

The management of brands is very important to commercial success. And yet too many brands are still managed largely on the basis of subjective opinion and 'gut feel'. While marketers and their agencies increasingly use research to test the effectiveness of their advertising, only a few exploit all the insights that research can offer. For example, recent research into how individuals process advertisements can help marketers develop advertising that has a greater influence on brand-buying behaviour.

**Brands & Advertising** is a comprehensive and critical examination of the research methods now available to help agencies and advertisers develop more effective advertising. It bridges the gap between advertising practitioners and academic research into advertising effectiveness, covering such topics as pre-testing, brand equity research, market simulation and tracking. It also explains the Advertising Response Matrix – a ground-breaking new model that provides an overview of all possible advertising responses and ways of researching them.

Edited by one of the industry's leading authorities, **Brands & Advertising** is both a practical advertising manual for marketers and advertising agencies and an invaluable textbook for students and academics.

Admap



Brands & Advertising Giep Franzen

Admap

# Brands & Advertising

How advertising effectiveness influences brand equity

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# 2 The Advertising Response Matrix

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### 3.1 INTRODUCTION

The advertising profession is characterised by a lack of communication among those who practise it. A survey among 22 advertising practitioners, on advertiser and agency sides alike, reveals that one cause of this is the fact that each uses different technical jargon, so that none of the effects of an ad or campaign are defined in the same way (Binnendijk, 1995). Consequently, misunderstandings can arise about the course of advertising policy and the desired advertising effects. At the same time, there is no comprehensive, cohesive overview of possible advertising effects. The result is that decisions on objectives, strategies and research programmes are often highly subjective, fragmented and opportunistic in character.

An additional problem is the wide gap in the commercial communication field between the practical and the academic worlds. In academic circles interest is often focused on the psychological processes which occur when recipients process advertising. These processes relate to the individual advertisement or the overall campaign; they are not usually related to the effects which advertisers ultimately aim for – changes in buying behaviour caused by the advertising campaign.

In an effort to facilitate dialogue between practitioners and academics, we have drawn up an overview of all possible advertising effects. Each party can situate their specific field of interest within the spectrum of advertising effects, based on this overview. The effects are placed within the Advertising Response Matrix, as briefly described in Chapter 2 (see Figure 2.2, page 30).

It must be stressed that this is not intended to be a contribution to the theories on the processing or effects of advertising. We do not examine if or how these effects come about, nor do we comment on the validity of defined effects in the light of effective influencing of behaviour. However, the response matrix can enhance readers' awareness of the scope of existing theories on advertising processing.

Each advertising effect/response is defined. The idea is to tie it in with theoretical definitions, as well as with prevailing definitions in marketing and market research practice. As dozens of definitions prove to be in use for many concepts, it was often necessary to make choices.

This chapter describes, on the basis of the Advertising Response Matrix, all the effects/responses which may occur following exposure to advertising or advertising campaigns. The word 'campaign' is used if specific effects are aimed for, within a specific period, in specific target groups, by repeatedly 'inserting' advertisements in the media (Smit, 1994, p 40).

Section 3.2 looks at mental advertising responses, section 3.3 mental brand responses, section 3.4 brand behavioural responses and section 3.5 market responses. With some responses, readers are referred to the appendices for further information on the various forms of response. Each response description uses existing overviews and does not include further comment on the completeness or validity of the response. The description results in a final definition, which is designated by the symbol  $\alpha$ .

Wherever appropriate, available research techniques can be used to measure the effects in question. The intention is not to provide exhaustive information on all the existing research techniques, to discuss them in detail, or to comment on their relevance and validity. The present overview is merely intended as a basis to work from when the significance of specific advertising studies is evaluated.

Readers will soon discover that practically every type of research only casts light on part of the intended effects of advertising or on the factors which are necessary for it to work (see Figure 3.1).

### 3.2 MENTAL ADVERTISING RESPONSES

Advertising effects can be roughly divided into effects of *processing* and *effectiveness* (Pieters and van Raaij, 1992; Smit, 1994). Processing effects relate to exposure to the ad, while effectiveness effects relate to the mental and behavioural responses to the product and the brand which can be generated by exposure to one or more ads.

This section focuses on the processing effects, which are referred to as 'mental advertising responses' because this term explicitly points to the response in the consumer's mind. Memory plays an important part in these responses.

#### 3.2.1 Memory

The object here is not to ascertain exactly what takes place in people's memories when they are confronted with the things surrounding them in everyday life. Memory experts are still grappling with many questions in this field. The aim instead is to describe succinctly and simply the processes which take place in the memory, in order to give the reader some idea of 'memory activity' when people are exposed to advertisements.

#### Sensory memory and short-term memory

Before advertising effects can take place, the consumer must have been exposed to the advertising message. The chance of exposure to an ad, opportunity to see (OTS), refers to the fact that consumers find themselves in the proximity of the advertisement, in such a way that one or more senses might be activated. The opportunities to see advertisements are considered to be characteristics of the type of medium, and actual exposure to the ad will depend on whether the senses do in fact 'encounter' the ad or commercial.

#### Attention

From the moment of exposure to an advertisement, a mental reaction can occur as a result of that exposure. Initially this reaction consists solely of sensory perception and coding.

We are constantly scanning our surroundings, unconsciously and automatically, to determine whether there is something deserving our focused attention. This primary processing is also known as 'pre-attentive' processing, because as yet there is no call for attention as such. During scanning we notice words, images and sounds, and use our sensory memory to code them. The only mental action we perform is to determine the relevance of what we perceive: 'what is it?', 'who is it?' and 'for whom is it?' We do not do much else with these data, because every word and image contains more information than we are inclined to use or process further at this stage (Schiffman and Kanuk, 1987). The reactions (cognitions) which come about are stored briefly in the sensory memory and usually disappear within a second. The attention which, unconsciously, is paid to a stimulus during this 'fact-finding' reaction is termed *primary* or *initial attention*.

Time dimension Advertising response category	Direct effects	Short-term effects	Long-term effects
<b>C</b> Mental advertising response	<ul style="list-style-type: none"> <li>• Primary attention</li> <li>• Secondary attention</li> <li>• Advertising awareness awareness of:               <ul style="list-style-type: none"> <li>– ad content</li> <li>– presentation</li> </ul> </li> <li>• Attitude towards the ad:               <ul style="list-style-type: none"> <li>– content</li> <li>– presentation</li> </ul> </li> <li>• (likability of message) (execution likeability)</li> </ul>	<ul style="list-style-type: none"> <li>• Advertising awareness awareness of:               <ul style="list-style-type: none"> <li>– ad content</li> <li>– presentation</li> </ul> </li> <li>• Emotional responses</li> <li>• Campaign awareness awareness of:               <ul style="list-style-type: none"> <li>– content</li> <li>– presentation</li> </ul> </li> <li>• Attitude towards advertising campaign(s)</li> <li>• Advertising involvement</li> </ul>	<ul style="list-style-type: none"> <li>• Campaign awareness</li> <li>• Attitude towards advertising campaign(s)</li> </ul>
<b>D</b> Mental brand response	<ul style="list-style-type: none"> <li>• Information intention</li> <li>• Buying intention</li> </ul>	<ul style="list-style-type: none"> <li>• Brand awareness</li> <li>• Brand associations:               <ul style="list-style-type: none"> <li>– product-related associations</li> <li>– symbolic associations</li> </ul> </li> <li>• Feelings towards brand</li> <li>• Brand positioning</li> <li>• Brand attitude               <ul style="list-style-type: none"> <li>– brand preference</li> <li>– satisfaction</li> </ul> </li> <li>• Brand behaviour tendency               <ul style="list-style-type: none"> <li>– buying intention</li> <li>– relationship</li> </ul> </li> <li>• Brand involvement</li> <li>• Brand salience</li> </ul>	<ul style="list-style-type: none"> <li>• Brand awareness</li> <li>• Brand associations:               <ul style="list-style-type: none"> <li>– product-related associations</li> <li>– symbolic associations</li> </ul> </li> <li>• Feelings towards brand</li> <li>• Brand positioning</li> <li>• Brand attitude               <ul style="list-style-type: none"> <li>– brand preference</li> <li>– satisfaction</li> </ul> </li> <li>• Brand behaviour tendency               <ul style="list-style-type: none"> <li>– buying intention</li> <li>– relationship</li> </ul> </li> <li>• Brand involvement</li> <li>• Brand salience</li> </ul>
<b>E</b> Brand behavioural response	<ul style="list-style-type: none"> <li>• Fact-finding behaviour</li> <li>• Trial purchases</li> </ul>	<ul style="list-style-type: none"> <li>• Trial purchases</li> <li>• Repeat purchases</li> <li>• Share of customer</li> </ul>	<ul style="list-style-type: none"> <li>• Continuation of repeat purchases</li> <li>• Share of customer</li> <li>• Brand loyalty</li> </ul>
<b>F</b> Market response	<ul style="list-style-type: none"> <li>• Sales</li> <li>• Turnover</li> </ul>	<ul style="list-style-type: none"> <li>• Sales</li> <li>• Turnover</li> <li>• Distribution</li> <li>• Penetration</li> <li>• Market share</li> </ul>	<ul style="list-style-type: none"> <li>• Sales</li> <li>• Turnover</li> <li>• Distribution</li> <li>• Penetration</li> <li>• Market share</li> <li>• Price</li> <li>• Price premium</li> <li>• Price elasticity</li> <li>• Gross profit</li> <li>• Net profit</li> <li>• Profit margin</li> <li>• Cash flow</li> <li>• Yield on total capital</li> <li>• Financial brand value</li> <li>• Brand equity</li> </ul>

Figure 3.1 The Advertising Response Matrix

At some point we may perceive something which stops us in our tracks for a brief moment, for whatever reason, so that we focus on that stimulus (an advertisement, for example). This fact-finding response is also known as PAR (Primary Affective Reaction). The pupils of the eye widen and the lens is focused – we concentrate on the stimulus. At this point attention (we deliberately pay attention) is involved: this is termed *secondary or sustained attention*.

While paying secondary attention to a certain stimulus, our senses continue scanning the immediate surroundings, and we process these environmental stimuli 'pre-attentively'. If we happen to perceive something that merits secondary attention, we will then focus our attention on that stimulus.

Secondary or sustained attention is the process in which one sensory input is selected from many others and moved into a person's consciousness (Glass and Holyoak, 1986). Often this fact-finding reaction lasts for less than a second. Within that second we ask ourselves whether the ad is of any importance or interest to us. If we decide we no longer wish to focus our attention on the stimulus, the information is likely to disappear, leaving no trace in the memory.

It should be borne in mind that, in their definition of primary or initial, and secondary or sustained attention, the authors have indirectly taken the working memory (referred to hereafter as 'short-term memory', abbreviated to STM) to represent 'the conscious'. In the working/short-term memory, sensory perceptions of the world around us meet the inner world or long-term memory (LTM) of the individual, where interpretation and evaluation of stimuli take place.

#### o Primary/initial attention

The process of sensory perception of an advertisement occurring unconsciously and automatically, and in which the perceived stimuli are stored for a very short time in the sensory memory (unconscious perception).

#### o Secondary/sustained attention

The process of sensory perception of an advertisement with a certain deliberate focus and duration in which the perceived stimuli are processed in the working/short-term memory (STM) and possibly stored in the long-term memory (LTM) (conscious perception).

### Long-term memory

If someone decides a stimulus is worth paying more attention to, the duration of attention will to some extent determine whether it is stored only in the STM, or in the LTM as well. The STM has a limited capacity, and the information stored there can only be maintained by means of such processing techniques as repetition, coding, transfer, storage and recall (Pieters and van Raaij, 1992; Schiffman and Kanuk, 1987). Repeating information increases the amount of information transferred from the STM to the LTM. Repeating is defined as 'silent, mental repetition of material' (Schiffman and Kanuk, 1987).

Once it is present in the LTM, information can remain there for days, weeks, months, years, even a lifetime. The information in the LTM is constantly being organised and reorganised when new information enters and new links (associations) come about between the different types of information.

## Forgetting

Sometimes we fail to find something in our memory bank. It seems as though our recollection of it has disappeared. However, forgetting is more a matter of our having lost our way – of not finding the recollection – than of brain cells dying off. In view of the limited capacity of the STM, forgetting can also result from competition for attention. In order to keep the path to a recollection open, the information must be repeated regularly to enable us to reach the recollection easily and to ward off competition from other information.

## Repetition

Countless studies have shown that, with repetition, stimuli which are only processed at the unconscious, pre-attentive level can end up being stored briefly in the STM, and possibly in the LTM. This response does not result from cognitive processing of stimuli and evaluation processes, but from mere exposure. This is particularly important for advertising processing. Many advertisements only attract primary attention.

## Measuring attention

It is only really possible to measure the process in which attention is paid at the moment it actually occurs. Since it is almost impossible to directly determine, in natural circumstances, whether and how much attention people pay to ads, such attention can only be measured in laboratory tests. A possible method is that of eye-tracking, electronically measuring the number of eye fixations, the duration of single fixations and the sequence of fixations. It is not possible with this method to measure whether, as a result of the attention paid, information is stored in the STM and/or LTM, and what the content of that information is. And that, when all is said and done, is exactly what interests the advertiser.

