Chapter 3

CONCEPTUAL FRAMEWORK OF THE STUDY

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Conceptual Framework of the Study

3.1 Introduction
A precise definition or explication of concepts being utilised by the researcher is a natural and sensible methodological requirement for any study. The explication refers to the process of making explicit what is implicit in the concepts. As Ackoff states, "the function of a scientific definition of a concept is to make explicit the conditions under which and the operations by which we can answer questions about that which is conceptualised." This chapter is dedicated to the explications of various concepts that have been measured in the study. Concepts such as celebrity as a source in advertising, effectiveness of fear appeals, clutter as a barrier to communication, effectiveness of audio-video medium like television and finally repetition as an aid to memory, that are measured as independent variables and that have been studied in detail in each of the five studies conducted by the researcher are analysed. Further concepts such as recall, aided recall, unaided recall and attitude towards social advertising that are measured as dependent variables are analysed in brief.

3.2 Variables
A Variable is an empirical property that takes two or more values. As Nachmias and Nachmias put it, if a property can change in value or kind, it can be regarded as a variable. In most of the cases the research is focused on cause-effect relationships that start with an effect and then the causes for it are searched. The variable which represents the cause is termed as independent variable. The variable that is the effect or is the result or outcome of another variable is the

dependent variable. Thus the variable expected to explain change in the dependent variable is referred to as the independent variable. The independent variable is also known as explanatory variable. Independent variable is considered as the presumed cause of changes in the values of dependent variable. Process wise, the dependent variable is the expected outcome of the independent variable. Independent variable and dependent variable are also termed as predictor and criterion variables respectively.\textsuperscript{162}

In the present research the following independent variables and dependent variables were measured:

Independent variables:
- Celebrity as a source in advertising.
- Fear appeals in advertising.
- Clutter as a barrier to communication.
- Effectiveness of audio-video medium like television for advertising.
- Repetition as an aid to memory.

Dependent variables:
- Recall of social advertising.
- The attitude towards social advertising.

3.2.1 Independent Variables

3.2.1.1 Celebrity as a source in advertising

A celebrity is any person who enjoys public recognition. According to Friedman and Friedman\textsuperscript{163} a celebrity endorser is an individual who is known to the public

(actor, sports figure, entertainer, etc.) for his or her achievements in areas other than that of the product class endorsed. According to McCracken celebrity endorsement refers to any person who is publicly known and who appears in an advertisement with a product with the purpose of promoting the product.\textsuperscript{164} An endorsement or testimonial is any advertising message that consumers believe reflects the opinions, beliefs or experiences of an individual, group or institution. The basic requirement of celebrity endorsers being that they must be qualified by experience or training to make judgments and they must actually use the product.\textsuperscript{165}

Using well-known and admired people to promote products is a widespread phenomenon with a long marketing history. Celebrity endorsements began way back in the 19\textsuperscript{th} century with UK's Queen Victoria endorsing Cadbury's Cocoa, which soon became a global practice for promotion in marketing communications strategy.\textsuperscript{166} Even former U.S. President Ronald Reagan was a celebrity endorser, pitching several different products including cigarettes, during his acting days.\textsuperscript{167}

Celebrities play the role of a source in the advertisements. Source in the advertisements is the person who makes the actual presentation.\textsuperscript{168} From advertising point of view the source has an impact on how well it is received by the audience. The first attempt to synthesise the work on source and apply it to advertising and other marketing communication was the VisCAP model of source effectiveness introduced by Percy and Rossiter\textsuperscript{169} in 1980. VisCAP is an acronym for four important characteristics of the source viz.: Visibility – how recognisable

\textsuperscript{167} Keller Kevin L., \textit{op. cit.}, p. 403.
the person is from public exposure. Credibility - knowledge of the source, Objectivity - trustworthiness in communication, Attractiveness - likeability of the source, Power – sources’ ability to instill compliance on the part of the target audience. Celebrity scores high on all these attributes and therefore becomes an important contender for the source.

Some researchers have recognised that audience’s judgments about source mainly concern cognitive and affective dimension as depicted in Chart 3.1. The cognitive dimension includes judgments about the power, prestige (from past achievements, reputation, wealth, political power or visibility) and competence (expertise) of the source. The affective dimension includes judgments about trustworthiness, attractiveness and dynamism.

![Chart 3.1 Dimensions of Source Credibility](chart)

Source: Advertising Management, Batra, Myers and Aaker, p. 402.

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There are two ways of thinking about an endorser’s characteristics. The traditional way is to think of an endorser as a source of the information in the advertisement, contributing to the acceptability of the content of the message because of the source’s credibility or attractiveness. The second way is to think of the endorser as possessing some symbolic properties, which are transferred from the endorser to the endorsed brand through advertising and then from the brand to the consumer.

By celebrity credibility Ohanian means the audience’s perception of both the celebrity’s expertise (how much the celebrity knows about the product area) and trustworthiness (how honest the celebrity is about what he or she says about the product). One of the most reliable effects found in communications research is that expert and/or trustworthy sources are more persuasive than sources that are less expert or trustworthy. From the advertiser’s point of view, the Source Credibility Model suggests that pursuing a celebrity endorsement strategy enables them to project a credible image in terms of expertise, persuasiveness, trustworthiness and objectiveness. The credibility is a vital element in message persuasiveness, which is based on his or her perceived intentions. Information from a credible source influences beliefs, opinions, attitudes and/or behaviour through a process known as internalisation. This occurs when the receiver adopts the opinion of the credible source out of belief that the information from such source is accurate.

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171 Ibid., p. 401.
However Keller\textsuperscript{176} believes the spokesperson’s credibility is derived from the composite of attractiveness, likeability, trustworthiness and expertise as indicated in Chart 3.2. Expertise is the specialised knowledge the communicator possesses to back the claim. Trustworthiness is related to how objective and honest the source is perceived to be. Likeability describes the source’s attractiveness. Qualities like candor, humor and naturalness make a source more likeable.

### Chart 3.2
**Composition of Source Credibility**

![Chart showing the composition of source credibility](chart.png)

Source: Integrated Advertising, Promotion and Marketing Communications, Clow and Baack, p. 236.

Of all the benefits that a celebrity might contribute to a firm’s advertising program such as fame, talent, credibility or charisma, celebrity credibility with the consumer audience is the most important,\textsuperscript{177} as credibility affects a receiver’s acceptance of the spokesperson and messages. A credible source is believable.\textsuperscript{178} As per the study conducted by Muruganantham G. and Dr. Kaliyamoorthy S.,\textsuperscript{179} celebrity endorsed television advertisements were high on recall compared to the

\textsuperscript{177} Schiffman Leon G. and Kanuk Leslie Lazar, op. cit., pp. 331-332.
\textsuperscript{178} Batra Rajeev, Myers John G. and Aaker David A., op. cit., p. 403.
advertisements without celebrities. While ranking the expected qualities in the celebrity, the credibility factor was ranked the highest, followed by likeability, recognition and physical attractiveness. Also the celebrity advertisements scored higher than the non-celebrity advertisements in terms of attractiveness of the advertisements.

