the cavity fighter” that the brand pre-empts other companies from making similar-sounding claims, even though all toothpastes fight cavities. The key to effectively using a preemptive strategy is to be the first company to state the advantage. This keeps competitors from saying the same thing. Those that do are viewed as “me-too” brands or copycats.

A unique selling proposition (USP) is an explicit, testable claim of uniqueness or superiority that can be supported or substantiated in some manner. Brand parity makes a unique selling proposition more difficult to establish. Reebok claims it is the only shoe that uses DMX technology, which provides for a better fit. Reebok can use this unique selling proposition because the company holds patents on DMX technology. In the Bonne Bell advertisement shown on this page, the company proposes a unique selling proposition aimed at teenagers. The message that Bonne Bell Lipshade is “your 1 and only, 1 handed, sleek sweep flipstick” stresses a unique product feature.

The hyperbole approach makes an untestable claim based upon some attribute or benefit. When NBC claims that its Thursday night line up is “America’s favourite night of television,” the claim is a hyperbole. These claims do not have to be substantiated, which makes this cognitive strategy quite popular.

The final cognitive message strategy is a comparative advertisement. When an advertiser directly or indirectly compares a good or service to the competition, it is the comparative method. The advertisement may or may not mention the competitor by name. Sometimes, an advertiser simply presents a “make-believe” competitor, giving it a name like product X. This approach, however, is not as effective as comparative advertising that states the actual competitor’s name. To provide protection from lawsuits, company leaders must be sure any claim concerning the competition can be clearly substantiated. The major advantage of comparative ads is that they often capture the consumer’s attention. When comparisons are made, both brand awareness and message awareness increase. Consumers tend to
remember more of what the ad says about a brand than when the same information is presented in a non-comparative ad format.

**Consumer Attitudes**

Many consumers think comparative ads are less believable. They view the information about the sponsor brand as exaggerated and conclude that the information about the comparison brand probably is misstated to make the sponsor brand appear superior.

Another danger of comparative ads is the negative attitudes consumers may develop toward the ad. If viewers acquire negative attitudes toward the advertisement, these negative attitudes can transfer to the sponsor’s product. This is especially true when the sponsor runs a negative comparative ad. This form of advertisement portrays the competition’s product in a negative light. Research has shown that negative comparative ads typically result in lower believability of the ad claims and create less favourable attitudes toward the brand.

In psychology, the concept of *spontaneous trait transference* suggests that when someone calls another person dishonest, other people tend to remember the speaker as also being less than honest. When a comparative ad criticizes the competition’s brand based upon some particular attribute, viewers of the ad may attribute that deficiency to the sponsor brand as well. This is most likely to occur when the consumer uses the comparative brand, not the sponsored brand.

Companies must be careful in choosing an appropriate comparison firm and must be even more careful about using a negative comparative ad format. Comparison ads are less common in other countries. This is due to both social and cultural differences as well as legal restrictions. It is critical to be aware of these issues. For example, many governments in Europe classify comparative advertising as illegal. In Japan, it is not illegal, but it runs against the society’s cultural preferences. In Brazil, the advertising industry is so powerful that any attempt to create a comparative advertisement has been challenged and stopped. Often, international consumers not only dislike the advertisements but often transfer that dislike to the company sponsoring the ad.

The message is designed to make sure consumers pay attention to the ad and take the time to cognitively process the information. In terms of attitudes, the
sequence of cognitive \textit{\rightarrow} affective \textit{\rightarrow} conative is the plan of attack when developing a rational approach. The intention of a cognitive message strategy is first to present consumers with rational information about a good, service, or company, and then to help them develop positive feelings about the same product or company.

**Affective Strategies**

Affective message strategies invoke feelings or emotions and match those feelings with the good, service, or company. Such ads are prepared to enhance the likeability of the product, recall of the appeal, or comprehension of the advertisement. Affective strategies elicit emotions that, in turn, lead the consumer to act, preferably to buy the product, and subsequently affect the consumer’s reasoning process.

An emotion such as love can be used to convince consumers that a product such as Cheerios is a superior breakfast cereal for loved ones. The consumer group is then led to believe Cheerios is a rational choice because the company’s advertisements mention the cereal’s positive effects on cholesterol levels. This approach is demonstrated by the advertisement for Cheerios in this section. Three generations of a family in the picture combined with the words “Your heart has better things to do than deal with heart disease.” Family memories and emotions combine with the product feature of being a heart-smart cereal. Affective strategies fall into two categories: (1) resonance and (2) emotional.