### 3.2.2 Emotional responses

Emotional responses relate to subjective experiences of advertising. The human reaction or response to stimuli is what is experienced as emotions. In general there are two types of stimuli which can trigger emotional responses:

- a displayed emotion;
- persons, objects, situations, actions, animals, sounds or images which evoke an emotion.

The latter category includes stimuli (babies and young animals, for instance) which trigger an emotional response with the majority of recipients, and stimuli which *could* trigger an emotional response, depending on the situation or the individual, such as certain types of music, or colours.

Exposure to an advertisement can also evoke emotional responses. In this case the advertising stimuli (relating to sender, message or presentation) are the triggers.

An emotional response is characterised by three facets (Pieters and van Raaij, 1988, 1992): activation (or arousal), impression and expression.

*Activation* indicates the intensity of the evoked emotion. *Impression* relates to the inner feeling or awareness (experience) of an emotion. The impression can be split into the direction (approach towards or avoidance of) and content (happiness–anger) of the emotion. And lastly, *expression* covers the perceivable, physical expression of the evoked emotion.

Emotional responses take one of three forms, depending on the degree of physical activation, the impression and expression of the experienced emotion:

- primary emotions;
- specific feelings;
- holistic affect.

Primary emotions are characterised by a high degree of physical arousal, great intensity and specific content. With holistic affect, however, physical arousal is low, intensity slight and the content is general. Specific feelings fall between the two as regards arousal, intensity and content.

When a person is exposed to advertising, primary emotions and specific feelings are chiefly involved. Holistic affect refers more to the general attitude towards a person, object or situation (ad, product, brand, and so on). This overall attitude is discussed in section 3.2.6.

The emotions generated by exposure to an advertisement can have a tactical function in that they can facilitate the consumer's processing of the ad. Emotions then lead to activation of attention, sustained attention, more profound processing and better recollection.

In addition, emotions can have a strategic function. This does not entail experiencing emotions oneself, as a result of exposure to an advertisement or brand, but the emotional responses which are connected to/associated with the 'sender' (brand). This linking of the brand to emotional responses is the consequence of repeated exposure to the brand and the concomitant emotions. The strategic function of emotions will be discussed in more detail in section 3.3.4.

## Categorising emotions

The emotional responses which people experience are many and varied. Several attempts have been made to classify all manner of emotions into categories or 'basic emotions', but the problem is that emotions do not have one typical symptom or set of symptoms. Each individual experiences emotions in a unique way. However, research has shown that individuals do have a consistent way of describing different emotions (Frijda, 1993).

Russel and Starkman (1990) have drawn up a list of 26 different categories of emotions. They use a two-dimensional field for these categories, these dimensions being active–passive and positive–negative (Franzen, 1994, p 82). The 26 categories of emotions and the perceptual chart can be found in Appendix I.

Mano (1996) carried out a hierarchical cluster analysis with 26 emotions, concluding that eight words representing emotions were enough to measure the emotional response to advertisements. A hierarchical cluster analysis involves combining phenomena (like emotions) into groups or clusters on the basis of their similarities, and constructing a hierarchy of these clusters. (Mano's scales are included in Appendix I.)

Appendix I is completed by the four categories of emotions described by Edell and Chapman Moore (1991), and an overview of the eight basic emotions described by Plutchik in 1958 (Aans, 1996, p 46).

## Measuring emotions

The choice of measuring method is determined by the emotional aspect (activation, impression or expression) of interest to the researcher. The different aspects cannot be measured at the same moment using the same method. Each aspect requires an approach of its own. Broadly speaking, there are five different methods:

- behaviour observation;
- physiological;
- verbal;
- projective;
- quasi-physiological.

### 3.2.3 Advertising awareness

First and foremost, 'advertising awareness' signifies consciousness of advertising and so the presence of cognitions concerning the advertisement in the STM (secondary or sustained attention). It also refers to the respondent's ability to retrieve information stored in the LTM and return it to the STM; to recollect the ad. So awareness involves storage of information in the LTM and the fact that the individual can retrieve it into the STM.

#### Retrieving information from the LTM to the STM

An individual is not aware of the information stored in the LTM and will have to search actively in order to become aware of it again. The information then returns briefly to the STM (consciousness). Different stimuli can set off a search or retrieval process:

- the person himself/herself;
- another person in his or her immediate surroundings;
- a trigger – words, images or sounds from the immediate surroundings, which do not originate from the person in question or another person (for example, a logo, music or packaging).

Information retrieval can be conscious and deliberate, or unconscious and automatic. Exhibit 3.1 contains a few examples illustrating how different stimuli evoke the recollection of an advertisement.

#### o Advertising awareness

- The presence of cognitions and/or feelings concerning the advertisement in the STM during perception (secondary or sustained attention, or cognitions and/or feelings which are transferred by a retrieval process (spontaneous or aided) from the LTM to the STM).
- The presence of cognitions and/or feelings about the ad in the LTM and the capacity to return that information to the STM (the return of that information need not actually take place – yet – contrary to the previous situation).

#### Retrieval of information from the memory

##### Person (conscious)

I am making a shopping list, decide I need oranges and try to remember whether I have recently seen an ad for a supermarket where oranges are on special offer.

##### Person (unconscious)

I am making a shopping list, decide I need oranges and suddenly I recall the Safford ad I saw on television the day before yesterday.

##### Other person (conscious)

Someone asks me if I'm familiar with the new ad for Volkswagen. I try to remember whether I am (this generally occurs in research situations).

##### Other person (unconscious)

I hear the word Volkswagen and immediately think of their fantastic new advertising.

##### Trigger (conscious)

I hear a tune on the radio and immediately think: 'Where have I heard that before?' I try to remember and realise it's the jingle of the Levi's ad.

##### Trigger (unconscious)

I see the Hovis logo and automatically think of the ad in which the delivery bike bumps down the cobbled street.

#### Exhibit 3.1

### Explicit and implicit memory

Krishnan and Chakravarti (1993, p 216) distinguish between 'implicit' and 'explicit' memory:

*These two forms are seen not as memory 'stores' per se, but as varieties of memory inferred through examination of the patterns of associations and dissociations between various memory tests.*

The difference between the implicit and explicit memory is embodied in the question whether the consumer is aware (or not) of the influence exposure to the advertisement has on the behaviour he/she displays towards the advertised product or brand.

With the implicit memory, the consumer is not aware of the behavioural effect the ad has. As a result, he or she cannot attribute the observed behaviour to that exposure – 'traces of the ad-viewing episode are revealed by the consumer without consciously remembering it' (Krishnan and Chakravarti, 1993, p 217). If the consumer does recall the 'ad-viewing episode', these authors refer to explicit memory. Explicit memory contains two categories: *explicit intentional memory* and *explicit involuntary memory*. The former entails a conscious effort on the consumer's behalf to recall the earlier encoding episode (exposure to and processing of the ad), while recollection occurs unconsciously in the latter (see Exhibit 3.1).

### Measuring advertising awareness

Advertising awareness can be measured by memory tests, which include techniques measuring recall and recognition. Although these terms are widely used, it would be more appropriate to refer to 'aided' and 'unaided' recall. Recognition can be seen as a form of aided recall.

*Aided recall* (including recognition) relates to the consumer's capacity to confirm earlier exposure to the advertisement(s) or campaign(s), when given an 'advertising cue', such as a description of the ad, or a key visual. If the advertisement itself is also shown, or an ad which 'personifies' the entire campaign, the term advertising recognition is referred to.

Strictly speaking, recognition is not a criterion of awareness. After all, it means that a consumer has had to be aided in recalling something into his or her consciousness. However, in practice recognition is considered to be and is used as an awareness criterion.

*Spontaneous/unaided advertising recall* is the consumer's capacity to name or describe the entire advertisement or parts of it, for a particular product group/brand and/or time dimension, plus, possibly, place dimension (medium type).

*Top-of-mind advertising awareness (TOMA)* is measured when the respondent is asked to name the first advertisement that comes to mind if asked to think of a certain product group. In that way, it will be clear how the advertising for a certain brand stands out in the memory from other ads in the market.

*Topicality* is the term used to describe how advertisements stand out compared to others.

### Indirect tests

Recall and recognition methods refer explicitly in their questioning to exposure to the ad (ad-viewing episode). Krishnan and Chakravarti (1993) call these methods 'direct tests'. The word 'advertising' always features in the questions, meaning that the respondent will consciously search for relevant information in his or her memory.

It is also interesting to see whether advertising exposure has led to storage in the memory without asking the respondent to think back to the ad. This can be done by *indirect tests*, such as the word completion task. Respondents are given a list of words (including the brand name of the ad or ads they have viewed), but with each word missing the final letter. Two groups of respondents (one which has seen the ad and one which has not) then complete all the words as fast as possible. If the group that saw the ads is better than the control group at completing the brand name correctly, this is taken as proof of memory storage as a result of ad exposure.

As Krishnan and Chakravarti stated (1993, p. 219), 'ad exposure affected task behavior without conscious awareness of the ad-viewing episode'.

### 3.2.4 Awareness of the content of the advertisement or campaign

Establishing recognition or recall of an advertisement or campaign is a matter of noting whether consumers have registered the words, images and/or sounds used. What interests us, when memory storage of the ad's content is involved, is the knowledge consumers have acquired and the feelings they have formed and stored, based on that registration.

The content of the advertisement or campaign is threefold:

- The *sender/origin* of the advertisement or campaign ('For what brand/product group/service has the ad or campaign been made?'). So this can be defined as the association between the advertisement and the correct brand.
- The *message* of the advertisement or campaign ('What does the ad say/convey?'). Registration of the advertisement's message is called 'main-copy-point awareness'. It can relate to:
  - *Instrumental stimuli*  
All verbal, visual or auditory information applying to the concrete characteristics, effect and effectiveness of the product/brand/service and its application/use;
  - *Symbolic stimuli*  
Stimuli representing certain types of users, their characteristics and skills (social stimuli); and stimuli associating the use of the product/brand with certain (social) situations or circumstances (situational stimuli).
- The *presentation* of the message ('How is the message conveyed?'). Presentation relates to all the characteristics of an advertisement or campaign concerning the way in which the content (message) is communicated. This includes presentation of the instrumental as well as the symbolic stimuli. It incorporates the technique, persons/actors, situations, actions, music, voices, basic advertising format, executional elements and storyline of the ad.
- *Awareness of the 'sender' of the advertisement or campaign*  
Storage in the STM/LTM of the brand for which the ad or campaign has been made.
- *Awareness of the message of the advertisement or campaign*  
Storage in the STM/LTM of registered words/images/sounds and the meanings associated with them which relate to the content of the ad (message) of a certain brand/product group/service, and the knowledge and/or feelings which are formed and stored based on that registration.
- *Awareness of presentation of the advertisement or campaign*  
Memory storage of registered words/images/sounds and the meanings associated with them, which relate to the way in which the content is presented and/or the knowledge and feelings which are formed and stored based on that registration.

### 3.2.5 Attitude towards an advertisement or campaign

Attitude stands for a general and lasting (consistent over time) positive, neutral or negative evaluation of an object, person, institution or event. The attitude is the evaluative judgement (favourable/unfavourable; positive/negative) that an individual forms about an object, person or subject based on the information obtained.

Ajzen (1991) describes the term as: 'an individual's disposition to respond favourably or unfavourably to an object, person, institution, or event, or any other discriminable aspect of the individual's world'.

According to the three-component attitude model, attitude is an evaluative state which intervenes between certain stimuli and certain responses. A distinction is made between a *cognitive*, an *affective* and a *conative* component. The *cognitive* component entails knowledge in the form of beliefs concerning the characteristics of the object, person or

subject: 'discoveries about the object, person or subject'. The *affective* component relates to the feelings experienced during exposure to the object, person or subject: 'feelings about the object, person or subject'. The *cognitive* component refers to the aspects that regulate behaviour, such as behavioural intent.

As regards advertisements, the distinction between the cognitive and affective attitude component is important because an individual describing the ad as 'amusing' is not necessarily 'amused' by it. It can be a cognitive judgment, but not necessarily an experienced feeling. Real emotions and experienced feelings can only be measured at the moment they occur. Questions about emotions or feelings usually activate cognitive memories of previously experienced emotions, or cognitive judgments of ads which express certain emotions. The behavioural/cognitive component is scarcely in evidence in research into attitudes about the advertisement.

#### o *Attitude towards the advertisement (AAD)*

The favourable or unfavourable overall evaluation of the advertisement which is expressed as a degree of advertising appreciation.

#### o *Attitude towards the advertising campaign*

The favourable or unfavourable overall evaluation of the campaign which is expressed as a degree of campaign appreciation.

Attitude is considered to be an important variable because it steers behaviour and is seen as an inclination towards certain behaviour. According to Fishbein and Ajzen (1975) the social norm and experienced barriers will determine whether or not the behaviour in question is exhibited. However, behaviour can also influence attitude. After all, attitude is based on knowledge and feelings which are acquired from behavioural experience, among other things – 'people buy what they like and grow to like what they buy'.