Apart from the source credibility the celebrity is effective because of the meaning that he transfers to the brand. McCracken\(^{180}\) developed ‘A Meaning Transfer Model’ that describes the process of meaning transfer between the product and the endorser. The congruent dispositions that the celebrity possesses are ultimately transferred, through the consumption of the product, to the consumer.\(^{181}\) According to this model brands benefit from associations with endorsers because endorsers acquire or possess particular configurations of cultural meaning that cannot be found elsewhere and the cultural meaning that “resides” within the celebrity endorser, is passed on to the product or service being endorsed. It is widely assumed that celebrity endorsers bring the benefit of their symbolic images (i.e. their personal “meaning”) to the products and services to which they lend their name and person.\(^{182}\)

According to Erdogan, Baker and Tagg,\(^{183}\) apart from the Source Credibility Model where the effectiveness of the message depends on the perceived expertise and trustworthiness of an endorser and the Meaning Transfer Model popularised by McCracken, there is the Match-Up Hypothesis and the Source Attractiveness Model (McGuire) which contribute to the rationale of using celebrities for endorsements.

\(^{180}\) McCracken Grant, op. cit.


The Match-up Hypothesis states that the physical attractiveness of a celebrity endorser will enhance evaluations of the products characteristics only if the characteristics of the product match up with the image conveyed by the celebrity.

As per the Source Attractiveness Model the effectiveness of a message depends on the attractiveness of the source. The attractiveness encompasses similarity, familiarity and likeability of an endorser. The similarity is the resemblance between the source and the receiver, while familiarity is defined as knowledge of the source through previous exposure and likeability as affection for the source as a result of physical appearance or behaviour. Source attractiveness leads to persuasion through a process of identification, whereby the receiver is motivated to seek some type of relationship with the source and thus adopts similar benefits, attitudes, preferences or behaviour.

However it is essential that an appropriate fit between the celebrity and the product’s target audience be considered. An associative link occurs when there is a fit between the product and the celebrity and the consumer will associate the celebrity with the product being endorsed and vice versa. According to Kotler and Keller celebrity associations can catapult even the most unlikely product to stardom, provided along with high appropriateness to the product the celebrity has high recognition and high positive affect. The most important attribute of the spokes person is his credibility.

According to Silvera and Austad, an explanation for the success of celebrity-endorsed advertisements could be ascribed to consumers’ faith in the celebrity’s

\[184\] \textit{Ibid.}


genuineness. The consumers believe that celebrities endorse products as a result of their true emotions towards the product and not because of the remuneration they receive. A famous person shapes the perceptions of the brand by virtue of the inferences that consumers make based on the knowledge they have about the famous person. Celebrities represent an idealisation of life that their loyal followers or most of the general people imagine that they would love to live. The celebrities add a touch of glamour to the brand either due to their dramatic roles or athletic accomplishments.

Research suggests three types of benefits of celebrity endorsement. First endorsers enhance advertising readership (or viewership or listenership) scores. Second endorsers can induce positive attitude change towards a company and its products in general, more credible the source, the more persuasive that source is likely to be. Third, the personality characteristics of the endorser can get associated with the brands' imagery.

The research also points to an interesting connection between celebrity endorsement and youth. The correlation could be attributed to the celebrity's mystique or the aspirational values that celebrities lend to the brand. Celebrities also help create emotional bonds with the product and it is also observed this bond transfer is more profound for younger consumers as older consumers are not as likely to be influenced by celebrity endorsements. One study conducted in Great Britain indicated that celebrities held a greater appeal for the 15 to 24-year-old age bracket, 62 percent of that group stated that a famous person in an advertisement would get their attention, though overall 55 percent of the

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189 Keller Kevin L., op. cit., p. 403.
190 Schiffman Leon G. and Kanuk Leslie Lazar, op. cit., p. 331.
194 Clow Kenneth E. and Baack Donald, op. cit., p. 233.
consumers reported that a famous face was not enough to hold their attention. Another study found that college-age students were more likely to have a positive attitude towards a product endorsed by a celebrity than were older consumers.  

Research comparing the impact of advertisements with and without celebrity endorsers found that those featuring celebrities were rated more positively. This was especially true among teenagers, who are more likely to project the celebrity’s credibility to the advertising message and the endorsed product.

Review of literature on celebrity associations clearly concur that celebrities lend emotional or psychological benefits. These benefits are like essential pre-condition to the more obvious commercial objectives that marketers are expecting from such associations. Celebrity endorsers are more effective than non-celebrity endorsers in generating actual sales and for positively influencing the consumption of the products they are associated with.

Involvement of celebrity for endorsements does not mean they are a panacea for all marketing or advertising issues and they too bring along with them host of problems of their own. Several studies have shown instances where a high credibility source has been more of a liability than being an asset. Celebrity campaigns can sometimes be an expensive flop just as can happen with movies.

It’s true that a right source delivering a message helps facilitate brand awareness, but with celebrities as sources, there is always a risk of their fluctuating popularity negatively affecting the brand. Owing to unavailability of dates, sometimes long-term contracts are signed, but the celebrity's life might be over soon causing a mismatch between the celebrity's life cycle and that of the brand. Another issue

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197 Ibid.
198 Mukund A., op. cit.
199 Kotler Philip and Keller Kevin Lane, op. cit., pp. 506-507.
with celebrities is lack of professionalism and being overly opportunist or insincere, like a celebrity might hold out for a larger fee at contract renewal time or simply withdraw.\textsuperscript{200}

The credibility of a commercial source is problematic and usually is based on a composite evaluation of its reputation, expertise and knowledge.\textsuperscript{201} If some event happens that affects the reputation of the celebrity, the negative publicity could backfire on the associated brand as well. A celebrity’s behaviour may pose a risk to a company.\textsuperscript{202} The celebrities might lose popularity or even worse, get caught in a scandal or embarrassing situation.\textsuperscript{203} The trouble—either in their careers or in their personal lives can cause immense damage to the brand diminishing its market value.\textsuperscript{204}

One of the major issues with celebrity endorsement from the marketers’ point of view is that of vampiring, the celebrity being bigger than the brand.\textsuperscript{205} With celebrities there is a risk of celebrity overpowering the brand.\textsuperscript{206} Celebrities may distract attention from the brand in advertisement such that audience notice or remember the stars but have trouble remembering the advertised brand.\textsuperscript{207} Multiple endorsements is the other problem associated with most-sought-after celebrities. Since there is a limitation to the number of celebrities who can resonate with consumers, popular celebrities are seen endorsing multiple brands in several categories. The over-exposure of celebrities leads to a fair degree of confusion and little room for credibility.\textsuperscript{208} When a celebrity endorses a variety of products, his or her perceived credibility is reduced because of the apparent economic

\textsuperscript{200} Joshi Sangita, “Face Value,” The Hindu, April 24, 2003.
\textsuperscript{201} Schiffman Leon G. and Kanuk Leslie Lazar, \textit{op. cit.}
\textsuperscript{202} Till Brian D. and Shimp Terence A., \textit{op. cit.}
\textsuperscript{203} Kotler Philip and Shimp Terence A., \textit{op. cit.}, pp. 506-507.
\textsuperscript{204} Shankar Smita, \textit{op. cit.}
\textsuperscript{205} Shankar Smita, “Celebrity Endorsements: Is It the Only Survival Recipe for Marketers?,” Indian Journal of Marketing, October 2006, pp. 3-5.
\textsuperscript{207} Keller Kevin L., \textit{op. cit.}, p. 407.
\textsuperscript{208} Shankar Smita, \textit{op. cit.}
motivation underlying the celebrity’s efforts. The overuse of celebrity for endorsing multiple products can result into a possible devaluing of the celebrity amongst audience lacking any specific product meaning.