**Resonance advertising** attempts to connect a product with a consumer’s experiences to develop stronger ties between the product and the consumer. The use of music from the 1960s takes baby boomers back to that time and the experiences they had growing up. Any strongly held memory or emotional attachment is a candidate for resonance advertising.

**Emotional advertising** attempts to elicit powerful emotions that eventually lead to product recall and choice. Many emotions can be connected to products, including trust, reliability, friendship, happiness, security, glamour, luxury, serenity, pleasure, romance, and passion.

Emotional appeals can be used in both consumer-oriented and business to-business ads. Members of the buying centre in a business are also human beings. They do not always make decisions based solely on rational thought.
processes. Emotions and feelings also affect decisions. If the product’s benefits can be presented within an emotional framework, the advertisement is normally more effective, even in business-to-business ads. Affective strategies are a common approach to developing a strong brand name. When an advertisement gets you to like a brand and have positive feelings for a brand, then the hope is that you will also purchase that brand. Cognitive beliefs about the brand then follow. This approach relies on the attitude development sequence of affective → conative → cognitive. For some products, affective ads are an effective approach because there are no real tangible differences among the brands. Coke and Pepsi primarily use affective message strategies. The ads are made to evoke liking, positive emotions, and favourable feelings toward the products and the companies who sell them. Few ads focus on physical attributes of the soft drink. Skechers Sport Footwear is using a similar strategy in the advertisement on this page. The ad depicts social acceptance and the idea that Skechers shoes will make you a part of the in-crowd. The ad is supposed to create positive feelings for the Skechers Sport brand.

**Conative Strategies**

Conative message strategies are designed to lead more directly to some type of consumer response. They can be used to support other promotional efforts, such as coupon redemption programs, Internet “hits” and orders, and in-store offers such as buy-one-get-one-free. The goal of a conative advertisement is to elicit behaviour. A conative strategy is present in any television advertisement for music CDs that seeks to persuade viewers to call a toll-free number to purchase the music. These ads typically encourage quick action by stating that the CD cannot be purchased at stores and is available for only a limited time.

**Action-inducing conative advertisements** create situations in which cognitive knowledge of the product or affective liking of the product may come later (after the actual purchase) or during product usage. For instance, a point-of-purchase display is designed (sometimes through advertising tie-ins) to cause people to make *impulse buys*. The goal is to make the sale, with cognitive knowledge and affective feelings forming as the product is used. In terms of an attitude sequence, conative message strategies typically utilize the conative → cognitive → affective approach.
Promotional support conative advertisements are used to support other promotional efforts. Besides coupons and phone-in promotions, a company may advertise a sweepstakes that a consumer enters by filling out the form on the advertisement or by going to a particular retail store.

Cognitive, affective, and conative strategies can be matched with the hierarchy of effects approach described in the previous chapter. The hierarchy of effects model suggests that consumers pass through a series of stages, from awareness to knowledge, liking, preference, conviction, and finally to the purchase. As shown in Figure 4.1, each message strategy can highlight a different stage of the hierarchy of effects model.

Choosing the right message strategy is a key ingredient in creating a successful advertising program. To be effective, the message strategy must be carefully matched with the leverage point and executional framework that have been selected as well as with the media that will be utilized. The creative and the account executive must remain in constant contact.
Animation

Animation is a popular type of executional framework. In recent years, the use of animation in advertising has dramatically increased. This is due in part to the growing sophistication of computer graphics programs. The animation technologies available to advertising creatives are far superior to the cartoontype that was previously used. One new animation technique is called roto scoping. Roto-scoping is the process of digitally painting or sketching figures into live sequences. This makes it possible to present both live actors and animated characters in the same frame. The creative can also merge or modify various live scenes within the same frame.

Rotoscoping was used in Budweiser’s “Born a Donkey” commercial, which was voted the viewer’s favourite in the 2004 Super Bowl. The ad features a donkey that wants to be a Clydesdale and lead the Clydesdales pulling the Budweiser beer wagon. Almost all of the scenes involving the donkey and the Clydesdale horses were filmed separately. They were then merged. Rotoscoping helped enhance various actions, such as when all of the Clydesdales turn their heads simultaneously to listen to the donkey speak.