A consumer's attitude towards an advertisement or campaign is also important in influencing brand attitude. Experimental research has shown that such influence does indeed exist, is in fact not inconsiderable, and affects brand attitude both directly and indirectly.

A positive attitude towards the ad (or advertising appreciation) is termed *likeability* (Goossens, 1994). Accordingly, 'dislikeability' relates to a negative attitude towards the advertisement.

### Measuring attitude

Schlinger (1979a, 1979b) developed the Viewer Response Profile (VRP) (see Appendix III) with which to measure 'attitude to an advertisement'. This measures affective reactions to advertisements, concentrating on the emotional component of the communication effect. A list of statements is used (Likert items) and respondents indicate through a numbered scale to what extent they agree or disagree with the statements. Scales are usually from 1–5 or 1–7. For example: 1 = fully agree, 2 = agree, 3 = neither agree nor disagree, 4 = disagree, 5 = fully disagree (see Chapter 7, section 7.7.2 for more information on Likert scales).

Appendix III also contains Wells' Reaction Profile for printed media (1975) and Leavitt's Commercial Profile for television commercials (1970).

### Attitude towards content

Consumers' attitudes towards an advertisement or campaign are also determined by their attitudes towards its message and/or presentation.

#### o *Attitude towards the message of an advertisement or campaign*

Evaluative judgments and/or evaluatively experienced feelings focusing specifically on the characteristics of an advertisement's message (instrumental and symbolic stimuli).

#### o *Attitude towards the presentation of the advertisement or campaign*

Evaluative judgments and/or evaluatively experienced feelings focusing specifically on characteristics of the presentation of the message.

This split in overall attitude relating either to the message or the presentation is also applied to likeability – *message likeability* and *execution or presentation likeability*. Research has shown that the ad content is appreciated if consumers consider it to be meaningful, personally relevant, convincing, credible, effective and worth remembering (Franzen, 1992a, pp 214–224). Variations in the style of execution, such as music, actors, actions and visual effects, arouse affective reactions in the consumer, including 'warm', 'lively' and 'original' (Goossens, 1994).

### 3.2.6 Advertising involvement

Although dozens of definitions have been provided in the last ten years or so for the term 'advertising involvement', there is still a great deal of confusion about its meaning. The present authors assume that involvement is a characteristic of the individual – entailing involvement with a subject, person or object.

When advertising involvement is being addressed, the important factors are the characteristics relating to the advertisement's content: how is that content presented in the context of the consumer's personal life?

Advertising involvement is determined by other forms of involvement. A list of possible causes of advertising involvement follows:

- The advertised product or brand is important to the consumer.
- The advertisement or campaign emphasises the functional performance of the product/brand (utilitarian or cognitive involvement).
- The advertisement or campaign appeals to the motivation 'to express a self-image', either real or ideal (value-expressive or affective form of involvement) (Park and Young, 1986, in Muehling *et al.*, 1993).
- The advertisement or campaign represents a value. This is the case if advertising involvement is accounted for by performance characteristics (execution and medium involvement).

#### o *Advertising involvement*

This relates to the degree of personal relevance of the advertisement or campaign to the consumer. It is the extent to which the ad in some way ties in with values which are important to the consumer (concerns, interests). Advertising involvement is a consumer characteristic.



### Measuring involvement

Advertising involvement is generally measured by scale techniques. Generally Likert scales and semantic differentials are used. With semantic differentials, respondents are asked to give their opinion on the ad by means of five or seven-point scales, with pairs of words or statements at either end which relate to the ad (see section 7.7.2).

Since there is no unequivocal definition of the term 'involvement', differing statements and pairs of words are used to establish advertising involvement. With some it is unclear whether they concern antecedents, facets or consequences of involvement.

Several examples of involvement scales can be found in Appendix II. The first is Zaichkowsky's (1985) seven-point scale, which is used in the US. In addition, the Appendix contains scales by McQuarrie and Munson (1986), the Foote, Cone & Belding Involvement Subscale, based on Ratchford (1987) and Vaughn (1986), Laurent and Kapferer's (1985) Consumer Involvement Profiles (CIPs), and the New Involvement Profile (NIP), devised by Jain and Srinivasan (1990).

## 3.3 MENTAL BRAND RESPONSES

Brand responses are those which occur partly as a result of exposure to an advertisement. Bronner (1993) and Pieters and van Raaij (1992) refer to advertising effectiveness in the context of changes in the response to the brand resulting from exposure to the campaign. But of course there are, in practice, many other factors which affect brand response.

Brand responses are divided into mental brand responses and brand behavioural responses. The former are the effects of advertising on the consumer's knowledge (cognitive effects) of and attitude (affective effects) to the brand. Brand behavioural responses refer to the conative effects (behavioural effects). This section addresses mental brand responses, while brand behavioural responses are dealt with in section 3.4.

### 3.3.1 The brand as an associative network

A brand only exists in people's minds. It is a network of associations between elements in the memory. These associations are the result of collective, simultaneous processing in space and time of sensory stimuli and of thoughts on different phenomena in relation to one another. Broadly speaking, everything in this network is interconnected; the direct with the indirect, the strong with the weak. In psychology the term 'cognitive structure' is used to describe this network of associations.

Theoretical models, based on the fact that representations of brands in the LTM are organised in interconnected complexes, are termed 'associative network models' (Bouwman, 1996). According to these models, concepts (like brands) can be interpreted as hierarchies of associated elements (interconnected neurons and clusters of neurons), in which each individual element is represented by a node (or neuron) in the brain. These clusters of neurons represent different components or elements of the brand, and our relationship with it.

If this theory is taken as the starting point, a brand can be imagined as a spherical space in which these components are located. So an associative brand network relates to the sum of associations, meanings, feelings, attitudes and behavioural tendencies which a brand name evokes in an individual – in everyday practice this is called 'image'. The core of the system contains the brand name, and the set outward characteristics of the

brand, for example, a colour, logo, typeface or design. Figure 3.2 represents in diagram form the associative system of a brand (Franzen and Bouwman, 1999).

The Brand Associative Network (BAN) contains seven components:

- brand awareness/saliency;
- brand meanings;
- brand feelings;
- brand positioning;
- brand attitude;
- brand behavioural tendency;
- brand relationship.

Each component represents a mental brand response, and is briefly discussed in the following subsections.

### 3.3.2 Brand awareness

The presence of the brand name in the consumer's memory makes it possible for associations to be linked to it which can create brand preference. Thus it hardly needs saying that an advertiser at least wants the consumer to become familiar with and aware of the brand (brand name) which is being advertised.

#### o Brand awareness

- The presence of the brand name in the working/short-term memory (STM) during perception of the brand; and which is taken from the LTM to the STM by means of a retrieval process (spontaneous/aided recall).
- The presence of the brand name in the LTM and the ability to retrieve this information into the STM.

In general, the highest possible level of awareness is aimed at, meaning that the consumer can remember the brand spontaneously (unaided recall). Spontaneous brand recall is usually closely connected with the overall brand attitude and with brand-buying behaviour. With aided brand recall (like recognition) hardly any such connection exists (van Westendorp, 1996), at least in fast-moving consumer product categories.

### Measuring brand awareness

The recollection of a brand is not located in one part of the memory, but is spread through different areas. What comes into the consumer's mind when brand recollection is ascertained depends on the moment, the situation and the cue. Moreover, the strength of the connection in the memory between the representation of a cue and the other elements in the network determines whether something is remembered, and what is remembered.

Adherents of the associative network theory maintain that the more recently activation of the brand took place (seen, used, thought about), the greater the chance that it will come back into one's consciousness and be used to process fresh information. This theory also implies that the recollection of specific elements in the brand network can be predicted from the frequency and recency of preceding activations of these associations.

brands in the product group are associated). For example: 'Which brands do you know in category X?' or 'Name all the nappies you know which keep babies dry.'

One problem with ascertaining brand awareness is the extent to which brand recognition or brand recall results from the advertisement or campaign. The researcher can try to solve this problem by continued questioning. Another solution may be to link brand recall or brand recognition data with data from advertising recall and recognition research. However, it will always be hard to establish cause and effect.

Measurement of *brand recognition* is useful if dealing with a (fairly) new brand, or brands for which the decision to buy only occurs in the shop (Farr, 1996). Established/major brands do not always warrant measurement of brand recognition, since in their case aided awareness is often at a very high level. It is important in such cases to know which brand is most prominently established in the memory. Consumers do not consider carefully every buying decision, but try to assemble the daily shopping list. They usually scan the supermarket shelves to identify the brand they liked last time, and then dump the product absentmindedly in the shopping trolley and focus on the next product group.

If a brand is at the front of the memory, it is likely to be the first one to come to mind when a certain cue is given. This is called brand salience – referring to the intensity of brand representations in memory. It is defined as the probability that someone will think of a brand at some time or another (Sutherland, 1993, p 14). If the consumer immediately thinks of Persil in approaching the detergents shelf, he or she is likely to look specifically for Persil detergent.

Brand salience can be measured by determining 'spontaneous brand awareness'. 'Top-of-mind awareness' (TOMA) indicates which brand is the most salient in the product group. TOMA is the spontaneous – and first – recollection of the brand name relative to other brand names within the product group. Even if the brand name is not mentioned first, it can be of relevance to ascertain its place in the list of recalled brand names, and/or the time needed to remember the brand. In section 3.3.8.2 brand salience will be examined more closely.

### 3.3.3 Brand meanings

The meaning of 'brand awareness' would appear relatively limited, but the term covers a much wider area than it would immediately suggest. Ultimately, however, the key issue is the meanings with which the brand is associated in the consumer's memory. The meaning of these associations to the consumer is decisive for brand preference and brand loyalty.

#### Brand meanings

Mental links between brand names and the images and/or cognitions in the consumer's memory which cause the brand to acquire 'meanings'.

### Product categories

Familiarity with the brand is often linked to the need for one or more product categories, something which the advertisers of many extremely familiar brands are inclined to forget. A consumer will probably not recall the Bird's Eye brand spontaneously without being mentally or physically exposed to the need for vegetables. With umbrella or family brands it is important to determine which of the underlying

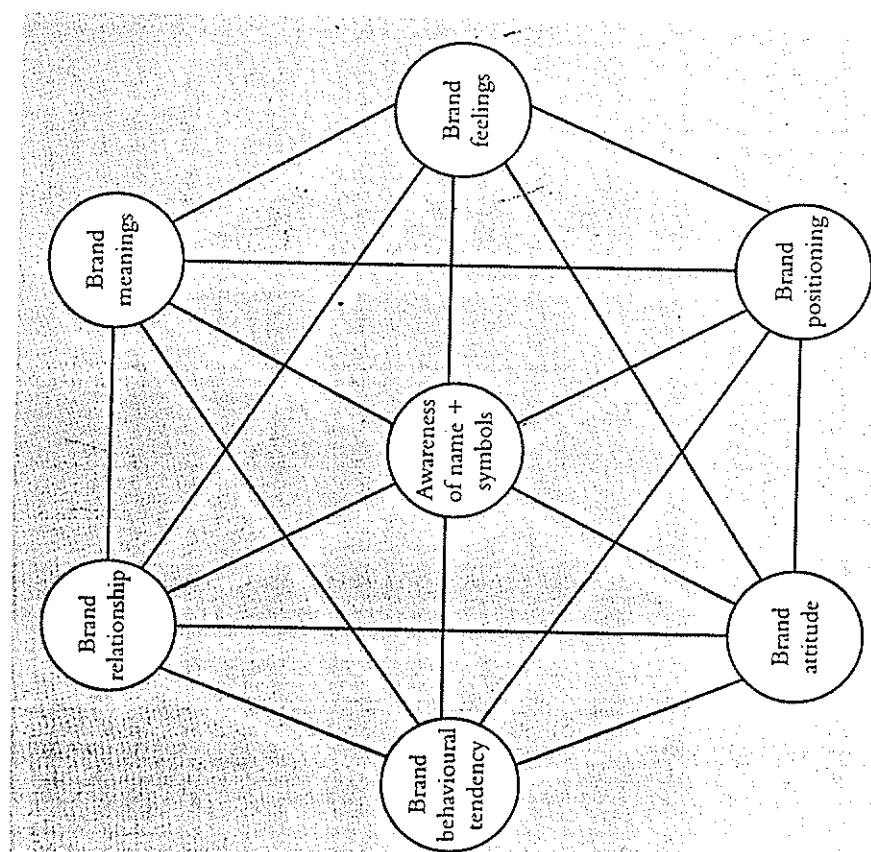


Figure 3.2 Brand Associative Network (BAN)

Brand awareness measuring techniques can be used to measure the probability that consumers will remember the brand name (or not) and the ease with which they do so (spontaneous/aided).

#### Aided brand recall (including brand recognition)

The consumer's ability to confirm earlier exposure(s) to the brand, given the brand name. For example: 'Do you know soft drink brand X?'

Since there is hardly any brand cue other than the brand name, aided brand recall and brand recognition are generally the same.