Another peril associated with celebrity endorsement is that of celebrity clutter. Celebrities are used because they have stopping power that is they draw attention to advertising messages in a cluttered media environment. In the fairly non-descript advertisements’ clutter, celebrities give the brand differentiation and add recall to the advertisements in which they feature. However with surfeit of celebrities endorsing almost all conceivable product categories relevant or otherwise and worst the same celebrities endorsing multiple brands lead to celebrity clutter. All brands follow the same path of celebrity usage resulting in the death of differentiation and a poor recall of the brand and category.

So to conclude, using celebrities in advertising is a creative strategy to break through clutter but several aspects need a careful consideration before selecting the celebrity. First is to consider the celebrity’s popularity, physical attractiveness and expertise in the concerned field. Second it is important to consider celebrity with the image that matches with the image of the product or service being endorsed. Third and most importantly the celebrity’s trustworthiness and conduct in personal life, since for audience celebrity’s credibility is of utmost importance.

3.2.1.2 Fear Appeals in advertising
Advertising is all about persuading and changing the attitude and behaviour of the target audience towards a predetermined goal. Since individuals are emotional beings many a times their purchase decisions in marketing are guided by emotions rather than pure functional benefits offered by different products and services. To

\[\text{Keller Kevin L., op. cit., pp. 404-405.}\]
\[\text{Belch G. and Belch M., op. cit., p. 173.}\]
seek benefit of this aspect of consumer behaviour many advertisers are seen using emotions to promote brands and influence the customer's psyche. Some studies also show that emotional advertising is better remembered than non-emotional advertising.\textsuperscript{212}

Many feelings or needs can serve as the basis for advertising appeals designed to influence consumers on an emotional level. These appeals can be broadly divided into positive emotional appeals and negative emotional appeals. Positive emotions such as humor, love, joy and pride used in advertising can have favourable effect on people and put them in a positive frame of mind. While negative emotions such as fear, guilt and shame used in advertising can direct people to stay away from undesirable consequences.

Fear is an emotional response to a threat that expresses or at least implies, some sort of danger. Advertising sometimes use fear appeals to evoke this emotional, response and arouse individuals to take steps to remove the threat.\textsuperscript{213} Some, like the anti-drug advertisements stress physical danger that can occur if behaviours are not altered. Others like those for deodorant, mouthwash or dandruff shampoos threaten disapproval or social rejection.

In literature, fear appeal is described as "a persuasive communication attempting to arouse fear in order to promote precautionary motivation and self-protection action [e.g. stop smoking]. Fear arousal is an unpleasant emotional state triggered by the perception of threatening stimuli."\textsuperscript{214} It is believed that the state of fear involves a physiological arousal that results in more cognitive, affective and behavioural attention directed to the threat; leading the individual to respond by trying to reduce the threat and eliminate the fear. While threat is the manifestation

\textsuperscript{213} Belch G. and Belch M., op. cit., p. 184.
of a danger, fear is the state of uneasiness the individual feels in result to the threat.

The earliest fear research appeared to suggest that as the intensity of a fear appeal in advertising increases, its effectiveness in persuading audiences will decrease. One explanation is that strong fear-evoking message components cause consumers to set up perceptual defense mechanisms to screen out the fearful aspects of the message. However in doing so, they also reject the rest of the message. The result of these and other early findings was that most advertisers became highly reluctant to use fear appeals for promoting their products or services.

One well accepted view of the fear appeals is, psychologist Leventhal Howard’s The Parallel Response Model that suggests a cognitive response. The fear appeal not only evokes an emotional response, but also the belief that harm is likely to occur is evoked in addition. The audience reaction preferred by the advertiser is to have the audience comply with the communication and change attitudes and behaviour accordingly. But the audience may instead engage in defensive processes such as to deny vulnerability, counter-argue, become irritated at something in the advertisement or ignore it. For the preferred “comply” reaction to occur, the fear needs to be at just the right level.

According to a model by psychologist Thayer Robert, fear increased tension, which stimulates feelings of being active and energetic-up to a threshold point, after which the tension creates dysfunctional feelings of jitteriness and anxiety. Thus, if the level of fear in the advertising is too low, the emotional response will

Several years later, other investigations began to uncover additional results. The conclusion then appeared to be summarised by what has become known as the "inverted-U" argument: low fear appeals are not effective because they generate little motivation for attitude change and high fear appeals also tend to yield little attitude change because, as said above, they activate defense mechanisms. Therefore moderate fear appeals, which provide sufficient motivation but do not activate perceptual defenses, appeared most effective in generating attitude change. Chart 3.3 indicates this proposed inverted-U relationship between the intensity of fear appeals and amount of attitude change likely to be achieved.  

Chart 3.3  
The relationship between intensity of fear appeal and resulting attitude change

Source: Consumer Behaviour, Loudon David L. and Bitta Albert J. Della, p. 468.

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220 Loudon David L. and Bitta Albert J. Della, op. cit., p. 468.
According to the theory proposed by Ray Michael L. and Wilkie William L., the relationship between the intensity of fear in an advertising message and its persuasive impact on target audience is curvilinear such that as the amount of fear rises, the message acceptance increases as shown in Chart 3.4. But this increase in message acceptance occurs only up to a point of fear intensity. Once this point is reached, any further increase in the amount of fear will fail to enhance message acceptance. On the contrary, the effect of increased fear beyond this point would increasingly decrease message acceptance.

Chart 3.4
Relationship between fear levels and message acceptance

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This relationship between fear and persuasion can be explained by the fact that fear appeals have both facilitating and inhibiting effects. A low level of fear can have facilitating effects; it attracts attention and interest in the message and may motivate the receiver to act to resolve the threat. Thus, increasing the level of fear in a message from low to moderate can result in increased persuasion. High levels of fear, however, can produce inhibiting effects; the receiver may emotionally block the message by tuning it out, perceiving it selectively or denying its arguments outright. Chart 3.4 illustrates how these two counter effects operate to produce the curvilinear relationship between fear and persuasion.

Another approach to the curvilinear explanation of fear is the protection motivation model by Rogers Ronald. According to this theory, four cognitive appraisal processes mediate the individual's response to the threat.

Appraising the:
- information available regarding the severity of the perceived threat,
- perceived probability that the threat will occur,
- perceived ability of a coping behaviour to remove the threat and
- individual's perceived ability to carry out the coping behaviour.

This model suggests that both the cognitive appraisal of the information in a fear appeal message and the emotional response mediate persuasion. An audience is more likely to continue processing threat-related information, thereby increasing the likelihood that a coping behaviour will occur. The protection motivation model suggests that advertisement using fear appeals should give the target audience information about the severity of the threat, the probability of its occurrence, the

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224 Belch G. and Belch M., op. cit., p. 184.
effectiveness of a coping response and the ease with which the response can be implemented.