Slice-of-Life

In slice-of-life commercials, advertisers attempt to provide solutions to the everyday problems consumers or businesses face. This format was made famous by Procter & Gamble during the early days of television advertising in the 1950s. The advertisements normally show the common experiences and especially the problems people encounter. Then, the good or service is made available to solve the problem. The most common slice-of-life format has four components:

1. Encounter
2. Problem
3. Interaction
4. Solution

In some of the ads, the actors portray the dilemma or problem and solve the problems themselves. In others, a voice-over explains the benefits or solution to the problem that the good, service, or company provides.
A typical slice-of-life commercial could start with a child playing soccer and her parents cheering (the encounter). Her dirty uniform is then shown with comments by the child that it will never come clean for the championship game, or a voice-over can be used to state the same message (the problem). Another parent or the announcer then introduces the benefits of the new laundry detergent (the interaction). The commercial ends with the proud parents taking their daughter to a championship game in a clean uniform (the solution). Note that this commercial could be shot in various ways. The actors can talk to each other in the scenario, making the audience the third party who essentially is “eavesdropping” on the conversation. Or, the commercial can be shot using a voiceover to highlight the problem and solution portions of the commercial, with the announcer speaking directly to the audience.

**Dramatization**

A dramatization is similar to the slice-of-life executional framework. It uses the same format in which a problem is first presented and then a solution is offered. The difference lies in the intensity and story format. Dramatization uses a higher level of excitement and suspense to tell the story. A dramatization story normally builds to a crisis point. An example of a dramatization is a recent Maytag commercial, which did not use the “lonely repairman” theme the company had featured for decades. The ad was designed to launch a new product—the Gemini range. Thirty- and sixty-second spots featured children carrying pizzas, yelling and rushing toward a throng of adults carrying casserole dishes. The groups run toward each other on a battlefield. The two groups are ready to break into battle when the Maytag representative intervenes with the dual-oven range that accommodates the needs of both groups. The commercial contains all of the critical components of a drama execution. It tells a story in a dramatic way, leading up to a suspenseful climax.

**Fantasy**

Some products lend themselves to a fantasy-type of executional framework. Fantasy executions are designed to lift the audience beyond the real world to a make-believe experience. Some fantasies are meant to be realistic. Others are completely irrational. Often, the more irrational and illogical ads are, the more clearly consumers recall them.
Informative
A common advertising executional framework is an informative advertisement. Informative ads present information to the audience in a straightforward manner. Agencies prepare informative messages extensively for radio advertisements, where only verbal communication is possible. Informative ads are less common in television and print because consumers tend to ignore them. With so many ads bombarding the consumer, it takes more than just the presentation of information to capture someone’s attention. Consumers highly involved in a particular product category pay more attention to an informational ad. Such is often the case when business buyers are in the process of gathering information for either a new buy or modified re-buy. On the other hand, if the business is not in the market for a particular product, buying centre members do not pay much attention to informative ads. Thus, informative ads tend to work well only in high-involvement situations. Many advertisers believe that business buyers need detailed information to make intelligent buying decisions. As a result, the informative framework continues to be a popular approach for business-to-business advertisers.

Attractiveness has two forms: (1) physical characteristics and (2) personality characteristics. Physical attractiveness is usually an important asset for an endorser. Bijan used Michael Jordan’s and Bo Derek’s physical attractiveness to promote its line of menswear, perfume, and jewellery. Advertisements with physically attractive spokespersons fare better than advertisements with less attractive people. This is true for both male and female audiences. At the same time, the attractiveness of the spokesperson’s personality is also important to many consumers. This personality component helps viewers form emotional bonds with the spokesperson. If the spokesperson is seen as having a sour personality, even if physically beautiful, consumers are less likely to develop an emotional bond with the individual and the product.

Closely related to attractiveness is the concept of similarity. Consumers are more inclined to be influenced by a message delivered by a person who is somehow similar. For example, a “stay at home” mom is more likely to be influenced by an advertisement that starts out with a woman saying, “Since I made the decision to stop working and care for my family full-time....” Both similarity and attractiveness can create identification, in which the receiver is
able, in some manner, to identify with the source. At times this may involve the fantasy of identifying with a rich person buying a BMW. At others, identification is based on believing the source has similar beliefs, attitudes, preferences, or behaviors, or is in the same or a similar situation as the customer. Closely related to the personality component of attractiveness is **likeability**. Consumers respond more positively to spokespersons they like. This liking arises from various sources, including situations in which viewers like either the actor or the character played by the actor in a movie. An athlete gains likeability if he or she plays on the consumer’s favourite team. Other individuals are likable because they support the favourite charities of consumers. If consumers do not like a particular spokesperson, they are likely to transfer that dislike to the product the celebrity endorses. This is not an automatic transfer, because consumers recognize that endorsers are paid spokespersons. Still, there is almost always a negative impact on attitudes toward the brand.

A celebrity may be likable or attractive, but he or she may not be viewed as **trustworthy**. Trustworthiness is the degree of confidence or the level of acceptance consumers place in the spokesperson’s message. A trustworthy spokesperson helps consumers believe the message. In the early 2000s, two of the most trusted celebrities were Michael Jordan and Bill Cosby. Likeability and trustworthiness are highly related. People who are liked tend to be trusted and people who are disliked tend not to be trusted.