#### Unaided brand recall (spontaneous recall/TOMA)

The consumer's ability to name the brand, given a product cue (for example, the product group, the needs which the group meets, or the attributes with which

products a brand is associated with. An electric toothbrush made by Philips is not automatically a strongly branded article. This will only be so if consumers think of the Philips brand spontaneously when thinking of electric toothbrushes.

### Brand personality

Brand personality displays the brand's core characteristics, as described and experienced in human terms (Gordon and Restall, 1992) (for example, friendly, popular, young, conservative, social, organised, impulsive, dominant, dependent, aggressive). Brand personality may coincide with the perceived brand users and with associations of user types, but this is not necessarily the case.

When brand personality is being researched, the respondent is asked to describe the brand as if it were a person, using personality traits and characteristics. Projective techniques are sometimes used, such as video collages, psycho-drawings and 'photosort' (Gordon and Restall, 1992).

Appendix V contains four personality tests. First there is a comprehensive overview of personality traits as drawn up by Navas (1986), based on personality theory. This is followed by a short list of the terms devised by Malhorta (1981) for use in marketing, and Aaker's list (1997) which pinpoints five basic dimensions of brand personality.

Lastly, Alt and Griggs' (1988) rating scale of personality items is given. Alt and Griggs isolated and identified three different personality dimensions which consumers use to describe brand personalities, namely extroversion, social acceptability and virtue. There are 15 items in each dimension. The three dimensions can be used to indicate differences in personalities between product categories, as well as between brands.

### Relative perceived quality

Perceived quality relative to competing brands is an important distinguishing feature and often a criterion for the consumer to prefer a brand. Aaker (1991) has defined relative perceived quality as the consumer's perception of overall quality or superiority of the brand or product or service in supplying the desired performance compared with competing brands.

The quality the consumer perceives does not always coincide with objective quality as established by experts. Researchers can attach greater or lesser value than consumers to certain attributes. A test carried out by a consumer association may pinpoint a Philips television set as the 'best buy' because of ease of use and a good price-quality ratio. The consumer may select a Sony, because of its modern design and picture quality. Perceived quality among consumers can vary considerably. After all, the demands people make on their brands depend on their personalities, needs and preferences.

Relative, perceived quality is not the same as satisfaction with the brand. A consumer can be satisfied with the brand due to low expectations of its quality.

Apart from the associations with the product group, personality traits and relative, perceived quality, there are several other brand meanings. Exhibit 3.2 contains a list of possible categories of brand meanings, though it is not complete (Appendix IV contains a more comprehensive overview of product attributes and product performance).

### Functional and symbolic meanings

Many publications differentiate between product-related brand meanings and meanings which are not product-related, such as symbolic, emotional and hedonistic meanings. The latter are sometimes termed non-attribute or psycho-social associations. It is vital to understand the relative importance of the two different categories of meanings. In Appendix VIII an appropriate measuring tool is given, devised by E.R. Spangenberg (1997).

### Core meanings

Associations with brands can vary. By no means all connotations that are linked to a brand have equal influence on the consumer choice process. Core meanings are defined accordingly. They can be described as the associations with some meaning for the consumer, based on which a brand is positioned in the consumer's memory (see section 3.3.5) and on which the consumer can judge whether the brand is relevant to himself/herself (de Vries, 1997). This meaning may come about because the core connotations link up with a personal need or a personal value. Ultimately, core meanings are decisive for a brand's added value for the consumer compared with other brands. The more positively a brand is assessed on account of the core meanings, the greater the likelihood that a consumer will buy that brand.

#### o Core meanings

The associations which mean something to a consumer, based on which a brand is positioned in the consumer's memory and on which the consumer can judge whether the brand is relevant to himself/herself.

### Measuring brand meanings

It is impossible to avoid asking questions in order to research what is associated with a brand in the memory. However, each individual question triggers off different connections. Researchers must realise that only a small facet of the total brand associations can be perceived.

When a brand is being researched, it is also important to distinguish between matters with which the brand is permanently associated and associations which only occur in a certain (research) situation. There is a tendency, especially in image research, to overlook that dimension and attach equal importance to all associations.

A method which is frequently used for measuring brand meanings is that of direct questioning, such as: 'What do you think of when ... ?'

Association tests are another option. They entail asking respondents to associate certain stimuli with a brand; for example, by getting them to complete unfinished sentences or by using methods like 'photosort' (where respondents are asked to match photographs, usually of faces representing different personalities or emotions, with the brands), word-association tests and collage-making.

#### 3.3.3.1 Brand values

People arrange their perceptions, relate them to existing knowledge and make connections between findings in order to form an opinion. We assess persons, objects and situations according to dimensions we consider to be important, in this way developing positive or negative attitudes. The opinions which arise as to what is personally or socially desirable are called 'values'. A value is described as a 'preferred

### Categories of brand associations

1. **Brand signals** (the visual, auditory, olfactory characteristics of the brand)
  - Logo, trademark, typeface
  - colour
  - design/form
  - material
  - sound (jingle, voice)
  - smell
2. **Origin**
  - Maker, owner (Yves Saint Laurent, Coco Chanel)
  - place, region, country of origin (Italy, Yorkshire)
  - brand history (age, development)
  - authenticity
3. **Functional brand meanings** (functions)
  - Products (washing machines, biscuits):
    - product group (crisps, underwear, confectionery)
    - product variant (chocolate biscuits, waterbeds)
  - Outward appearance:
    - design
    - colour
    - material
  - Characteristics, attributes and performance:
    - composition, ingredients (natural aromas, flavourings)
    - usage characteristics (useful)
    - experiential characteristics (taste, smell)
    - usage effects (effect, advantages, disadvantages)
  - Uses:
    - suitable for microwave, in the car, and so on
  - Services:
    - guarantee
    - delivery
4. **Situational meanings** (situations)
  - Usage moments:
    - morning
    - evening
  - Usage situations:
    - at home
    - at work
    - during sports
5. **Symbolic meanings** (symbols)
  - User types (stereotypes):
    - age
    - sex
    - social class (upper/middle class)
    - profession, education (construction workers, housewives, students)
    - personality (kind, caring, macho, dominant)
    - lifestyle
  - Personality traits of the brand itself
  - Value system (see section 3.3.3.1)
  - Feelings, emotions (see section 3.3.4)
6. **Price**
  - absolute price
  - relative price
7. **Quality**
  - objectively ascertained quality
  - relative, perceived quality
8. **Presentation**
  - shops/branches
  - packaging
9. **Advertising** (see section 3.2.5)
  - place/medium
  - content
  - presentation

Exhibit 3.2

way of being'. Values can be arranged at different levels – see Appendix VI. In marketing they are usually classified into instrumental, impressive/expressive and end values (Franzen and Bouwman, 1999).

Brand associations can also be related to values, and these are referred to as 'brand values'.

#### o Brand value

A mental link between a brand meaning and a value at an instrumental, impressive/expressive or end level.

The knowledge stored in our memory bank is structured in such a way that we can easily gain access to it. Various models have been designed for describing the 'meaning structures' of brands in our memory (Pieters, 1989). These models identify almost all levels, ranging from concrete to abstract. The lowest level is the most concrete and relates to the representations of sensory perception of the objects (brands) themselves. The highest level is that of the end value positions, such as the pursuit of harmony or power.

These models focus on instrumentality: to what extent do 'lower' meanings contribute to 'higher', and/or which meanings are instrumental in achieving our higher values? The meaning structures are indicated by the term 'means-end hierarchies', or 'means-end chains'. In general, three main levels are recognised within the meaning structures:

- mental and functional characteristics;
- direct functional consequences of the mental and functional characteristics and their pros and cons;
- values to which the consequences are connected.

If the main levels are further divided into sublevels, a means-end hierarchy is produced, comprising the following levels.

#### Level 1

This relates to *mental and functional characteristics* (see Appendix IV), such as:

- Brand signals (name, colour, mark or logo, sound);
- Products;
- Concrete product attributes (visual, tangible, physical characteristics of the products);
- Abstract product attributes (the 'summary' of the product attributes in umbrella meanings).

#### Level 2

This is the level of *functional consequences*: the discernible direct consequences of the use of the product for the consumer.

#### Level 3

This applies to *values*, including:

- Psycho-social consequences or impressive value (the feelings the brand or product arouses during use);
- Expressive value (the personality traits with which the brand is associated);

- Terminal (core) value (ideal conceptions of personal life);
- Social value (ideal conceptions of the society in which we live).

The best known value scale is that of the American academic, Rokeach, dating from 1973. This scale does not tie in entirely with European values. However, as yet, most European countries have no generally acceptable list of values and Rokeach's list is the most used. Appendix VI contains Rokeach's scale, as well as the list compiled by Clawson (1994).

Sikkel and Oppenhuizen (Franzen and Bouwman, 1999) developed a list of values for the Netherlands based on in-depth research, which generated 1,382 descriptions of values. These were reduced to 160 different values, which were then factor-analysed. This resulted in six factors, each represented by two opposite groups of values. Appendix VI contains the six factors and underlying values.

### Measuring brand values

When people attribute values to a product/brand, they are actually giving the perceived attributes of the product or brand a meaning. But meaning structures are more complex than the hierarchical ranking given above. Researchers rarely rank them in this way, usually arranging them into groups 'after the event'.

The means-end chains are generally studied using the 'laddering technique' (also known as 'Meaning Structure Analysis'). This method boils down to asking respondents why they consider a brand attribute to be important, then why they consider the chosen answer to be important and so on, until the respondent can provide no more answers.

### 3.3.4 Feelings towards the brand

Emotional responses are individual reactions to stimuli which a person experiences as emotions. They relate to people's subjective experiences. In section 3.2.2 the emotional responses which may result from exposure to an advertisement (primary emotions, specific feelings and holistic affect) were discussed. It was seen that in this context primary emotions and specific feelings play the most important role, thus facilitating the processing of the advertisement. This was termed the role of emotions, in a *tactical* sense.

Similarly, exposure to a brand can arouse emotional responses. In this case the brand itself is the emotional stimulus.

This section examines the emotional responses or feelings which can be linked to the brand (by means of communication through advertising, brand-usage experience or other brand users). In this context, the function of emotions in a *strategic* sense is discussed. This is not a matter of experiencing emotional responses individually as a result of exposure to the brand, but of the emotional responses related to/associated with the brand. This linking of the brand to specific feelings is the outcome of repeated, collective exposure to the brand and the emotion in question (via the process of classic conditioning).

The emotions associated with the brand can be of a 'general' nature, like gladness, joy, happiness, affection, lovingness, friendliness, competence, self-confidence, self-assurance, pride, gratitude, contentedness and satisfaction. In addition, more specific feelings may be involved which coincide with use of the product, such as joviality, excitement and stimulation with beer; serenity, peace and security with tea; and

togetherness, solicitousness and conviviality with coffee. These feelings represent 'experiential values'. They are nearly always generic feelings for the product group, but are closely associated with the brand. The brand represents these feelings and arouses associations as regards the usage situation, attendant rituals, the nature of the social relationships which can be expected and the mood experienced with them (Franzen, 1994).

### 3.3.5 Brand positioning

The knowledge stored in a person's memory bank is sensibly interconnected and well organised. Theories concerning association networks generally assume that knowledge units (persons, objects, situations) are divided into categories of similar units, and that these categories are arranged in a hierarchical structure. A knowledge unit is put into the category with which it has the most characteristic similarities, making it possible to retrieve information from the memory relatively easily.

### Categorisation

Consumers also categorise brands according to the most common characteristics (brand associations). So brands are not only associated with all kinds of information (meanings, feelings) in the memory, but are also connected with other brands. The consumer uses these connections between brands to create an overview of the brands in a market, and evaluates them by comparing one with another.

### Differentiation

The consumer also arranges competing brands within a category relative to one another (differentiation) in a space (perceptual map), which is determined by the characteristics and most important attributes of that category (Franzen, 1992a, p 6). A perceptual map is a visual expression of perceptual differences among brands expressed by consumers (Keller, 1991). Differentiation is based on the brand associations and results from the fact that the brands have relevant, discernible and characteristic differences for the consumer.

#### o Brand positioning

- Classifying a brand into a group/subgroup of other brands on the basis of the most characteristic common features which distinguish the group/subgroup as a whole from brands of other groups/subgroups, and:
- differentiating a brand from the other brands within the group/subgroup on the basis of the most characteristic differences from the other brands in that group.

Brand positioning is influenced to some extent by brand attitude. A positive attitude contributes to a greater perceived difference in relation to other brands.

Brand positioning can, in theory, be based on all the association categories mentioned earlier. The most usual classifications are:

- structural associations (visual, auditive, gustatory and olfactory characteristics);
- products and product attributes;
- situational associations (applications, usage moments);
- symbolic associations (psycho-social meanings, values).

Makes of cars, for example, are categorised in the first instance according to 'class' and in the second instance according to 'origins'. Research in Austria (Team/BBDQ, 1993) shows that consumers categorise detergents firstly according to perceived fields of use ('general' versus 'special', and 'hand wash' versus 'machine wash') and secondly according to their physical characteristics ('powder' versus 'liquid').