However, more recently, Strenthal Brian, Craig Samuel and others have been arguing that perhaps it is inappropriate to draw general conclusions about any given level of fear appeal because numerous factors may influence how consumers will respond to the appeal.\(^{226}\) The factors that may influence the persuasiveness of fear appeals include (1) source credibility, (2) audience characteristics, (3) the context of the message presentation and (4) the type of fear appeal used.

In reviewing research on fear appeals, Rotfeld Herbert has argued that some of the studies may be confusing different types of threats and the level of potential harm portrayed in the message with fear, which is an emotional response.\(^{227}\) He concludes that the relationship between the emotional responses of fear or arousal and persuasion is not curvilinear but rather is monotonic and positive, meaning that higher levels of fear do result in greater persuasion. However, Rotfeld notes that not all fear messages are equally effective, because different people fear different things. Thus they will respond differently to the same threat, so the strongest threats are not always the most persuasive. This suggests that marketers using fear appeals must consider the emotional responses generated by the message and how they will affect reactions to the message.

To conclude, the models and theories presented here suggest that while using a fear appeal-based message strategy, the advertiser should consider how fear operates, what level to use and how different target audiences may respond. It is helpful to test the advertisement in advance to make sure the level of fear being depicted is not too high and that it is still likeable. It should also be noted that some studies have not found support for this idea that too much fear can backfire

\(^{226}\) Strenthal Brian and Craig Samuel C., \textit{op. cit.}

but studies instead have found that more fear is even better.\textsuperscript{228} One more important essential of use of fear appeal is that threat generated in the advertisement should give full information of its severity and likelihood of its occurrence, suggest effective coping response and generate confidence that the coping response will essentially take care of the threat generated.

3.2.1.3 Clutter as a barrier to communication

Clearly, regardless of whether an advertisement is aiming at boosting recall, changing brand attitudes or inducing purchase action, there are two important prerequisites for any effect to occur.\textsuperscript{229} First, an individual must be exposed to it and pay some attention to it. As gaining a consumer's attention is usually the first step in creating effective advertising. Getting such attention is rarely enough by itself, but an advertisement that fails to get attention is unlikely to achieve anything else. A consumer's attention is a necessary but not sufficient condition in creating effective advertising. In the second step, a consumer who does pay attention to an advertisement must interpret and comprehend it in the way the advertiser intended it to be interpreted. The communication must not be misinterpreted or miscomprehended; if this does happen, the advertisement is unlikely to lead to the kind of attitude change that the advertiser seeks.

Attention can be viewed as an information filter - a screening mechanism that controls the quantity and nature of information any individual receives.\textsuperscript{230} Getting a consumer's attention is not easy. An individual, overtly or accidentally, avoids exposure to stimuli. The advertising environment is truly "cluttered." People are inundated with innumerable commercial messages every day through different media. From indoor media options like television, radio and newspaper to outdoor media such as hoardings and billboards at railway stations and airports there is an overdose of commercial messages. Even personal devices like mobile phones and

\begin{footnotesize}
\textsuperscript{228} Batra Rajeev, Myers John G. and Aaker David A., \textit{op. cit.}, p. 306.
\textsuperscript{229} \textit{Ibid.}, p. 220.
\textsuperscript{230} \textit{Ibid.}, p. 223.
\end{footnotesize}
computers are not spared. Amid all this advertising "noise," it is not easy to create an advertisement that stands out enough to get noticed, processed and remembered.

The situation is especially made worse in the broadcast media, particularly television. When advertisers buy time on a television program, they are not purchasing guaranteed exposure but rather the opportunity to communicate a message to large numbers of consumers. But there is increasing evidence that the size of the viewing audience shrinks during a commercial break.\footnote{Belch G. and Belch M., op. cit., p. 356.} People leave the room to go to the bathroom or to get something to eat or drink or they are distracted in some other way during commercials.

Further there is clutter due to the use of shorter commercials and split-30s, 30-second spots in which the advertiser promotes two different products with separate messages. Clutter also results when the networks and individual stations run promotional announcements for their shows, make more time available for commercials and redistribute time to popular programs. The problems of fleeting messages and shorter commercials are compounded by the fact that the advertiser's message is only one of many spots and other non programming material seen during a commercial break, so it may have trouble - being noticed. One of advertisers' greatest concerns with television advertising is the potential decline in effectiveness because of such clutter. With all of these messages competing for attention, the viewer is confused or even annoyed and unable to remember or properly identify the product or service advertised.\footnote{Ibid.}

Viewers have always had the freedom to do other things while a program is being shown, including leaving the room mentally or physically, but the use of remote control devices has made channel-switching endemic. Television advertisers have
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to cope with the phenomena of zapping (switching across programs using a remote control device) and zipping (fast-forwarding through advertisements when viewing prerecorded programs on a videocassette recorder).

A major problem facing advertisers is the difficulty of gaining attention in the face of increasing advertising clutter. Research by Webb Peter and Ray Michael\(^{233}\) has clearly shown that higher levels of clutter hurt the performance of individual advertisements, the more the clutter the lower are average levels of advertisement recall. Research shows that the effects of increased clutter do not affect all advertisements equally. Webb found that advertisements placed either at the beginning or at the end of a commercial break were less affected than were the advertisements in the middle of such breaks. This suggests that advertisers ought to negotiate the first or last position in a commercial break. High-involvement advertisements were also less affected than the lower involvement advertisements, suggesting that advertisements that evoke greater inherent involvement or succeed in creating enough "borrowed interest" might suffer less from clutter.\(^{234}\)

One of the major concerns of television advertisers was to inhibit viewers from leaving the room during the commercials. However it is further compounded with more serious problem of commercials getting zapped with out leaving the room. Viewer can turn off the sound or change channels with a remote control tuner (zapping) or run fast-forward on a prerecorded program (zipping).\(^{235}\) Zapping refers to changing channels to avoid commercials. Over three-quarters of homes in the United States have television sets with remote controls, which enable viewers to switch channels easily. An observational study conducted by Cronin John found as much as a third of program audiences may be lost to electronic zapping when


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commercials appear.\textsuperscript{236} Probably, the incidence of zapping in India would not really be very different either.\textsuperscript{237} Zipping refers to fast-forwarding through commercials as they appear when viewing a previously recorded movie or some other programme. Another study by Cronin found that most viewers watching previously recorded programmes fully or partially zipped commercials.

A Nielsen study found that most commercial zapping occurs at the beginning and to a lesser extent at the end of a program: Zapping at these points is likely to occur because commercial breaks are long and predictable. Viewers can switch over for a few news headlines, sports scores or a music video and then switch back to the program. Research shows that young adults zap more than older adults and that, men are more likely to zap than women. Meanwhile, according to proprietary studies by the scanner data company Information Resources, Inc. (IRI), zapping is higher among more media-savvy younger consumers, especially those who have higher incomes and male. Zappers are less likely to plan their television viewing and more likely to flip television channels till they find something they like (sometimes called "channel grazing").\textsuperscript{238}

A study on zapping among viewers of the five major commercial channels in Netherlands was conducted by Lex van Meurs.\textsuperscript{239} He found that during commercial breaks 29 percent of the audience stopped watching television or switched away to another channel. This loss of viewers was partially compensated for by an average increase of seven percent of new viewers who zapped in from another channel. The study also found that people stop viewing television during a commercial break because they have a reason to stop watching television altogether or they want to find out what is being shown on other channels. The

\textsuperscript{237} Kazmi S. H. H. and Batra Satish K., \textit{op. cit.}, p. 283.
number of people zapping in and out during breaks was not caused by the type of products being advertised or by specific characteristics of the commercials.

