

ies do), then one should only 'be aware' of the phenomenon

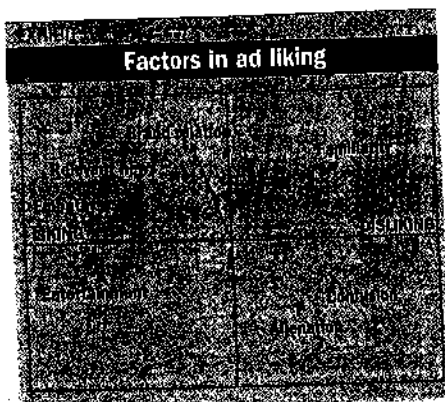
- these results do not suggest a conclusion that advertising 'only works among users because only users note the advertising'; at best they show that advertising has to work harder among non-users.

## What is ad likeability?

Part of the problem that causes the debate about ad liking is that many believe ad liking is purely emotional (or that it necessarily implies entertainment in the commercial). This is not true. Both Impact Information's work and the Dutch SPOT study found that ad liking is created by six factors:

- entertainment value of the ad
- relevant news values
- empathy with what the ad portrays
- feelings about the brand being advertised
- uniqueness of the ad
- lack of confusion and irritation.

Exhibit 5 shows a Correspondence



Analysis chart of how these factors relate to advertising likeability. The horizontal axis of this correspondence map shows the difference between ads with high liking and low liking as a continuum. The vectors show how the individual ratings of an ad relate to (cause) liking. Of particular importance to this article is that the vector 'brand relation' has a contributing relationship to ad liking.

The important implication is that ad liking is not a single dimension of an ad separate from these mentioned, but a composite measure of an ad.

Referring back to the Hollis paper mentioned in the introduction, this demonstrates the problem experienced by researchers trying to address the issue in a one-dimensional way or, at least, viewing ad liking as just another dimension of advertising measures, rather than a composite measure.

## What this tells us about brands and advertising

Neurology, in conjunction with the empirical findings of the major industry studies of our time, shows what great marketers always believed: big brands, and big advertising, over time, have great synergistic effects.

The brand influences the advertising, and the advertising influences the brand. Interpretation of the advertising occurs inside the context of memories of the brand, and interpretation of the brand occurs inside the context of memories of the advertising. The tone-setter for the context of interpretation comes from the memories of the

emotional memories of the brand or the advertising.

Some marketing philosophers interpret the empirical evidence of marketing as if there is a sequential effect between the brands and advertising. The neurological evidence is that ad liking and brand liking are highly integrated processes.

The marketer influences both: how people experience the brand and the resultant emotional memories; and how people experience the advertising and the resultant emotional memories. Big brand marketing comprises the management of the emotional memories of both the brand and all its communication.

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6. Antonio Damasio: *Descartes' Error*. Avon Books, New York, 1994.



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