### 3.3.6 Brand attitude

Consumers develop an attitude towards the brand based, among other things, on brand awareness, brand associations and brand values. They evaluate the brand, taking into account all the experiences of the brand in the course of a lifetime. Usage experience plays a particularly important part in the formation of brand attitude. Brands are also assessed as regards status, quality and the price-quality ratio.

The advertiser aims to steer this evaluation in a positive direction with an advertisement or campaign. As a rule, a brand attitude is not an effect or objective as such; the advertiser is usually concerned with creating, maintaining, reinforcing or changing the attitude. A positive attitude contributes to a greater perceived difference in relation to other brands.

The possibilities for changing attitudes are somewhat limited. Attitudes are relatively stable: they do change, but very slowly. Only impact-making experiences would seem to result in fast changes in attitude.

Brand attitude is a response to the brand based on the overall evaluation of all one's impressions and experiences of the brand. It is the expression of the sum of all the underlying values.

The three-component model is based on the assumption that an attitude is expressed in three ways:

- *cognitively* (what the consumer knows about the brand – evaluative opinion);
- *affectively* (what the consumer feels about the brand – an experienced emotion);
- *conatively* (the behavioural tendency based on the evaluation).

The definition below incorporates the cognitive and affective components only, since the behavioural component is not treated as part of brand attitude.

#### o Brand attitude

The stable favourable or unfavourable overall evaluation of the brand, expressed as a certain degree of brand preference (brand acceptance or brand rejection) and influencing behaviour regarding the brand.

Attitude can influence behaviour and vice versa. On the one hand, people are inclined to behave in a way which coincides with their judgments (positive/negative) and feelings (positive/negative): 'buy something you like'. On the other hand, behaviour influences attitudes, in the sense of confirmation or change: '(grow to) like what you buy'.

The latter relationship in particular is emphasised by Ehrenberg (1974, 1996). He is of the opinion that trial purchases stem from exposure to the brand or product in the actual shop. The consumer gets to know the brand/product and develops a positive attitude. Advertising then confirms and reinforces that attitude. This is termed the ATRN process: 'awareness-trial-reinforcement-nudging'.

### 3.3.6.1 Brand preference

In advertising literature the term 'consideration set' is used for the series of brands that a consumer assesses positively and considers for a possible subsequent purchase (Franzen, 1984). The actual purchase of the brand depends partly on the circumstances at the moment of purchase. Rossiter (1993) prefers the term 'acceptance set', which describes the brands that are acceptable to the consumer and are recalled spontaneously or with help.

Consideration set has practically the same meaning as 'evoked set' – a term often used in everyday practice. However, 'evoked set' encapsulates the brands the consumer recalls spontaneously in response to the question: 'What brands do you know in product group X?' Another term used instead of 'evoked set' is 'awareness set'.

#### o Evoked or awareness set

The brands that come to mind, with aided or spontaneous recall, when a consumer is exposed to the product group.

#### o Consideration or acceptance set

The brands that the consumer evaluates positively in some way or another (overall evaluation) and also contemplates/considers in the buying decision process.

Within the set of brands the consumer takes into consideration, a differentiation can be made between the brand with the greatest preference – the one the consumer 'demands', as it were – the brands which are next in preference, and other brands which are accepted. Levels of preference are referred to in that respect.

#### o Brand preference

The preferred brand is the one the consumer likes best of all brands in the consideration set.

In Exhibit 3.3 overleaf Achenbaum's (1972) attitude scale is discussed. The scale is on three levels: an area of acceptance, an area of indifference and an area of rejection.

According to Ceurvorst (1994), brand preference can be defined as 'commitment', a word he uses to represent the psychological ties between a brand and the consumer. In this context, brand loyalty or brand preference relates to the behaviour resulting from commitment, a concept shared by the authors of this book. In Ceurvorst's view, the concept of commitment enables us to differentiate between repeat buying behaviour with mental commitment and other forms of repeat buying behaviour, such as buying as a habit, buying under the influence of external factors (like special-price offers) or because there is no alternative.

### 3.3.6.2 Satisfaction

For every purchase consumers have certain expectations concerning the product and the service rendered. If performance proves, after use, to have come up to or even surpassed expectations, the purchase has been a success. Consumers are satisfied and there is a good chance they will choose the same brand when next purchasing from that product group. However, if dissatisfied, it is most likely that they will choose a different brand in future, and that they will advise others not to buy the brand in question or complain to a trading standards body. So, in order to augment brand loyalty, the

manufacturer or supplier must ensure that the product or service comes up to customers' expectations.

The aim of advertising is often to support and reinforce satisfaction with a purchase. Having bought an expensive item, consumers tend to be uncertain whether they have purchased the right brand. In an effort to reduce this uncertainty, they pay more attention to advertising for the brand in question from which they can obtain information to justify their purchase (Pieters and van Raaij, 1992, p. 62). Advertising for other brands is avoided because it can add to their uncertainty. The advertiser can use direct mail and sponsored magazines to maintain a very direct relationship with the consumer. If that relationship is the advertiser's central focus, the outcome may well be more satisfied customers, and so continuity in sales.

### 3.3.7 Brand behavioural tendency

Brand preference may result in repeat purchases (brand loyalty). In this respect, a mental relationship with the brand (commitment) accounts for brand loyalty. However, many (repeat) purchases of consumer goods do not result from brand preference, but resemble habits. Consumers do not decide, time and again, what brand of coffee, soda, nuts or pasta they want. They primarily select a brand because it is conspicuous in some way. A habit is formed, and because they buy a brand repeatedly, their appreciation of it grows (Ehrenberg, 1974; van Westendorp, 1996). The tendency to keep on buying a brand usually depends on past buying behaviour.

#### o Brand behavioural tendency

The autonomous inclination a person displays to buy a brand again (and again).

#### Achenbaum's attitude scale

Achenbaum (1972) devised an attitude scale of three levels: acceptance, unfamiliarity/indifference and rejection. The area of acceptance relates to the brands in the consideration set and the area of rejection contains brands that are considered to be unacceptable or are clearly rejected. There may be a group of brands between the two about which the consumer is uncertain or indifferent.

#### Area of acceptance

"This is my favourite brand. If it isn't in stock, I'll go to another shop" (demand).

"This is a good brand that I buy regularly myself" (preference).

"This is quite a good brand, but I only buy it if a better one isn't available" (acceptance).

#### Area of unfamiliarity/indifference

"This brand doesn't mean much to me. I don't know whether it's any good or not. I don't know if I'd buy it" (indifference).

"I've never heard of this brand" (unfamiliarity).

#### Area of rejection

"This is a brand I don't like. I wouldn't buy it, but there are worse brands" (rejection).

"This is one of the worst brands. I'd never buy it" (condemnation).

Exhibit 3.3

### 3.3.7.1 Fact-finding and buying intention

The belief that attitude and actual behaviour are closely related encourages practitioners to use attitude to forecast consumer buying behaviour. Accordingly, buying intention is used as an indicator of behaviour with fast-moving consumer goods. To this end, the behavioural intention has to be established. Behavioural intention suggests there is a concrete plan or resolve to display a certain kind of behaviour in the (near) future. However, it must be borne in mind that brand attitude and buying intention both relate to a mental characteristic only, i.e. an intention or inclination, and not actual behaviour. In fact, research reveals that measured buying intentions have a stronger correlation with buying behaviour in the past than with buying behaviour that takes place after measurement.

With consumer durables, like cars and washing machines, it is advisable, according to van Westendorp (1996), to determine the 'fact-finding intention' rather than the buying intention, as purchase is often preceded by fact-finding. After all, the purchase of durables is frequently more of a risk.

#### o Fact-finding intention

The consumer's intention to obtain (more) information about a brand.

#### o Buying intention

The consumer's intention to buy the brand (at some point).

Fact-finding and buying intentions can be created quite suddenly. The consumer may think 'I've got to know more about that' or 'I'll buy that sometime' while seeing/hearing, or just after seeing/hearing the ad.

### 3.3.8 Brand relationship

The brand relationship is an important factor in brand loyalty (Ceurvorst, 1994). Loyal behaviour is founded on a certain mental tie with the brand which ensures that the consumer stays loyal to the brand. Ultimately, insight into consumers' knowledge and attitude can explain their motives for buying, and continuing to buy, the brand.

When the brand relationship is described, it is important, first of all, to realise that this relationship is a two-way thing. On the one hand, it is formed by the consumer's attitudes to the brand, and on the other hand by the perceived attitude of the brand to the consumer. The latter relates to what the consumer thinks the brand 'thinks' about him or her, the way the brand is thought to approach the consumer, and the (imagined) comments the brand might make in a conversation with the consumer (Blackston, 1993). For instance, a consumer may imagine that Visa might say: 'you have good taste', 'I can open doors for you', 'don't forget you've got to pay me at the end of the month', or 'you're important to me'.

It is also necessary to understand that a relationship entails a degree of permanence. As time goes by, different interactions between the brand and the consumer occur. A relationship is based on a common 'history' and there are expectations as to the continuation of the relationship in the future.

A relationship is usually characterised by a uniting interest. It may be an instrumental interest, geared to achieving functional goals, or a sociological interest concerning the influencing of the self-image or the pursuit of terminal values.



Lastly, a relationship is characterised by an affective component. A relationship can be positive or negative. In addition, it can be classified according to intensity. The degree of attachment can vary from 'liking' to 'intense love'.

Marketing literature sometimes compares the relationship between a brand and a person as one between good friends. Not all friendships are equally intense, and, similarly, not all relationships between a person and a brand are equally close-knit. Fajter and Schouten (1995) differentiate between:

- potential friends;
- passing friends;
- loyal friends;
- best friends;
- crucial friends.

The ranking according to the closeness of the friendship is determined by:

- the importance of the attitude;
- the replaceability of friends;
- the balance between costs and pleasure.

Fajter and Schouten assume, based on this ranking, that there is a connection between product categories and person-to-brand relationships. Everyday consumer goods do not generally encourage the consumer to invest in maintaining a brand relationship. So the brand has to make a big effort to keep up this type of relationship. And, not surprisingly, not many close-knit friendships are found in the field of fast-moving consumer goods.

However, there can be close ties between a person and a brand in the service sector, partly because personal interaction is generally involved. In such cases the relationship between the person and the brand is on a higher level; it is enduring and worth maintaining, for both sides.

Fournier (1994) describes the ties between a person and a brand as a voluntary or enforced interdependence between a person and a brand, characterised by a unique history of interactions and the anticipation of things to be shared in the future. The aim of this relationship is to help the partners to achieve their instrumental and socio-psychological goals and is characterised by a reinforcing emotional bond.

Fournier believes that a person-to-brand relationship develops sooner in some research categories than in others. Her research shows that there is a greater need for the comfort and reassurance of a long-term relationship if the consumer experiences great uncertainty. The feeling of risk plays an important part in this, in a financial, functional and social sense.

It is Fournier's view that all strong person-to-brand relationships are, essentially, based on confidence in product performance. Reliability can be a reason to maintain a relationship, but its permanence and quality do, in the end, depend on the development of deeper meanings. The brand can, for example, be associated with important moments, memories or people, thus strengthening the person's involvement with the brand. A close-knit relationship is characterised by high involvement and a determination to maintain the relationship in the future.

Fournier designed a tool for measuring the quality of the brand relationship (Brand Relationship Quality). She sees Brand Relationship Quality as a construct (see Appendix VII) consisting of seven aspects:

- personal commitment (loyalty to the brand);
- symbolic connections (self-concept associations);
- nostalgic connections (memories of the past);
- partner quality (what the consumer feels the brand thinks about him/her);
- behavioural interdependence (degree of interaction with the brand);
- love/passion (feelings and attitudes towards the brand);
- intimacy (mutual understanding and trust).

#### o *Brand relationship*

The mutual relationship between a consumer and a brand comprising an interaction component and an attitude component. The former is the number and content of the interactions between a person and a brand. The latter is a person's attitude towards a brand and the brand's attitude towards the person, as he or she experiences it.

### 3.3.8.1 Brand involvement

Brand involvement is a mental brand response reflecting a feeling of emotional proximity and commitment, a 'felt' relationship with the brand.

#### o *Brand involvement*

The extent to which a brand is relevant to the consumer because it ties in with the values (concerns, interests) which are important to him or her.

Brand involvement, like advertising involvement, is determined by the values and underlying motives, which are of a cognitive and affective nature. Product and brand involvement are closely interwoven. A consumer can be strongly attracted to a brand because considerable (perceived) functional/financial and considerable psychological risks are involved.

Functional risks chiefly depend on the product attributes and the usage results. Financial risks relate to the possible financial consequences of the purchase. The psychological risk depends on the emotional value of the product/brand for the consumer. A brand not only provides security in a functional sense, but also emotionally. It offers security as regards approval from colleagues or appreciation by friends, and reduces the social risk of the purchase because it has a shared meaning within a group.

Brand involvement is measured in the same way as advertising involvement (see Appendix II).