The obvious approach to combating clutter is to create commercials that are so interesting that viewers will prefer to watch them rather than zap or zip them.\textsuperscript{240} Research shows that zapping tend to occur most strongly during the first five seconds of a commercial, so that it is crucial to sustain the consumer's interest during these first few seconds. While making such advertisements, the "interesting" and "novel" elements appear to be more important than the "useful information" aspects, at least for casual, low-involvement viewers. Indeed, a study by Olney T. J., Holbrook Morris and Batra Rajeev found that viewers' tendency to zip and zap commercials was reduced to the extent they found the commercials pleasurable—but increased for advertisements that were simply useful and utilitarian.\textsuperscript{241} A study by the McCann-Erickson agency also found that zapping was reduced for advertisements that were more entertaining.\textsuperscript{242} However, it must also be pointed out that getting and gaining attention is not enough. The executional elements that are used for making interesting advertisements must not detract and distract from the real, eventual purpose of the advertisement, such as changing attitudes. Ideally, advertisements should be so interesting that viewers would look for or wait for commercials to come on.

Overcoming clutter is a major challenge when creating an effective advertising campaign. In the print medium, several advertisers have tried to fight clutter by using devices as varied as three-dimensional pop-ups to musical microchips in their magazine advertisements.\textsuperscript{243} One method advertisers use to overcome clutter in television advertising is by repetition of the commercial messages. Repeating an

\textsuperscript{243} Business Week, November 23, 1987, p. 38.
advertisement can increase brand and advertising recall. Mere repetition of an
advertisement does not always work. Therefore, advertisers have begun to
emphasise the principles present in variability theory.\(^{244}\) The theory suggests that
variable encoding occurs when a consumer sees the same advertisement in
different environments. These varied environments increase an advertisement's
recall and effectiveness by encoding it into the brain through various methods.
Agency professionals can generate the effect by varying the situational context of
a particular advertisement. At best, these approaches seem nothing more than
wishful thinking, because an increasing number of audience members seem to be
developing an aversion toward an ever-increasing onslaught of commercials.
People primarily watch television because of its entertainment value and not
because they wish to be bombarded by commercials.\(^{245}\)

3.2.1.4 Effectiveness of audio-video medium like television for advertising
Mcluhan Marshall says "the medium is the message."\(^{246}\) This means that an
advertising message is interpreted and influenced by the environment in which it is
received and communicates an image that is independent of the message content.
This effect is known as 'qualitative media effect.' The medium in advertising is
the channel used to communicate the advertising messages. The reputation of the
medium that carries the advertisement affects the credibility of the message. The
reputation of the medium as to its honesty or objectivity also affects the credibility
of the advertising. The various media used by advertisers to communicate with
audiences are different in terms of several aspects such as the type and number of
audience they reach, costs and qualitative factors. There are basic differences
among media concerning the rate and the manner in which the information is
communicated and can be processed by audiences. The information processing is
self-paced in case of print media as the readers can read and process the

\(^{244}\) Melton A. W., "The Situation with Respect to the Spacing of Repetitions and Memory," Journal of
\(^{245}\) Kazmi S. H. H. and Batra Satish K., op. cit., p. 283.
advertising message at their convenience. On the other hand the information from the broadcast medium such as television cannot be processed at the audience's pace as it is externally paced and is controlled by the medium itself.247

Television is a type of broadcast media that contains the elements of sight, sound and motion. Television is believed to be the most authoritative, influential and exciting of all medium. Television offers tremendous creative flexibility and makes possible dramatic, lifelike representations of products/services.248

Perhaps the greatest advantage of television is the opportunity it provides for presenting the advertising message. It is often said that television is the ideal medium for advertising because of its ability to combine visual images, sound, motion and colour. These characteristics allow the advertiser maximum opportunity to develop the most creative and imaginative advertising messages as compared to any other medium. Television is well suited for both rational and emotional advertising appeals and even for combination of the two. Various execution styles used with rational appeals, such as straight sell, announcement, demonstration, testimonial and comparison work well on television. Television is essentially an entertainment medium and many advertisers recognise that their commercials are most successful when they entertain as well as inform. Television is particularly well suited to drama; no other advertising medium can touch emotions as well. Various emotional appeals such as humor, fear and fantasy work well on television. As people learn through their senses the combined power of sight, sound, motion and emotion creates a synergistic effect that is more effective than individually stimulated senses.

In television unlike print, the viewer does not control the rate at which the message is presented, so there is no opportunity to review points of interest or

revisit things that are not communicated clearly. Television's advantage is that it is basically intrusive in a way that commercials impose themselves on viewers while the viewers are watching their favourite programmes. Unless the viewers make a special effort to avoid commercials, most of them are exposed to thousands of them each year. Further the low-involvement nature of consumer learning and response processes may mean television advertising have an impact on consumers simply through heavy repetition and exposure to catchy slogans and jingles. People generally rate television as the most credible source of information. Advertisers gain a qualitative edge because television has an impression of importance and enjoys the most prestigious and positive image of all media.

Television is basically a non-selective medium as it is difficult for it to reach a precisely-defined market segment, yet some selectivity is possible due to variations in the composition of audiences as a result of regional coverage, channel / programme content, broadcast time and geographical coverage. A number of options are available to advertisers using television as part of their media mix. They can purchase time in a variety of program formats that appeal to various types and sizes of audiences. They can purchase time on a national, regional or local basis. They can sponsor an entire program, participate in the sponsorship or use spot announcements between programs.

Television commercials have several components. The video element of a commercial is what is seen on the television screen. The visual portion generally dominates the commercial, so it must attract viewers' attention and communicate an idea, message and/or image. The audio portion of a commercial includes voices, music and sound effects that are used in different ways in commercials. The video and audio must work together to create the right impact and communicate the advertiser's message.

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Audio and visual elements can be combined to produce several types of television commercials, just as a story can be told in many different ways. Emphasis can be placed on the story itself, on the problem to be solved, on the central character such as in a testimonial or on special human emotions or storytelling techniques such as satire, humor, fantasy and so on. Book Albert and Cary Norman provide a useful classification of the possible alternatives, based on the point of emphasis, focus or style adopted. Each is referred to as a particular kind of commercial structure to emphasize that a commercial is other than an unrelated jumble of ideas and techniques. The thirteen types of structure identified by them are as follows:

1. Story line: a commercial that tells a story; a clear step-by-step unfolding of a message that has a definite beginning, middle and end.

2. Problem-solution: presents the viewer with a problem to be solved and the sponsor's product as the solution to that problem.

3. Chronology: delivers the message through a series of related scenes, each one growing out of the one before. Facts and events are presented sequentially as they occur.

4. Special effects: no strong structural pattern; strives for and often achieves memorability through the use of some striking device. For example, an unusual musical sound or pictorial technique.

5. Testimonial: also called word-of-mouth advertising; it uses well-known figures or an unknown "man in the street" to provide product testimonials.