The fourth characteristic advertisers look for when examining sources is **expertise**. Spokespersons with higher levels of expertise are more believable than sources with low expertise. Richard Petty and Jeff Gordon are seen as experts when automobile products and lubricants are advertised. Often when expertise is desired in an ad, the ad agency opts for the CEO or a trained or educated expert in the field. American Express features Maria Barraza, a small-business owner and designer, to promote its Small Business Services. A potential negative side to using a CEO as the spokesperson may be present. Although he or she has a high degree of expertise, the individual may lack some of the other key characteristics (attractiveness, likeability, or trustworthiness). Expertise can be valuable in persuasive advertisements designed to change opinions or attitudes.
Role of Personality/Celebrity Endorsement

The use of celebrities as means of communication has been commonly utilized in advertising and branding. This is done because it is assumed that celebrities have a powerful effect on the affluence of the brands they endorse. Celebrity endorsement has been defined as: "any individual who enjoys public recognition and who uses this recognition on behalf of a consumer goods. Research statistics in America have shown that the use of celebrity advertisement has doubled in the past ten years that is statistics related to the consumer goods industry. One in four adverts features celebrities as opposed to one in eight in 1995. An increase in the use of celebrities in brand message communication among both non-luxury brands and luxury brands has taken place.

Figure 4.2: Attributes of Effective Personality/Celebrity Endorsement

1. personality/Celebrity-Product Match

The match-up hypothesis proposes positive effects of a congruent association between a celebrity and a product being promoted (Kahle and Homer 1985) &
posits that the level of celebrity/product congruence will influence celebrity endorsement effectiveness through
(1) the process of consumer attributions of the celebrity's motive for associating him or herself with the particular product and
(2) the subsequent effects of these attributions on the consumer evaluations of the endorser, the ad and the brand involved in the endorsements. Cyrus Broacha is the brand ambassador for MTV since both the celebrity and the brand are considered as friendly, young, mood-boosting, humorous and outspoken. MTV's brand personality overlaps Cyrus Broacha's image as a brand.

2. Personality/Celebrity-Target Audience Match
Celebrity is the mouthpiece for a brand in communicating messages to target audiences rather more effectively than any other voice (Zafer, Baker, 1999). The personalities of celebrities are very strong and they can rapidly change perceptions of a brand. Endorsers who have demographic characteristics similar to those of the target audience are viewed more viable and persuasive (kamins, 1994). Indian TV star Smriti Irani endorsing the WHO recommended ORS Campaign in India. Indian mothers can associate with Smriti Irani through the facets she projects on screen or in regular life which helps develop a connect with the target audience since mothers medicate their children with ORS. The basis for the effectiveness of celebrity-endorsed advertising can be linked to Kelman's processes of social influence as discussed by Friedman and Friedman.

Compliance infers that another individual or group of individuals influences an individual because he or she hopes to achieve a favourable reaction from this other group.

Identification applies to the situation wherein the individuals emulate the attitudes or behaviour of another person or group, simply because they aspire to be like that person or group.

Internalization as a process of social influence is said to occur when individuals adopt the attitude or behaviour of another person because that behaviour is viewed as honest and sincere and is congruent with their value system. Celebrities are well-liked, but the techniques that can be used to
enhance their credibility as spokespeople, and therefore, tie-in more closely with the internalization process needs to be looked into.

3. Personality/Celebrity Popularity

Empirical finding support the fact that celebrities have positive effect on both attitude toward ad and brand (Ohanian, 1990). These results are in favor of celebrity endorsers because they are widely recognized, are perceived to be more credible and produce greater influence on evaluation of brand and its purchase intentions (Cohoi and Rifon, 2007; Atkin and Blok, 1983; Ohanian, 1990; Ohanian, 1991). The lifecycle of celebrity popularity varies a lot. People tend to commensurate the personalities of the celebrity with the brand thereby increasing the recall value. Brand association like Garnier endorsed Tara Sharma & Simone Singh, Agni Diamonds & Riama Sen don't get much brand recall. On the other hand, HPCL has had increased popularity and share of voice due to the endorsement of the brand through Tennis star Sania Mirza.