### 3.3.8.2 Brand salience

Some brands have a more dominant position in our memories than others. They are more strongly represented and we feel greater involvement with them. The psychological term for this 'salience' is 'Sutherland (1993) defines this as the probability that a brand will enter our consciousness at a random moment. It can also be described as the frequency with which we think about a brand. Salience relates to the prominence of the name and distinguishing features of a brand's representation in our memory, and the strength of its associations with other cues. Salience implies the probability that,



when faced with certain cues, we will spontaneously bring the brand to mind, and it will also be the first to be recalled. The cues may be different associations connected to the brand, such as products and product attributes, applications, situations, moments and symbolic associations.

Brand salience affects our perception and buying behaviour considerably. Salience may result from the development of a choice process in the course of time, during which, based on experiences and perceptions, choice becomes narrowed down to one or a few alternatives. Gordon and Corr (1990) suggest that salience is a complex mental phenomenon, comprising experiences (imagined or not) with a brand in the past and the present, or possibly even in the future, the strength of the feelings it arouses, the inclination to buy and use it. Salience, they claim, has motivational components. The consumer feels distant from or emotionally close to a brand; such feelings occur at different levels, from strong to weak, and have a time dimension. The consumer's feelings towards a brand may be related to its present relevance to him or her, or feelings of indifference to it in the past, or even nostalgia.

Again, according to Gordon (1992), salience can best be defined and measured as the emotional distance between a consumer and a brand, as experienced by the consumer.

Brand awareness scores also give an indication of the salience of brands. The most salient brand is probably the first activated – TOMA – when unaided brand recall is measured (see section 3.3.2).

#### o *Brand salience*

The strength of the total mental brand response which comes about in the period in which a brand is activated by inner or exterior cues, and in the emotional distance (proximity) a consumer experiences from the brand.

### 3.4 BRAND BEHAVIOURAL RESPONSES

The ultimate goal of advertising for branded goods is generally to influence behaviour, in the short or the long term. After all, what is the use of high brand awareness, a positive brand attitude or high advertising involvement for a marketer if no one buys the brand? Many people would love to own a Jaguar, but who actually buys one? Depending on the period in which the marketer wishes to achieve the effects, and on present buying behaviour, various types of buying behaviour (behavioural responses) can be aimed at. This section reviews the various brand behavioural responses.

#### 3.4.1 Fact-finding behaviour

Consumer durables with high involvement are not usually bought on impulse. The purchase tends to be the outcome of an extensive evaluation of the pros and cons of each alternative. The consumer collects information on the 'candidate' brands before the actual purchase is made.

#### o *Fact-finding behaviour*

A consumer's behaviour involving the active collection of information on the product or brand (for example, visiting the shop or showroom, sending in a coupon, ringing a freephone number, consulting an Internet site).

### 3.4.2 Trial purchases

A consumer finds out about a brand and develops some interest in it. This may be a reason to buy it once, experiment with it and develop experience of it. If it proves to be unsatisfactory, then the consumer will not buy it again.

Sometimes a trial purchase will lead to a second and a third purchase. Even then, this might be the end of the process, because, for instance, the consumer forgets about the brand. He or she does not encounter it again in the shop or is not reminded of it again because advertising for the brand has ceased.

#### o *Trial purchase*

The very first time a consumer buys the brand it is usually a trial purchase. This is intended to provide experience of the brand (for durable goods a better term is 'initial purchase', because the item is often bought only once).

### 3.4.3 Repeat purchases

Trial use sometimes results in a whole series of repeat purchases. An ever-stronger inclination to purchase the brand gradually develops as the consumer is exposed to it. The brand is included in his or her 'repertoire'.

#### o *Brand repertoire*

The brand repertoire consists of all the brands which are purchased (at some point) within a certain period. For fast-moving consumer goods a period of one year is usually taken, while for consumer durables, like cars, it can be an entire lifetime.

In practice the terms 'brand repertoire' and 'consideration set' tend to be confused. The former is a behavioural response (brands the consumer sometimes buys), the latter is a mental response (brands the consumer might conceivably buy at some point).

#### o *Repeat purchases*

The first purchases following a trial purchase. As yet no preference exists; the consumer is still in the process of forming an attitude.

#### o *Continuation of repeat purchases*

The consumer likes the brand, becoming an 'occasional' user, and adds the brand to his or her brand repertoire.

A brand that is occasionally bought by the consumer usually does not account for more than 20% of the share of customer (ie, the share of the brand in all a consumer's purchases in the category in question). Repertoire purchases are those that account for 20–50% of the share of customer (McQueen, 1991; see Exhibit 3.4). The term 'share of customer' is defined more specifically in the next section.

### 3.4.4 Share of customer (share of requirements)

In many markets it is usual for customers to alternate between two, three or four brands with some regularity. In some markets the number is even bigger, and 'multi-brand' use is then prevalent. In the snacks market, for instance, consumers are in the habit of trying out new options. Trial use is easy to achieve in this market, but such brands will never account for more than a small share of category purchases.

In other markets consumers are geared to one brand, which has a very large share of individual purchases. Products to which this applies are, for example, cigarettes, coffee, razor blades and sanitary towels. In these markets it is very difficult for new brands to achieve trial use, because consumers have a strong preference-relationship with their present brand. If the marketer succeeds in getting consumers to try the brand once, it is quite likely that they will still revert to the old brand.

#### Six brand behaviour typologies

##### Group 1 – One-off buyers

Consumers make a trial purchase once only, and not again. This may result from negative brand experience or from the advertising approach 'try me'.

##### Group 2 – Repeat trial buyers

Consumers buy the brand a number of times after the first purchase, and then stop buying. This type of buying behaviour may come about because the consumer is unable to assess the brand after one trial use. The untimely conclusion of an introductory campaign may also play a part. New users do not have a real tie with the brand and easily revert to their old habits.

##### Group 3 – Sporadic buyers

In this group a brand does not usually account for more than 20% of all a consumer's purchases within the product category. There are various possible explanations for sporadic use. It may, for instance, result from the product's attributes, or the product may be a variant, which is especially suitable for special situations. Alternatively consumers may have such a strong tie with their top brand that they only buy another brand in exceptional cases, for instance, if their own brand is out of stock. The brand may still be young and have not yet managed to acquire a preferential position. Consumers' responsiveness to prices may also be a reason for sporadic use.

##### Group 4 – Repertoire buyers

This group buys the brand in question with the same regularity as several other brands. The brand represents 20–50% of all their purchases in the relevant product category. This buying behaviour frequently occurs in categories in which variation is important, for instance, snacks and desserts. It can also be an intermediate stage in the brand's process of achieving top-brand status.

##### Group 5 – Top brand buyers

Top brands are those which represent over 50% of a consumer's purchases in the product category in question, even if a great many other brands are available. Top-brand buyers purchase the brand at least 50% more often than any of the other brands they also buy.

##### Group 6 – 100% brand-loyal buyers

These are the consumers who definitely want nothing else. They are the brand's fan club. If this brand is out of stock, they postpone purchase or go to another shop.

Source: McQueen, 1991 (in Franzen, 1994, pp 204–208).

Exhibit 3.4

The frequency with which people repeat their purchase of a certain brand within total purchases in the product group is described as share of customer.

#### o Share of customer (share of requirements)

The share of the brand in all an individual consumer's purchases within a certain product group during a certain period.

### 3.4.5 Brand loyalty

Share of customer can occur to varying degrees: from buying behaviour in which the consumer keeps changing brands, to absolute brand loyalty, where the same brand is repeatedly purchased over a long period. The term 'brand loyalty' is mostly used if the (individual) consumer chooses the brand in at least 50% of cases.

#### o Brand loyalty

Brand purchasing behaviour that occurs so often that the brand constitutes a top brand for the consumer and has a share of customer of more than 50%.

However, 'true' brand loyalty is claimed to be more than mere repetition of brand choice. True brand loyalty is said to be generated by an emotional tie (commitment) which the consumer has forged with the brand over the course of time. Again, it is worth considering whether brand preference has led to brand loyalty, or whether repeated buying behaviour has contributed to the customer developing a liking for the brand.

Longitudinal research (tracking) conducted for decades and covering buying behaviour of customers in many different markets, in the UK, the US and Germany, has led Ehrenberg (1996) to conclude that brand loyalty is not a function of the brand, but of its market share. All the brands in a product category are characterised by the same degree of brand loyalty. Brands with a bigger market share benefit more, simply because of the size of market share. On average, they are purchased more frequently than small brands, but the main difference between 'big' and 'small' brands is penetration. According to Ehrenberg, brand loyalty is not founded on an emotional tie; it is the result of habit. A summary of Ehrenberg's theories can be found in Chapter 4.

McQueen (1991) describes six brand behaviour typologies: one-off buyers, repeat trial buyers, sporadic buyers, repertoire buyers, top brand buyers and 100% brand-loyal buyers. These are briefly described in Exhibit 3.4.

### 3.5 MARKET RESPONSE

The market response is actually the aggregate brand behaviour response at market level, involving the financial and economic consequences of brand-buying behaviour for the company. This response is usually established in commercial and marketing terms.

In this section the most prevalent market responses are discussed. In most cases it is not the marketer's aim to create a response as such; it is more a matter of increasing and/or maintaining the existing effect.

### 3.5.1 Sales and turnover

Sales and turnover are market responses which it should be possible to influence in the short term. In this context, advertisements are intended to lure consumers into the shop in the very near future to buy the brand. The marketer will often try to stimulate purchase directly, by offering a better price-to-quantity ratio.

- *Sales*  
Total sales of the brand expressed in product units. These sales may be ascertained ex-factory or at the sales outlet stage.
- *Turnover*  
The total proceeds from all sales of the brand expressed in monetary units. Again, either ex-factory or at the sales outlet stage.

### 3.5.2 Distribution, penetration and market share

- *Distribution*  
The inclusion of the brand by the distributive or retail trade in their range. The brand's position in the shop or on the shelf and the attitude of the shopkeeper and/or staff towards the brand can both have an effect.
- *Penetration*  
The total number (or the percentage) of persons/households that have purchased the brand at least once in a certain period.

It is advisable to differentiate between total penetration and 'top brand penetration'. The latter is the percentage of persons/households that has bought the brand more often than one of the other brands in the brand repertoire.

- *Market share*  
The share in sales/monetary units of a brand during a certain period expressed in the percentage of sales of the total defined product category or subcategory.

It should be borne in mind that, with the above definitions, any product category demarcation is arbitrary. Even carefully defined categories/markets consist of several segments, which reflect different patterns of needs and product formulas. The marketer uses different category definitions when working out the market share. So a coffee manufacturer, when calculating the market share, may use the total beverages market, the hot beverages market, the coffee market, the coffee bean market or the decaffeinated bean market.

Market shares can be expressed in absolute shares (percentage of the total defined market) as well as in relative shares (share compared with competing brands). In addition, the market share can be related to that of the biggest competitor, or to the total share of manufacturers' brands in the market. In the latter case, private labels are not taken into consideration.

Changes in market share are caused by changes in penetration or frequency. In markets with high brand loyalty it is often difficult to change penetration.

- *Penetration change*  
The increase or decrease in the numbers of brand users.
- *Frequency change*  
An increase or decrease in use per user of the brand.

In the long run the size of market share is not all that counts – its stability is also an important factor. Ehrenberg (1996) indicates that the market share of an established brand is usually stable – so much so that it is difficult to achieve growth in market share.

Consumers in established markets have set habits concerning the different brands they buy in a certain category. It is the marketer's job to ensure that the brand is included in the consumer's brand repertoire, and stays there. In an established market it is less a matter of augmenting market share than of maintaining the status quo.

Brand loyalty varies little within product categories with respect to the individual brands. On average each brand accounts for 25% of individual purchases (US, Moran, 1994). This percentage is a little higher for brands with a large market share. Similarly, smaller brands are bought by fewer people and also a little less frequently. This is called the 'double jeopardy effect' (Ehrenberg, 1974; Ehrenberg *et al.*, 1990). According to Ehrenberg, brand loyalty is not influenced by the brand, but is the result of the market share. Consequently, in his opinion it is an illusion to think that advertising can directly affect brand loyalty. The market share of established brands can, he believes, basically be increased only by penetration changes, which, in practice, means the competitor will need to decrease in performance.

### 3.5.3 Price and profit

The market strives, in the long term, to influence a brand's profitability by means of advertising. Consumers' evaluations of the brand are determined by the extent of their brand loyalty and also the price they are prepared to pay for the brand. This means producers can charge higher prices for branded goods than for the same, unbranded, products.

- *Price*  
The average price paid over a certain period for the brand in the marketplace.
- *Price index*  
The average price paid for the brand, expressed as an index, in which the average price paid in the entire product category is set at 100.
- *Price premium*  
The difference between the average price of a brand in the marketplace and the price of an alternative with the same attributes, but unbranded (for example, a good quality private label).  
Price premium is also defined as the difference between the average price paid in the marketplace for the whole category and the average price of a brand.
- *Price elasticity*  
The percentage change (increase or decrease) in sales resulting from a 1% change (increase/decrease) in price.