6. Satire: a commercial that uses sophisticated wit to point out human foible generally produced in an exaggerated style.

7. Spokesperson: the use of an on-camera announcer who, basically "talks." Talk may be fast and hard sell or more personal and intimate sell.

8. Demonstration: uses some physical apparatus to demonstrate a product's effectiveness.

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9. Suspense: somewhat similar to story-line or problem-solution structures, but the buildup of curiosity and suspense to the final resolution is given a heightened sense of drama.

10. Slice-of-life: a variation on problem solution; begins with a person at the point of and just before the discovery of, an answer to a problem.

11. Analogy: offers an extraneous example and attempts to relate it to the product message. Instead of delivering a message simply and directly, an analogy uses one example to explain another by comparison or implication.

12. Fantasy: uses caricatures or special effects to create fantasy surrounding product and product use.

13. Personality: a technical variation of the spokesperson or announcer-on-camera, straight-sell structure, relies on an actor or actress rather than an announcer to deliver the message and uses a setting rather than the background of a studio. The actor plays a character and talks about the product, reacts to its use or demonstrates its use or enjoyment directly to the camera.

Television in India is a popular medium. Advertising on television can make it possible for the advertiser to reach a large number of audiences. Doordarshan claims to have largest terrestrial networks in the world, with 1400 terrestrial transmitters covering more than 90.7 percent of India. According to Indian Readership Survey TV Report 2006 (Round 2) there are 212.7 million television homes in the country. About 56 per cent television homes in the country have cable connections. The corresponding percentage in urban and rural areas is 70 and 42 respectively. Some 230 millions individuals watch television every week. It is estimated that at least 250 to 300 television channels in different languages are available in India, although some are confined to certain states or regions only. Television is a home and family entertainment medium in India. Regardless of location, income, age or sex and educational level most people

\[253 \text{ www.ddindia.gov.in.}\]
\[254 \text{ www.infochangeindia.org.}\]
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watch at least some television. A significant number of audiences watch television programmes on a regular basis. Television is credited as being the single biggest factor in opening up the huge rural market to a variety of consumer products. Television has been instrumental in raising the level of aspirations of the Indian middle class.

However to many critics of advertising television commercials personify everything that is wrong with the industry. Critics often single out television commercials because of their pervasiveness and the intrusive nature of the medium. Consumers are seen as defenseless against the barrage of television advertisements since they cannot control the transmission of the message and what appears on their screens. According to Alwitt Linda F. and Prabhakar Parul R., audiences dislike television advertising when they believe it to be offensive, uninformative or shown too frequently or when they do not like its content. Studies have shown that of the various forms of advertising, distrust is generally the highest for television commercials. Also concern has been raised about the effects of television advertising on specific groups, such as children or the elderly.

A number of researches have been conducted to find out the impact of television and there are both positive and negative impacts. There are surfeit of channels that offer both good and deplorable quality programs. Select viewing of television can help in cognitive development of children, while watching without any discretion results in aggressiveness. Shared television viewing creates an opportunity for families to spend time together and increase family bond. Television can incorporate important values and life lessons.

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A survey conducted by the Kaiser Family Foundation found that more than 60 percent of the teens thought of entertainment media as their top source of information on sexuality and sex health. Television is the main source of information related to sex. Though television can be a powerful tool for educating youth about the responsibilities and risks of sexual behaviour, these issues are rarely dealt with in a meaningful way in programs having sexual content. Young children get affected easily by watching television.

In general television is considered as an indispensable part of modern society. Television has become more of a necessity than a luxury.\textsuperscript{258} In India it is one of the most suitable media for social advertising since it has the highest daily and weekly reach among all the media. It takes care of illiteracy problems in India and can reach to regional audience in regional languages. It has an aura of importance and is a popular medium. Television appeals to the audiences' senses more than any other medium. Television can create a powerful and emotional connect with its audiences and create high impact by offering dynamic and visual messages.

3.2.1.5 Repetition as an aid to memory

There is some general agreement on how people learn, regardless of whether what they are learning is a concept, a message, information about a brand or even such things as typing and bicycle riding. Learning is slow at first, but with repetition it increases rapidly until a plateau is reached, after which it slows down again. With more repetition, a new plateau may be reached.\textsuperscript{259} Repetition is considered an important requisite for effective learning.

From the consumers' point of view advertising is considered as a source of information. The consumer in their purchase related decision-making, cognitively process this information. Their attitudes towards brands and ultimately their

\textsuperscript{258} \textit{Ibid.}

decisions to purchase or not, are largely based on this process of learning. Nonetheless people also have a tendency to forget. Considering the number of sources and media through which information is bombarded at audience, chances of confusions are often high. So in a cluttered environment and availability of multiple media options one aid for retention is repetition. Repetition can facilitate the learning process to take place since it ensures that the audience is exposed to the advertising. Also one more rational for repetition of advertising messages is that just one exposure might be inadequate for audience to process information.

Repetition is believed to work by strengthening the bond of association and thus slowing the process of forgetting. Learning follows a pattern which is known as learning curve. In Chart 3.5, “x” axis shows the number of repetitions and ‘y’ axis represents the amount of learning. In a typical case, the rate of learning is quite rapid in the early stages. In later stages, as the amount learned accumulates, the rate of learning per repetition decreases. This shows that there is a limit to the amount of repetition that will aid learning and beyond a limit the attention and the rate of learning will decline. And the advertiser beyond a point pays only for fractional increases in consumer learning. Another implication is the effect known as ‘advertising wear-out’ which is the result of over-exposure because of much advertising leading to individuals’ boredom, disinterest and decreased attention and retention of the message.

If a message is not repeated, consumers tend to forget most of it rapidly and repetition becomes necessary just to maintain consumers’ level of learning.

Advertisers are convinced about the principles of repetition. But an important question for the media planner is how many exposures the target audience should receive. There is no agreement on the optimal number of exposures needed to stimulate a response. There is a general agreement on one exposure isn’t enough to make the audience aware of the product or to prompt them to buy it; the more often they are exposed to advertisements, the more likely they are to understand and remember the message. But certain situations demand special consideration with respect to repetition such as when a new product is introduced, a new campaign is started or while breaking through clutter to raise awareness and

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comprehension. Similarly high frequencies are advised when the message is complicated so as to aid the audience to understand and retain the message. It is very important to determine the effective frequency, the number of times a target audience must be exposed to a particular advertisement in a given medium to communicate the message and stimulate action. Although experts agree that one exposure is not enough, providing too few exposures means that audience may not hear or see the message often enough to be aware of the company’s communication. However providing too many exposures wastes money and can lead to wear out, which happens when your audience turns away from the advertisements or responds negatively after repeated exposures.

Research is inconclusive, but Kassarjian believes that the massive repetition of an advertisement may be sufficient to induce the consumer to buy the product advertised. Several other researchers consider three advertisement exposures as the optimum number, known as three-hit theory. The first exposure is needed to make consumers aware and second exposure shows consumer the relevance of the product. The third exposure is needed to remind the consumers. The opinion of other researchers is that an average exposure frequency of eleven to twelve is needed to increase the probability that audiences will be actually exposed three times. Most advertisers seem to have settled on three exposures as the least number since less than that is assumed to give insufficient exposure and more than ten exposures are considered overexposure.