4. Personality/Celebrity Credibility

The most important aspect of celebrity endorsement is credibility. In a research carried out by Infilmarena, a brand and advertisement group, among 43 ad agencies and companies, most experts believed that the most important dimensions of credibility are trustworthiness and prowess or expertise with regard to the recommended product or service (Miciak and Shanklin, 2002). The credibility components are interconnected with other traits of the celebrity and the image dimension which reflects good qualities e.g. pleasant, wise, educated etc. produce sincere and positive perception of the celebrity in consumer minds (Choi & Rifon, 2007). Credibility is the most important criteria in choosing a celebrity endorser by the firm which is followed by familiarity and likeability and at last we have gender, and in credibility expertise is the most important piece which is followed by trustworthiness and then attractiveness (Knott & James, 2004). The celebrities that were perceived as having constant media coverage are trusted more than the celebrities who are not in the constant spotlight (Friedman, Santeramo, & Traina, 1978). To site one of the most successful campaigns in which the celebrity's credibility has had an indelible impact on the brand and has saved the brand is of Cadbury's. After the worm controversy, Amitabh Bachchan's credibility infused into the brand through the campaign, helping it to get back on track.
Research conducted by social psychologists over the past 30 years demonstrates that a source perceived as highly credible is more persuasive than a low credibility sender (Hovland and Weiss, 1951; McGuire, 1969; Hass, 1981). The sources that companies use to present their advertising message typically attempt to project a credible image in terms of competence, trustworthiness or dynamism.

5. Personality/Celebrity Values

Celebrity branding is all about the transfer of the value from the person to the product he endorses or stands for. There are two concerns here. The first is how long this could last. Can the person maintain his popularity? Another concern is his private life - personal integrity. If he is implicated in any kind of scandal, that would ruin the brand. "Who would want to use Michael Jackson to brand their product?" (brandchannel.com). Amitabh Bachchan & Shahrukh Khan campaigning for Pulse Polio or Aishwarya Rai appearing in the Donate Eyes campaign are few examples, which reflect the transfer of celebrity values to the brand, creating an impact that generates recall.

6. Personality/Celebrity Physical Attractiveness

Physical attractiveness of the endorser may be central in context with change in attitude of the customer (Kahle & Homer 1985). The celebrity endorsements based on the attractiveness of the endorser most of the time produces positive effect on consumers. In general attractive endorsers are more effective promoters than unattractive endorsers (Till & Busler, 1998). The target audience is more familiar to the attractive celebrities and these celebrities are more likable (Miciak & Shanklin, 1994). Most advertisements use attractive celebrities and the consumers are accustomed to see pretty people in ads that is why the physical attractiveness and trustworthiness of a celebrity were not significantly related to the purchase intentions but the expertise is (Ohanian, 1991). Involvement enhances the recall of the product and it also enhances the recall of the brand (Petty & Cacioppo, 1980). There is a strong effect of celebrity attractiveness as well as interaction of likeability, involvement, and sex on the recall of the product.
7. Personality/Celebrity Regional & international Appeal Factors

In a market with a very high proliferation of local, regional and international brands, celebrity endorsement was thought to provide a distinct differentiation. While selecting an endorser its regional effect always comes into play. Where as while going global, the celebrities should be chosen in such a way that can create a global overall impact. Developing international campaigns was deemed to be a difficult task because of cultural differences. An interesting example would be of Steve Waugh campaigning for Tourism Australia in India since he was one of the popular celebrities from Australia and could carry the message of Australia as a tourist destination.

8. Personality/Celebrity Controversy Risk

Association of the celebrity with a controversy or ill-behaviour can cause negative impact to the endorsements. Any act on the part of the endorser that gives him a negative image among the audience and goes on to affect the brands endorsed. The brand, in most instances, takes a bashing. Siyaram Silk Mills Ltd. (Siyaram), one of India's leading textile companies, was also affected badly by South African Cricket Captain Hansie Cronje match fixing controversy. Ann Green (2009), senior vice president at Millward Brown, said, "In the past few years, we have seen a slight decline in the use of celebrity endorsements and that is in part due to the risk associated as well as the necessary investment."

9. Multiple Endorsements

The case of multiple endorsements, both in terms of a single brand hiring multiple celebrities and that of a single celebrity endorsing multiple brands, is often debated. At times, consumers do get confused about the brand endorsed when a single celebrity endorses numerous brands. The recall then gets reduced and reduces the popularity of the brand. For example, in case of Sachin Tendulkar people recall Pepsi, TVS Victor and MRF, but might not remember brands like Britannia and Fiat. Thus, for multiple endorsements where the same celebrity endorses several brands, it boils down to the strength of the brand and the advertising content. As per Zafer & Baker, Using multiple celebrities or a single celebrity partially depends on the time scale a campaign is using to have impact.
10. Costs of Acquiring the Personality/Celebrity
Companies must have deep pockets to be able to afford the best available celebrities. Recently, a newspaper report showed how cola firms had gone beyond their advertising budgets to get the best celebrities. Small firms that use celebrities' services run greater risks if they invest large amounts. Although nobody is willing to say exactly how much celebrities get paid, industry sources say Indian cricketer Sachin Tendulkar's price is believed to be between Rs. 2.0-2.5 crore per endorsement, and Oscar winning musician A. R. Rehman, who had signed up with AirTel, is believed to have picked up Rs. 1.75 crore.