- o *Gross profit*  
Ex-factory turnover of the brand less purchase costs.
- o *Net profit*  
Financial result of brand operation(s) after manufacturing costs, marketing and sales costs, overheads, interest (on loan capital) and tax have been deducted from the gross profit.
- o *Profit margin*  
Net profit expressed as a percentage of turnover.
- o *Cash flow*  
The sum of net profit and depreciation on invested capital.
- o *Return on total capital*  
Net profit expressed as a percentage of the invested shareholders' equity and long-term loan capital.

### 3.5.4 Brand value and brand equity

In the past ten years it has been realised, thanks to the effects of brands on the market position and financial results of manufacturers, that brands have a financial value. And this value tends to be greater than that of the material assets on the balance sheet.

Two terms which have emerged in this context in advertising literature, and which are very much in the limelight, are brand equity and brand value. Both relate essentially to the value that a brand represents for a company, and which is the outcome of the position the brand has acquired in the marketplace. However, according to Pauli and de Smeth (1994; de Smeth, 1996), it is worth making a distinction between brand value (what the brand represents for the company in financial terms) and brand equity (the value the brand represents in marketing terms).

Brand value is a term used in financial literature for the actual monetary value of a brand. Brand valuation expresses/assesses the trademark rights of the brand in financial terms. An assessment of the brand value is intended to achieve the effective management of brands, the takeover of brands, or for use when financing an enterprise and/or in damage claims.

- o *Brand value*  
Assessment of the value of the brand name, based on:
  - cost price (costs involved in 'making' the brand);
  - acknowledged market value (takeover price as actually paid);
  - the expected proceeds (for example, the sum of five years' net profit).

'Equity' is also a term found in financial literature and relates to shareholders' equity (compared with loan capital, for instance, provided by a bank). However, in everyday and marketing terminology, the term 'brand equity' has acquired a far wider meaning. It often stands for the sum of awareness, preference and buying tendency (all the consumer responses together) linked to the brand, and the concomitant total benefits for the manufacturer. Just to complicate matters, this is sometimes termed 'brand added value' (Riezebos, 1994).

In this book a distinction is made between two types of brand equity – *consumer equity* and *financial/economic equity*. The former is further subdivided into mental brand equity and behavioural equity. Mental brand equity relates to the inclusion of the brand in a consumer's consideration set (so the consumer has a conscious and active preference for the brand based on perceptions and feelings about it). Behavioural equity entails the habitual or deliberately loyal purchasing of a brand by consumers to meet an important part of their category needs.

Financial/economic brand equity is the influence of consumer equity on the brand's financial/economic performance in the marketplace. It is expressed in the level of distribution, sales, market share, premium price and profits achieved by the brand.

'Equity' in these expressions represents the quantitative component: the extent to which a brand succeeds in bringing about positive consumer and market responses.

## 3.6 POSTSCRIPT

The Advertising Response Matrix contains all the advertising responses which might arise as a result of exposure to advertising, advertisements or advertising campaigns. The aim of this chapter has been to provide a succinct but complete listing of all possible responses, dividing them up into four categories: mental advertising responses, mental brand responses, brand behavioural responses and market responses. The last category is quite different from the other three, relating as it does to aggregated rather than individual effects on the consumer.

Insight into all advertising responses and their definitions can simplify the dialogue between practitioners and academics. The listing within this chapter can enable each interested party to locate their specific field of interest within the overall response 'package', thus clarifying the margins and relative 'lie of the land'.

An overview of all possible responses shows that a great many effects can be pursued with advertising. The Advertising Response Matrix can be used as a starting point for the exact formulation of advertising objectives and the delineation of advertising policy.

CHAPTER 3 APPENDICES

Chapter 3: Appendix I Types of emotional responses

1. Categories of emotions

Russel and Starkman (1990)

Category	Descriptive synonyms
Joy	Joyful, happy, delighted
Surprise	Surprised, astonished, amazed
Sadness	Sad, unhappy, depressed
Anger	Furious, angry, enraged
Disgust	Disgusted, revolted, repulsed
Contempt	Scornful, contemptuous, disdainful
Fear	Afraid, fearful, frightened
Shame	Ashamed, embarrassed, humiliated
Guilt	Guilty, remorseful, regretful
Affection	Loving, affectionate, friendly
Activation	Aroused, stimulated, excited
Counter-activation	Bored, unexcited, disinterested
Competence	Confident, assured, competent
Helplessness	Powerless, helpless, weak
Surgency	Playful, entertained, lighthearted
Scepticism	Sceptical, suspicious, distrustful
Pride	Proud, superior, worthy
Serenity	Restful, serene, comfortable
Conflict	Tense, frustrated, upset
Desire	Desirous, wishful, hopeful
Duty	Virtuous, honest, dutiful
Faith	Reverent, worshipful, spiritual
Gratitude	Grateful, thankful, appreciative
Innocence	Innocent, pure, blameless
Interest	Attentive, curious, interested
Distraction	Distracted, preoccupied, inattentive

2. Mano's eight emotion scales

Mano (1996)

Arousal	Astonished, surprised, aroused
Elation	Elated, active, excited
Pleasantness	Pleased, satisfied, happy
Calmness	Calm, at rest, relaxed
Quietness	Quiet, still, quiescent
Boredom	Sleepy, sluggish, drowsy
Unpleasantness	Unhappy, sad, blue
Distress	Anxious, fearful, nervous

3. Perceptual emotion chart

Russel and Starkman (1990)

Emotions can be situated in a perceptual chart, based on the dimensions of active-passive and positive-negative. There are eight clusters of emotions in the chart.

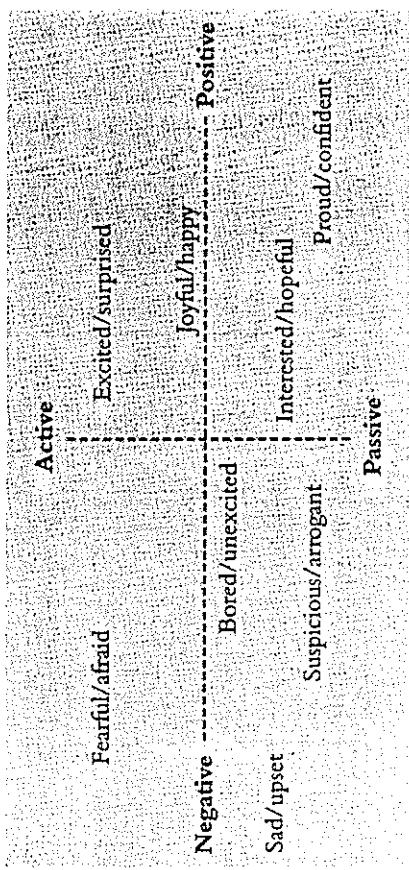


Figure 3.3 Perceptual chart of emotions

4. Four categories of emotions which advertising can arouse

Edell and Chapman Moore (1991)

Upbeat	Cheerful, playful
Warm	Affectionate, hopeful, calm
Uneasy	Anxious, uncomfortable, tense
Negative	Bored, disgusted, dubious, disinterested

5. The eight basic emotions, their functions and dominant

behaviour

Plutchik (1958)

Emotion	Function	Dominant behaviour
Acceptance	Affiliation	Connect
Fear	Protection	Escape
Surprise	Fact-finding	Stop, freeze
Sadness	Reintegration	Cry for help
Disgust	Rejection	Surrender
Rage	Destruction	Attack
Anticipation	Discovery	Research
Pleasure	Reproduction	Couple, possess

## Chapter 3: Appendix II Involvement scales

### 1. Personal involvement inventory for advertising (PIIA) Zaichkowsky (1990)

- 1 Important – unimportant
- 2 Boring – interesting
- 3 Relevant – irrelevant
- 4 Exciting – unexciting
- 5 Means nothing – means a lot to me
- 6 Appealing – unappealing
- 7 Fascinating – mundane
- 8 Worthless – valuable
- 9 Involving – uninvolved
- 10 Not needed – needed

### 2. Revised personal involvement inventory (RPII) McQuarrie and Munson (1986)

- 1 Important – unimportant
- 2 Irrelevant – relevant
- 3 Means a lot to me – means nothing to me
- 4 Unexciting – exciting
- 5 Dull – neat
- 6 Matters to me – doesn't matter
- 7 Fun – not fun
- 8 Appealing – unappealing
- 9 Boring – interesting
- 10 Of no concern – of concern to me

### 3. Foote, Cone & Belding involvement subscale (FCBI) Ratchford (1987); Vaughn (1986)

- 1 Very important decision – very unimportant decision
- 2 Decision requires a lot of thought – decision requires little thought
- 3 A lot to lose if you choose the wrong brand – little to lose if you choose the wrong brand

### 4. Consumer involvement profiles (CIP) Laurent and Kapferer (1985)

- 1 If you choose ... it isn't so bad if you make the wrong choice.
- 2 It's very annoying to buy ... which aren't suitable.
- 3 If I prove to have made the wrong choice after buying ... I feel very unhappy.
- 4 Every time you buy ... you don't really know if you should have bought it/them.
- 5 When I'm standing in front of a shelf of ... I always find it a bit difficult to make a choice.
- 6 It's not easy to choose ...
- 7 When you buy ... you're never sure of your choice.
- 8 You can get to know a lot about a person from which ... he/she chooses.
- 9 The ... I buy gives a glimpse of the kind of person I am.
- 10 The ... you buy says something about the person you are.
- 11 I enjoy buying ...
- 12 Buying ... is a bit like giving yourself a present.
- 13 I quite like ...
- 14 I'm very attached to ...
- 15 You could say that ... interests me a great deal.
- 16 ... is a subject that leaves me absolutely cold.

### 5. New involvement profile (NIP) Jain and Srinivasan (1990)

- 1 Essential – not essential
- 2 Beneficial – not beneficial
- 3 Unnecessary – necessary
- 4 I don't find it pleasant – I do find it pleasant
- 5 Unexciting – exciting
- 6 Nice – not nice
- 7 Tells other people something about me – tells other people nothing about me
- 8 Others use it to judge me by – others don't use it to judge me by
- 9 Does not depict a picture of me for others – depicts a picture of me for others
- 10 It's very annoying if you buy something unsuitable – it isn't annoying to buy something unsuitable
- 11 A poor choice wouldn't upset me – a poor choice would upset me
- 12 Little to lose if you make the wrong choice – a lot to lose if you make the wrong choice
- 13 When I buy it I'm sure about my choice – when I buy it I'm not sure about my choice
- 14 I never know if I've made the right choice – I know for sure I've made the right choice
- 15 I find it a bit difficult to make that choice – I don't find it difficult to make that choice

## 6. The Jain and Srinivasan CIP items Jain and Srinivasan (1990)

- 1 It doesn't much matter if I make a wrong choice – it matters if I make a wrong choice.
- 2 It's very annoying if I make an unsuitable purchase – it's not annoying if I make an unsuitable purchase.
- 3 The wrong choice wouldn't make me unhappy – the wrong choice would make me unhappy.
- 4 I never know if I'm buying the right thing – I know for sure I'm buying the right thing.
- 5 I find it a bit difficult to make a choice – I don't find it difficult to make a choice.
- 6 It's easy to make a choice – it's not easy to make a choice.
- 7 When I buy something, I'm sure about my choice – when I buy something, I'm not sure about my choice.
- 8 It says something about a person – it says nothing about a person.
- 9 What I buy doesn't reflect the kind of person I am – what I buy reflects the kind of person I am.
- 10 What I buy says something about me – what I buy says nothing about me.
- 11 I enjoy buying it for myself – I don't enjoy buying it for myself.
- 12 When I buy it, it's as if I'm giving myself a present – when I buy it, it's not as if I'm giving myself a present.
- 13 I don't enjoy it – I do enjoy it.
- 14 I find it important – I don't find it important.
- 15 I'm not interested in it at all – I'm very interested in it.
- 16 It means nothing to me – It means something to me.

## Chapter 3: Appendix III Response profiles

### 1. Viewer response profile

Schlinger (1979)

#### *Entertainment*

- 1 The commercial was lots of fun to watch and listen to.
- 2 I thought it was clever and entertaining.
- 3 The enthusiasm of the commercial is catching – it picks you up.
- 4 The ad wasn't just selling the product – it was entertaining me and I appreciate that.
- 5 The characters (or persons) in the commercial capture your attention.
- 6 It's the kind of commercial that keeps running through your mind after you've seen it.
- 7 I just laughed at it – I thought it was very funny and good.

#### *Confusion*

- 8 It was distracting – trying to watch the screen and listen to the words at the same time.
- 9 It required a lot of effort to follow the commercial.
- 10 It was too complex. I wasn't sure of what was going on.
- 11 I was so busy watching the screen, I didn't listen to the talk.

#### *Relevant news*

- 12 The commercial gave me a new idea.
- 13 The commercial reminded me that I'm dissatisfied with what I'm using now and I'm looking for something better.
- 14 I learned something from the commercial that I didn't know before.
- 15 The commercial told me about a new product I think I'd like to try.
- 16 During the commercial I thought how that product might be useful to me.
- 17 That's a good brand and I wouldn't hesitate recommending it to others.
- 18 I know that the advertised brand is a dependable, reliable one.