Some advertisements have very low information content and yet seem to be effective at affecting attitudes, particularly with repetition. The premise here being is that repeated exposure to an advertised brand can, by itself, create a liking.

265 Kassarjian Harold H., op. cit.
The most extreme and controversial version of this mere exposure effect was initially offered in the late 1960s by a prominent psychologist, Zajonc R. B., who hypothesised that preference is created simply from repeated exposure, with no associated cognitive activity. In one study, for example, researchers presented subjects with a series of polygons, at different levels of repetition. They then exposed the subjects to pairs of polygons, asking which one they had seen previously and which one was new and which they preferred. The previously exposed polygons were preferred even though there was no recognition above chance levels as to which they had actually seen previously. This implies that the exposure effect occurred at some preconscious level and not simply because subjects preferred those polygons they thought they had seen earlier.

Clearly, applicability of research on polygons for making decisions about advertising processing is not fully conclusive, because advertisements (unlike polygons) contain meaningful information and can therefore be cognitively processed. Nevertheless, these studies suggest that advertising repetition may in some situations itself lead to preference, even if consumers don't absorb information on product benefits and so on. It is therefore clear that keeping brand awareness at a high level should often be considered as a possible advertising objective.

A related view of the exposure effect suggests that repeated exposure creates a conscious sense of familiarity with the brand, which then causes liking. The concept here is that familiar, known objects are evaluated more highly than are unknown objects with associated uncertainty. Perhaps uncertainty creates tension which is undesirable and conversely familiarity may create positive feelings of comfort, security, ownership or intimacy. As the advertising researcher Krugman


H. E. has pointed out, a product is often preferred not because it is indeed better but because of "the pleasure of its recognition... sheer familiarity."\footnote{Krugman H. E., "The Learning of Consumer Likes, Preferences and Choices," in Bass, King and Pessemier (eds.), Applications of the Sciences in Marketing Management, New York, Wiley, 1968.}

This familiarity model would explain why people develop positive attitudes toward brands and advertisements that are recognisable, even if these people cannot provide any facts about the brands. Although the familiarity model, like the mere exposure model, may not involve any in-depth cognitive activity, there is evidence proving that people can actually perceive objects faster if they are familiar with them, a phenomenon called perceptual fluency. Such perceptual fluency is believed to lead to the feeling of familiarity people experience when they encounter these previously repeated objects.

Hawkins Scott A. and Hoch Stephen J.\footnote{Hawkins Scott A. and Hoch Stephen J., "Low Involvement Learning: Memory Without Involvement," Journal of Consumer Research, 19, September 1990, pp. 160-171.} found that when consumers processed advertisements under low-involvement conditions they began to believe statements about a brand to be more true simply as a function of how often those statements were repeated to them in advertising. In other words, those assertions were felt to be "more true" simply because they were repeated more frequently. These effects emerged even though the consumers were not processing the advertising information evaluatively.

Relatedly, research by Kirmani Amna and Wright Peter\footnote{Kirmani Amna and Wright Peter, "Money Talks: Perceived Advertising Expense and Expected Product Quality," Journal of Consumer Research, 16, December 1989, pp. 344-53.} also suggests that consumers sometimes use the perceived amount of advertising (judged by advertisement size, advertisement frequency etc.) they see for a brand as an indicator of the brand's quality and of the advertiser's willingness to back that high quality with a high degree of marketing effort. The implication here is that building a sense of familiarity may be especially important if the company is new.

and needs to overcome doubts about its reliability. Such a signaling effect, however, works only as long as the consumer cannot find some other justification or explanation for the high spending level such as a belief that the company is spending so much because it is desperate to move merchandise; such negative beliefs may arise especially when the perceived level of advertising spending appears excessive to consumers.

In a study comparing consumer thoughts in response to television advertisements versus print advertisements Krugman observed that despite their apparent inability to communicate much information, television advertisements appeared to increase brand preference after repetition. This was found in low-involvement situations with a low involvement medium such as television particularly because of repetitive advertising.

Further work on such low-involvement learning was reported by Ray Michael L. and colleagues in a series of repetition studies done at Stanford University in the early 1970s. In essence they argued that when the products involved were of low risk and low interest (and thus of low involvement) to the consumer and when the advertisements involved were television advertisements, advertising did not lead to an information-based attitude change, which then led to trial. Instead, the advertisements appeared to lead to trial simply because of greater top-of-mind awareness; this trial then led to attitude change.

Together the research reviewed above seems to suggest that a high level of advertising repetition is especially important when consumers don't process advertisements with a view to extracting much information from them. When advertisements are likely to be processed in such a shallow manner, a high level of

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advertising repetition can lead to brand preference simply because that brand is now top-of-mind, feels familiar and comfortable, is preconscious liked, is perceived to be more believable and feels safer and more trusted.

Research on repetition by Sawyer\textsuperscript{273} suggests the following:

1. Repetition can result in increased liking for the repeated stimulus.
2. Increases in the number of outside cues available to a subject and in the monotony of the repeated exposure are likely to lead to zero or negative effects on attitudes.
3. The effects of repetition seem to be less on measures of behaviour, such as purchasing action, than on measures of affect such as brand evaluation or intention to purchase.
4. The effects of repetition in advertising depend upon the given advertising situation. The effects are likely to be influenced by factors such as the type of product or brand, the appeal and format of the advertisement and the media frequency schedule.

Thus repetition is an important pre-requisite for cognitive processing of advertising messages. Repetition aids memory and helps message retention. In a cluttered environment repetition helps breaking the clutter and facilitates reach of the advertising message. Repetition is found particularly effective in low involvement situation where it leads to brand preference due to high top of mind awareness.

3.2.2 Dependent variables

3.2.2.1 Recall in advertising

The organisation that initiates the message must develop some method for determining whether its mass communications are, in fact, received by the

intended audience, understood in the intended way and successful in achieving the intended objectives. Unlike interpersonal communication, mass communications feedback is rarely direct; instead, it is usually inferred. Receivers-buy (or do not buy) the advertised product; they renew (or do not renew) their magazine subscriptions; and they vote (or do not vote) for the political candidate. Senders infer how persuasive their messages are from the resulting action (or inaction) of the targeted audience.

Advertisers often try to gauge the effectiveness of their messages by conducting audience research to find out which media are read, which television programs are viewed and which advertisements are remembered by their target audience. Advertising effectiveness research, called copy testing, can be done before the advertising is actually run in media (pre-testing) or after it appears (post-testing). Pre-tests are used to determine which, if any, elements of an advertising message should be revised before major media expenses are incurred. Post-tests are used to evaluate the effectiveness of an advertisement that has already run and to see which elements, if any, should be changed to improve the impact of future advertisements. Recall is a type of post-test that is conducted to determine whether consumers remember seeing a commercial, whether they can recall its content and to assess the commercial's influence on consumers' attitudes toward the product and their buying intentions.