11. Fit with the Advertising Idea
Marketers now seek to adopt 360 degree brand stewardship in which the brand sees no limits on the number of contact points possible with a target consumer. Advertising ideas, thus, revolve around this approach, and the celebrity endorsement decisions are made through these strategic motives. One of the most successful celebrity endorsement campaign which reflects the fit between the brand and the 360 degree advertising fit is Richard Gere's recent endorsement for VISA in India has gained acclaim due to its innovativeness and consumer connect. Celebrities do have some common characteristics which include their recognition, their status or their popularity but each celebrity may have his or her own unique image or cultural meaning which has been identified by McCracken (1989).

12. Personality/Celebrity Availability
Due to multiple endorsements by certain celebrities, brands refuse to adopt celebrity endorsement since they fear dilution of the brand image. So, prior to the endorsement, availability should be judged.

13. Personality/Celebrity should be Brand User
To make an endorsement successful, the customer should believe in the endorsement. If the endorser using a brand and promoting a different brand in the advertisement, may create a nonsense image to the customer. One of the most successful campaigns has been executed by PETA in which celebrities like Shilpa Shetty, Amisha Patel, Yana Gupta, Sheetal Malhar, Mahima claimed to believe in PETA's philosophy, and thereby endorse the brand. On
the other hand, while some would understand that Amitabh Bachchan would have never used Navratan Tel.

14. Consumer Influencing Advertisement
The advertisement also should be well made and designed to portray the actual image of the brand and to convey the message intended to transfer to target audience. The director of the ad film should be well chosen and the endorser should be a good actor. Generally, workshops are arranged to train the endorser to act as desired by the director. Sometimes due to poor performance in the advertisement, the promotion attempt fails although the celebrity was perfect for the brand.

15. Previous Endorsements
While endorsing a celebrity, his/her prior endorsements should be monitored carefully. This will help in analyzing celebrity’s dedication, professionalism and credibility as well as will help in evaluating the impact. Endorser campaigning for the similar line of products should not be endorsed. Even for an endorsing brand, its prior engagements with same or different celebrities should be kept in mind.

16. Proper use of promotional Medium
The most preferred medium for celebrity endorsement strategy was television although using several media was seen as an effective way to get good return on investment since celebrity fees are usually high. Using multiple celebrities or a single celebrity depends on the time period over which a campaign is planned to have impact, campaign budget, and variance in target audience characteristics. Other medium like radio, hoarding, poster, news paper etc can also be used to promote the advertisement. While using audio medium, the celebrity voice should be well known.

If Indian Cine star Amitabh Bachchan promotes something on air, most of the Indian can identify where as very few can identify the voice of Indian soccer captain Bhaichung Bhutia if he is endorsed for the same.

17. Brand Image Formation capability
Both theoretical and empirical research on the subject clearly indicates that celebrity product endorsement is a form of co-branding, which influences brand image through meaning transfer from the endorser to the endorsed brand. Celebrity-product congruence has a positive impact on brand image.
which in turn has a positive impact on brand equity. Baran and Blasko (1984) explained, "Since most products aren't special, most advertising does that entire so-called image stuff... There's no information about the product, there's only information about the kind of people who might be inclined to use the product." (p.13). This view is echoed by Felcwick (1991) who has suggested that the subjective experience of using a brand can be different from the subjective experience of using an identical product without the brand reassurance. In the case of using celebrity advertising to build brand image, the effects are examined with a social psychological framework.

18. Interest of Endorser
An endorsement became most successful when the endorser is also interested in the association with the brand not only for financial benefit, but also for his/her own image building also. Several celebrities have ventured into the fashion and accessories businesses and more are on the way.

19. Endorsement Management Team
Global brand endorsements demand a global brand management team. This regional and international organization is in place to maintain brand leadership through proper effective celebrity endorsements. Companies with large brand portfolios tend to have separate managers for each brand and its promotion. Regardless, global brand managers have the authority and resources necessary to implement key decisions based on performance measurement. The brand management team reports to a senior executive officer of the company.

20. Unique Idea of Promotion
Great brand endorsement represents great ideas at right time. These brands express the uniqueness of position to all internal and external audiences. They effectively utilize all elements in the communications mix to position themselves within and across international markets. Apple has creatively addressed its marketing mix while ensuring its people embody its most own able and beneficial brand attribute: innovation. The innovative advertisement planning, promoting, selection of animation, identification of media – all contribute to the success of the celebrity endorsements.
Management Values

Businesses have long sought to distract and attract the attention of potential customers that live in a world of ever-increasing commercial bombardment. Everyday consumers are exposed to thousands of voices and images in magazines, newspapers, and on billboards, websites, radio and television. Celebrity endorsements give a brand a touch of glamour and the hope that a famous face will provide added appeal and name recognition in a crowded market. In the battle for the mind, you get the customer excited by showing him a known face, and an effective demand is created. In short it helps increase the recall value of the brand. A piece of research states that the Indian target audience age group of 15-30 gets influenced first by cricketers, then Bollywood stars and only then music, festivals and food (Hindu Business Line, 2003). D. Garg, Vice-President (Marketing), Dabur India Ltd quotes, "A celebrity does help in increasing brand sales, but only if he/she is selected carefully and used effectively. The personality of the brand and the celebrity have to complement each other and the selection of the celebrity is, therefore, very important." As statistical proof, Nike golf balls, since the company signed Tiger Woods in 1996, have seen a $50 million revenue growth. Nike's golf line grossed more than $250 million in annual sales. In 2000, he renegotiated a five-year contract estimated at $125 million. So, it can be concluded that celebrity endorsement is recognized as a potentially potent tool in business communications, with celebrities viewed as more powerful than anonymous models and campaigns tending to verbalize the meaning of the celebrity in relation to the brand (Brian Moeran, 2003).

Advertising Effectiveness

Producing effective ads requires the joint efforts of the account executive, creative, media planner, and media buyer. Working independently can produce some award-winning ads, but often they will not be effective ads that meet a client’s objectives. One major problem ad agencies face is producing a commercial that will stand out among the thousands of existing ads. If an advertisement can break through the clutter, half the battle is won. All that remains is finding a way to lead consumers or businesses to react to the ad in the desired manner. An effective advertisement accomplishes the objectives
desired by the client. The task of making sure the ad accomplishes the IMC objectives is a major challenge. The following seven basic principles of advertising effectiveness are:

The first principle is to maintain visual consistency. Repeatedly seeing a specific image or visual display helps embed it in long-term memory. Visual consistency is important because consumers, whether individual consumers or members of a business buying centre, spend very little time viewing or listening to an advertisement. In most cases, it is just a casual glance at a print advertisement or a cursory glimpse at a television ad. Visual consistency causes the viewer to move the advertising message from short-term memory to long-term memory. Consistently used logos and other long-standing images help fix the brand or company in the consumer's mind. For example, people remember Frosted Flakes because of the visually consistent use of Tony the Tiger. They know Green Giant products by their cartoon spokesperson. Logos such as the Nike swoosh and the Prudential Rock emblems are well established in the minds of many consumers.

The second principle of effective advertising is concerned with campaign duration. Consumers often do not pay attention to advertisements. This makes the length or duration of a campaign important. Using the same advertisement for an appropriate period of time helps embed the message in the consumer's long-term memory. Account executives give careful thought to how long to run an advertisement. The ad should be changed before it becomes stale and viewers become bored with it; however, changing ads too frequently impedes the retention process. Reach and frequency affect the duration of a campaign. Higher frequency usually leads to a shorter duration. Low reach may be associated with a longer duration. In any case, typical campaigns last 1 to 2 months, but there are exceptions. Marlboro and Camel still use the same visual imagery and have never changed their basic advertisements, but these are rare examples.

The third method used to build effective advertising campaigns is repeated taglines. Visual consistency combined with consistent taglines can be a powerful approach. The advertisement may change, but either the visual imagery or the tagline remains the same. The U.S. Army has promoted the tagline "Be all that you can be" for many years, and the Marines are known as...
“The few. The proud. The Marines.” Taglines help consumers tie the advertisement into current knowledge structure nodes that already exist in their minds.

A fourth advertising principle is **consistent positioning**. Maintaining consistent positioning throughout a product’s life makes it easier for consumers to place the product in a cognitive map. When the firm emphasizes quality in every ad, it becomes easier to tie the product into the consumer’s cognitive map than if the firm stresses quality in some ads, price in others, and convenience in a third campaign. This inconsistency in positioning makes the brand and company appear more confused and harder to remember. Consistent positioning avoids ambiguity, and the message stays clear and understandable.