Recall refers to measures of the proportion of a sample audience that can recall an advertisement. This approach involves asking an individual to recall what advertisements he or she viewed in a given setting or time period. Then, in progressive steps, the subject is asked to identify information about the

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advertisement. Some of the parts of an advertisement that can be tested for recall are:

- Product name or brand
- Firm name
- Company location
- Theme music
- Spokesperson
- Tagline
- Incentive being offered
- Product attributes
- Primary selling point of communication piece

The best known recall method in television advertising is the Day-After-Recall (DAR) method. This involves interviewing viewers within twenty-four to thirty hours after the commercial is aired. Individuals who participate in the study are called by phone the day after the advertisement first appears. Normally, they are tested using an approach called unaided recall. In unaided recall, only the product or service name may be given and the subjects are asked to name or recall, the advertisements they saw or heard the previous evening, without being given any other prompts or memory jogs. The day-after-recall method works best when the objective is to measure the extent to which consumers have learned or remembered the content of an advertisement. DAR is a valuable test because advertisers know that increased recall enhances the probability that the brand is becoming a part of the consumer's evoked set or the primary choices that are remembered when purchase alternatives are being considered. A brand that is part of the evoked set is much more likely to be chosen when the purchase is made.

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The second type of recall test is the aided recall method. In aided recall, the respondent is prompted by showing a picture of the advertisement with the sponsor or brand name blanked out.\textsuperscript{279} Aided recall means that consumers are prompted by being told the product category and, if necessary, names of specific brands in that category. The respondent does not know which brand or advertisement is being tested. When the consumer states that he or she does recall seeing a specific brand being advertised, then he/she is asked to provide as many details as possible about the advertisement. At that point, no further clues are given regarding the advertisement content.

Most researchers believe the unaided recall approach is superior to other evaluative tests because it identifies the times that an advertisement has become lodged in the person's memory.\textsuperscript{280} Unaided recall is also better than aided recall because some people may respond to a prompt by saying they do indeed remember an advertisement, even when they are uncertain. Recall scores are almost always higher when the aided recall method is used. Some advertisement agencies use both methods. First, they use unaided recall to gather basic information. Then the researcher follows up with prompts to delve deeper into the memories that are present, even if it takes a little help to dig them out.

In both aided and unaided recall tests, if incorrect information is provided, the researcher continues the questioning. Individuals are never told they have given inaccurate answers. Incorrect responses are important data to record. Memory is not always accurate in both aided and unaided recall situations. Consequently, people give incorrect answers. In other words, they may mention commercials that did not actually appear during the test period, but rather were viewed at some other time. Although this may seem strange, but bearing in mind that the average

\textsuperscript{279} Batra Rajeev, Myers John G. and Aaker David A., \textit{op. cit.}, pp. 466-468.

\textsuperscript{280} Clow Kenneth E. and Baack Donald, \textit{op. cit.}, p. 487.
person sees between 50 and 100 advertisements on a typical night of television viewing, it is easy to become confused.

Recall tests are used primarily after advertisements and marketing materials have already been launched to the public. At the same time, however, they can be used in the early stages of communication development. In these instances, participants in the study are recruited and the test is more of the standard experimental design variety where using a theater lab setting, the new advertisement can be placed in a documentary with other advertisements. At the end, either the aided or unaided recall method can be used to measure advertisement and brand awareness.

It is important to consider three factors when evaluating recall tests. The first is a person's general attitude towards advertising. Individuals, who regularly watch advertisements, believe advertising helps them stay informed and have positive attitudes toward advertising, will have higher recall scores. It is important, therefore, to measure a person's general attitude toward advertising in evaluating recall scores.281

A second factor that impacts recall scores is the prominence of the brand name in the advertisement. Recall scores are highly sensitive to the presence of brand name and its visibility or prominence in the advertisement. Television advertisement copy that mentions the brand name seven times during the 30 seconds is likely to receive higher recall scores than an advertisement that states the brand name only once. In addition, an individual is more likely to remember a brand name that he or she uses regularly, especially if it is prominent in the advertisement.

The third factor is the age of the respondent used in the recall tests. Recall scores tend to decline with-age. Older people do not remember things as well as those

who are younger. Lower recall scores in older people may be due to their reduced short-term recall capacity or also because older persons are more fixed in terms of brand choices, making them less easily influenced by advertisements.

To conclude, recall tests are valuable instruments used in recall testing to gauge whether advertisement has the potential to move into a person's long-term memory and affect future purchase decisions. On the plus side, it is considered that recall tests can assess the advertisement's impact on memory.\(^{282}\)

In present research both aided recall and unaided recall were measured in each of the five studies conducted. After the audience was exposed to the audio-video presentation, the sample was asked to recall the social advertisements and write the theme of the social advertisements that they had seen in the presentation and no clues or hints were provided. Then in the study specific questionnaire they were asked several questions based on the social advertisements they had seen to assess how well they remembered the social advertisements. In the aided recall, questions based on the sponsor, location where the advertisement was shot, what were the central characters of the advertisements doing and so on were asked.

3.2.2.2 Attitude

Understanding attitudes in terms of how they are developed and how they influence consumers is a vital ingredient to the success of any marketing program. The topic of attitudes has been one of the most important subjects of study in the field of consumer behaviour.\(^{283}\) Attitude is a central concept in the entire field of social psychology and theories and methods associated with its explanation and measurement have largely evolved from the work of social psychologists and psychometricians. Allport Gordon W., for example has stated that "Attitude is probably the most distinctive and indispensable concept in American social

\(^{282}\) Belch G. and Belch M., *op. cit.*, p. 642.

\(^{283}\) Loudon David L. and Bitta Albert J. Della, *op. cit.*, p. 422.
psychology. No other term appears more frequently in experimental and theoretical literature.\textsuperscript{284}

Though social psychologists do not agree on any precise definition of an attitude, one of the common definitions generally accepted is given by Allport:

Attitude is a learned disposition to respond to an object or class of objects in a consistently favorable or unfavorable way.

The most widely held view of the structure of an attitude is that it is made of three closely interrelated components: cognitive (awareness, comprehension, knowledge), affective (evaluation, liking, preference) and conative (action tendencies such as intentions, trial or purchase). Attention is usually focused on the middle (affective) component, assessing the degree of positive or negative feelings towards an object. The underlying assumption is that this overall liking component is based on the cognitive component (beliefs and knowledge about the brand) and then leads to the intention to try (or lack of it).\textsuperscript{285} From the advertisers point of view it is important to know how overall attitude is measured and to understand the basis on which it is formed, in order to develop an advertising campaign that strives to increase the favorability of attitudes towards brands.

In the present research the attitude towards social advertising is measured directly by asking the sample to indicate, whether he or she liked or disliked the advertisements. The researcher has measured cognitive component by assessing the awareness of the sample about social advertising carried on in India and affective components, by assessing whether the sample has liked the social advertisements shown in the presentation or not. The conative component of the


\textsuperscript{285} Loudon David L. and Bitta Albert J. Della, op. cit., pp. 422-425
attitude that deals with any behavioural change in the sample due to these social advertisements is however excluded from the present research.

3.3 Conclusion

This chapter on conceptual framework was an attempt towards explication of concepts that were measured in the study. The five studies conducted by the researcher dealt with each of the concepts such as celebrity as a source in advertising, effectiveness of fear appeals, clutter as a barrier to communication, effectiveness of audio-video medium like television and finally repetition as an aid to memory individually. These concepts were measured as independent variables and have been explained in this chapter in detail. Further concepts such as recall, aided recall, unaided recall and attitude towards social advertising that were measured as dependent variables were analysed.