**Simplicity** is the fifth principle of effective advertising. Simple advertisements are easier to comprehend than are complex ads. A print ad with a simple tagline and limited copy is much easier to read than an overloaded or complex one. Consequently, advertisers must resist the temptation to relate all of a product’s attributes in a single advertisement. This practice is more prevalent in business-to-business print advertisements, but it should be avoided there as well. Further, consumer ads on radio or television spots often are so verbally overloaded that the announcer is forced to talk faster. This is usually ineffective, because the listener has too much information to grasp in such a short time period. The principle of simplicity should be carefully applied to Internet advertising. The primary reason for simplicity with the Internet is load time. Individuals surfing the Internet will not wait more than a few seconds for something to load; if it doesn’t load quickly, they move on to another site.

The next principle of effective advertising is the concept of an **identifiable selling point**. The emphasis should be placed on all three of the words: (1) identifiable, (2) selling, and (3) point. The advertisement should have a selling point (price, quality, convenience, luxury, etc.) that is easily identifiable to the viewer of the ad. It is important to remember that an advertisement should sell a product’s **benefits** as much as the product itself. Also, the concept is a selling point, not selling **points**. The best advertisements are those that emphasize one major point and do not confuse the viewer by trying to present too many ideas. An advertisement’s primary goal is to fix the product into the cognitive map of the viewer through establishing new linkages or
strengthening current linkages. An identifiable selling point helps reach that goal.

The final principle is to create an effective flow. In a print ad, the reader’s eye should move easily to all of the key points in the ad. In a television ad, the points to be made should flow in a manner that leads the consumer to the appropriate action or conclusion. Ads without flow confuse the consumer or are simply tuned out.

Overcoming clutter is a major challenge when creating an effective advertising campaign. The presence of a competitor’s ad within the same medium or time slot makes the ad clutter problem worse. A recent survey of television advertising revealed that during primetime programming, 42 percent of the ads shown had one or more of their competitors also advertising during the same hour. Research suggests that an advertisement’s effectiveness is significantly reduced when a competitor’s advertisement runs during the same time slot. One method advertisers use to overcome this brand interference is repetition. Repeating an ad can increase brand and ad recall? In advertising studies, repetition is effective in increasing recall if no competitor ads are present. When competitor ads are present, repetition does not help the competitive ad interference problem and does not stimulate greater recall. Mere repetition of an ad does not always work.

Therefore, advertisers have begun to emphasize the principles present in variability theory. The theory suggests that variable encoding occurs when a consumer sees the same advertisement in different environments. These varied environments increase an ad’s recall and effectiveness by encoding it into the brain through various methods. Creatives can generate the effect by varying the situational context of a particular ad.

**Conclusion**

An assessment of current market situation indicated that celebrity endorsement and advertising strategies if correctly blended in terms of marrying the strengths of the brands with the celebrity’s quality indeed justify the high cost associated with this form of advertising. However, advertising needs to be aware of the complex processing underlying celebrity processing endorsement by gaining clarity on described concepts of celebrity source creditability and attractiveness, match-up hypothesis, multiple product endorsement etc.
Marketer has to decide how far the benefits outweigh the risks associated. Advertisers agree that celebrity endorsement does not itself guarantee sales. It can create a buzz and make a consumer feel better about the product, which in turn has to come to expectation of customers as a real star by delivering the promise. There have been instances where the endorsement or real consumers has started working better than celebrity endorsers. In fact much research needs to be done on customer testimonials, which tend to induce better creditability and helps in carving the competent, rational, knowledgeable customer of today who is said to be the real hero.

Thus, most advertisements appearing in national media can be understood as having two orders of content. The first is the appeal to deep-running drives in the minds of consumers. The second is information regarding the goods or service being sold: its name, its manufacturer its picture, its packaging, its objective attributes, and its functions. Sometimes there is an apparently logical link between an ad's emotional appeal and its product information. It does not violate common sense that Cadillac automobiles be photographed at country clubs, or that Japan Air Lines be associated with Orientalia. But there is no real need for the linkage to have a bit of reason behind it. Is there anything inherent to the connection between Four square cigarettes and mountains, Coke and a smile, Haywards Beer and confidence? The link being forged in minds between product and appeal is a pre-logical one.

People involved in the advertising industry do not necessarily talk in the terms being used here. They are stationed at the sending end of this communications channel, and may think they are up to any number of things-Unique Selling Propositions, explosive copywriting, the optimal use of demographics or psychographics, ideal media buys, high recall ratings, or whatever. But when attention shifts to the receiving end of the channel, and focuses on the instant of reception, then commentary becomes much more elemental: an advertising message contains something primary and primitive, an emotional appeal, that in effect is the thin end of the wedge, trying to find its way into a mind. Should this occur, the product information comes along behind.