#### *Empathy*

- 19 The commercial was very realistic – that is, true to life.
- 20 I felt that the commercial was acting out what I feel at times.
- 21 I felt as though I was right there in the commercial experiencing the same thing.
- 22 That's my idea – the kind of life that commercial showed.
- 23 I liked the commercial because it was personal and intimate.

#### *Familiarity*

- 24 This kind of commercial has been done many times ... it's the same old thing.
- 25 I've seen this commercial so many times – I'm tired of it.
- 26 I think this is an unusual commercial. I'm not sure I've seen others like it.

### Alienation

- 27 What they showed didn't demonstrate the claims they were making about the product.
- 28 The ad didn't have anything to do with me or my needs.
- 29 The commercial did not show me anything that would make me want to use their products.
- 30 The commercial made exaggerated claims. The product would not live up to what they said or implied.
- 31 It was an unrealistic ad – very far-fetched.
- 32 The commercial irritated me – it was annoying.

### 2. Wells' reaction profile (for printed media)

Wells (1975)

- |   |  |
|---|--|
| 1 Beautiful/ugly                        | 15 Important/unimportant to me             |
| 2 Pleasant/unpleasant                   | 16 Strong/weak                             |
| 3 Gentle/harsh                          | 17 Honest/dishonest                        |
| 4 Appealing/unappealing                 | 18 Easy to remember/hard to remember       |
| 5 Attractive/unattractive               | 19 Easy to understand/hard to understand   |
| 6 In good taste/in bad taste            | 20 Worth remembering/not worth remembering |
| 7 Exciting/unexciting                   | 21 Simple/complicated                      |
| 8 Interesting/uninteresting             | 22 New/ordinary                            |
| 9 Worth looking at/not worth looking at | 23 Fresh/stale                             |
| 10 Comforting/frightening               | 24 Lively/lifeless                         |
| 11 Colourful/colourless                 | 25 Sharp/washed out                        |
| 12 Fascinating/boring                   |  |
| 13 Meaningful/meaningless               |  |
| 14 Convincing/unconvincing              |  |

### 3. Leavitt's reaction profile (for TV commercials)

Leavitt (1970)

- |                                  |                       |
|----------------------------------|-----------------------|
| <i>Energetic factor</i>          | <i>Sensual factor</i> |
| 1 Lively                         | 25 Lovely             |
| 2 Exhilarated                    | 26 Beautiful          |
| 3 Vigorous                       | 27 Gentle             |
| 4 Enthusiastic                   | 28 Serene             |
| 5 Energetic                      | 29 Tender             |
| 6 Excited                        | 30 Sensitive          |
| <i>Amusing factor</i>            | <i>Familiarity</i>    |
| 7 Merry                          | 31 Familiar           |
| 8 Jolly                          | 32 Well-known         |
| 9 Playful                        | 33 Seen before        |
| 10 Joyful                        | <i>Novel</i>          |
| 11 Amusing                       | 34 Original           |
| 12 Humorous                      | 35 Unique             |
| <i>Personal relevance factor</i> | 36 Imaginative        |
| 13 Important for me              | 37 Novel              |
| 14 Helpful                       | 38 Ingenious          |
| 15 Valuable                      | 39 Creative           |
| 16 Meaningful to me              | <i>Disliked</i>       |
| 17 Worth remembering             | 40 Phoney             |
| 18 Convincing                    | 41 Terrible           |
| <i>Authoritative factor</i>      | 42 Stupid             |
| 19 Confident                     | 43 Irritating         |
| 20 Businesslike                  | 44 Unimportant to me  |
| 21 Consistent in style           | 45 Ridiculous         |
| 22 Responsible                   |                       |
| 23 Frank                         |                       |
| 24 Dependable                    |                       |



## Chapter 3: Appendix IV Product attributes and performance

### Product profiles and performance

Franzen (1994)

<i>Instrumental values</i>	
<i>AI</i>	Traditional, honest, from the farm, home-produced, traditional methods, handmade, non-mechanical, small scale, primitive.
1 Original	• clear, smells good, odourless, virginal;
2 Pure	• hygienic, clean, no dirt and stains;
3 Natural	• no damaging substances, mild, soft.
	• organic, not artificial, plants, animals, minerals;
	• primal: sun, earth, water, fire, air, wind.
4 Technological	Hi-tech, composed, constructed, electronic, scientific discovery, invention, advanced.
5 Magic	Mystical, wonders, supernatural, mythical, secret composition.
6 Durable	Good quality, strong, firm, solid, lasting, stable, robust.
<i>AII</i>	<i>The use</i>
1 Easy	Handy, easy to use, easy to handle, not complicated, practical, open, accessible, available, easy to repair, comfortable.
2 Safe	• protecting, risk-free, immune to outside influences;
	• guaranteed, tried and tested, reliable, certain.
<i>AIII</i>	<i>The effect</i>
1 Effective	• working properly, fit, functional, efficient;
	• firm, thorough.
2 Vital	Energy, nutritious, high-spirited.
3 Soft	Mild, careful, non-irritating.
4 Quick	Time saving.
<i>AIV</i>	<i>The appearance</i>
1 Aesthetic	Well-designed, beautiful in style, decorative, simple, no frills, tasteful, sober, natural.
2 Refined	Delicate, elegant, sensitive, soft, nice, graceful, stylish, attractive.
3 Robust	Rough.
<i>AV</i>	<i>The cost</i>
1 Inexpensive	Economical, money-saving, cheap, inexpensive in use.
2 Expensive	Valuable, luxurious, expensive, rich, priceless.

## Chapter 3: Appendix V Personality characteristics

### 1. An overview of personality characteristics

Cattell and Eber (1970, in Nawas, 1986)

<i>A Sizia</i>	Remote, reserved, cool, suspicious, rigid, critical
<i>A Affectia</i>	Affectionate, thoughtful and interested in others, mild, flexible, impulsive, actively participatory attitude
<i>B Stupid</i>	Low intelligence, gives up quickly, no insight into abstract problems
<i>B Clever</i>	High intelligence, persevering, can quickly discover connections between certain things or events
<i>C Low ego</i>	Reacts fast emotionally, not so stable emotionally, easily upset, changeable, melancholy
<i>C High ego</i>	Mature, balanced, emotionally stable, self-controlled, realistic
<i>D Subservience</i>	Subservient, obedient, docile, mild, passive, obliging
<i>D Dominance</i>	Dominant, assertive, aggressive, competitive, stubborn
<i>E Desurgency</i>	Sober, silent, serious, quiet, introspective, concerned, cautious
<i>E Surgency</i>	Carefree, enthusiastic, nonchalant, talkative, cheerful, alert
<i>F Low superego</i>	Not concerned about rules and moral standards, no perseverance, lax, carefree
<i>F High superego</i>	Conscientious, moralistic, responsible, persevering
<i>G Threctic</i>	Shy, timid, inhibited, fearful
<i>G Parmia</i>	Adventurous, thick-skinned, sociable and enterprising in dealings with others
<i>H Harria</i>	Hard, unsentimental, few illusions and expectations, self-reliant, businesslike
<i>H Premia</i>	Soft, sensitive, dependent, unsure, over-protected, seeks help and sympathy, has an imaginative inner world, intuitive

2. Self-concepts, person concepts, and product concepts  
Malhortra (1981)

- 1 Rugged – delicate
- 2 Excitable – calm
- 3 Uncomfortable – comfortable
- 4 Dominating – submissive
- 5 Thrifty – indulgent
- 6 Pleasant – unpleasant
- 7 Contemporary – non-contemporary
- 8 Organised – unorganised
- 9 Rational – emotional
- 10 Youthful – mature
- 11 Formal – informal
- 12 Orthodox – liberal
- 13 Complex – simple
- 14 Colourless – colourful
- 15 Modest – vain

3. A brand personality scale (BPS)  
Aaker (1997)

The big five

**Sincerity** (Campbell's, Hallmark, Kodak)  
*Down-to-earth*: family-orientated, small-town, conventional, blue-collar, all-American  
*Honest*: sincere, real, ethical, thoughtful, caring  
*Wholesome*: original, ageless, classic, old-fashioned  
*Cheerful*: sentimental, friendly, warm, happy

**Excitement** (Porsche, Absolut, Benetton)  
*Daring*: trendy, exciting, off-beat, flashy, provocative  
*Spirited*: cool, young, lively, outgoing, adventurous  
*Imaginative*: unique, humorous, surprising, artistic, fun  
*Up-to-date*: independent, contemporary, innovative, aggressive

**Competence** (Amex, CNN, IBM)  
*Reliable*: hard-working, secure, efficient, trustworthy, careful  
*Intelligent*: technical, corporate, serious  
*Successful*: leader, confident, influential

**Sophistication** (Lexus, Mercedes, Revlon)  
*Upper class*: glamorous, good-looking, pretentious, sophisticated  
*Charming*: feminine, smooth, sexy, gentle

**I Alaxia**  
Full of confidence, can accept situations as they happen, can easily dismiss difficulties, understanding, tolerant

**I Protension**  
Suspicious, jealous, dogmatic, difficulty dismissing frustrations, tyrannical, irritable

**J Praxernia**  
Practical, concerned with concrete everyday things, conventional, prosaic, focused on objective reality

**J Autia**  
Imaginative, bohemian, preoccupied, unconventional, has artistic, philosophical and theoretical interests, quickly distracted from practical matters

**K Nairété**  
Ingenuous, unpretentious, authentic but clumsy in social intercourse, spontaneous, genuinely concerned about others, no exact mentality, lack of insight into self and into others (motives), satisfied with the status quo

**K Shrewdness**  
Shrewd, astute, worldly, affected, cunning, ambitious, reserved and self-aware in dealings with others, insight into oneself and into others

**L Self-confidence**  
Self-confident, calm, sure, self-satisfied, resilient, cheerful, insensitive to the opinions of others, unafraid

**L Tendency to guilt feelings**  
Fearful, self-reproaching, unsure, brooding, depressed, touchy, moody, strong sense of duty, scrupulous

**M Conservatism**  
Conservative, cautious, respects traditional values, tolerant of inconvenience and old methods

**M Radicalism**  
Experimental, analytical, free-thinking

**N Social dependence**  
A 'group' person, a 'joiner', a loyal follower

**N Autonomy**  
Complacent, copes well, prefers own decisions

**O Low self-sentiment**  
Uncontrolled, lax, acts of own accord, not integrated, not bothered by social rules

**O High self-sentiment**  
Controlled, strong-willed, sticks closely to social rules, relentless

**P Low tension**  
Relaxed, quiet, slow, calm, not frustrated

**P High tension**  
Tense, petulant, agitated, frustrated, overwrought

*Ruggedness* (Levi's, Marlboro, Nike)  
*Outdoorsy*: masculine, Western, active, athletic  
*Tough*: rugged, strong, no-nonsense

### The brand personality scale

- |                 |              |
|-----------------|--------------|
| Down-to-earth   | Contemporary |
| Family-oriented | Reliable     |
| Small-town      | Hard-working |
| Honest          | Secure       |
| Sincere         | Intelligent  |
| Real            | Technical    |
| Wholesome       | Corporate    |
| Original        | Successful   |
| Cheerful        | Leader       |
| Sentimental     | Confident    |
| Friendly        | Upper class  |
| Daring          | Glamorous    |
| Trendy          | Good-looking |
| Exciting        | Charming     |
| Spirited        | Feminine     |
| Cool            | Smooth       |
| Young           | Outdoorsy    |
| Imaginative     | Masculine    |
| Unique          | Western      |
| Up-to-date      | Tough        |
| Independent     | Rugged       |

### 4. Brand personality rating scale

Alt and Griggs (1988)

- |                     |                |                             |
|---------------------|----------------|-----------------------------|
| <b>Extraversion</b> | <b>Virtue</b>  | <b>Social acceptability</b> |
| • Lively            | • Graceful     | • Uncouth                   |
| • Outgoing          | • Thoughtful   | • Coarse                    |
| • Fun-loving        | • Tidy         | • Gullible                  |
| • Young at heart    | • Homely       | • Insincere                 |
| • Happy-go-lucky    | • Reassuring   | • Slipshod                  |
| • Cheerful          | • Reliable     | • Indecisive                |
| • Checky            | • Gentle       | • Untruthful                |
| • Modern            | • Helpful      | • Devious                   |
| • Bold              | • Kind         | • Brutal                    |
| • Energetic         | • Charming     | • Superficial               |
| • Vivacious         | • Hard-working | • Arrogant                  |
| • Dynamic           | • Honest       | • Childish                  |
| • With it           | • Clever       | • Mean                      |
| • Vibrant           | • Sincere      | • Inconsiderate             |
| • Flamboyant        | • Sympathetic  | • Loud-mouthed              |

## Chapter 3: Appendix VI Value listings

### 1. The Rokeach Value Survey (RVS)

Rokeach (1968, 1973)

#### End values

- A comfortable life (a prosperous life)
- An exciting life (a stimulating, active life)
- A sense of accomplishment (a lasting contribution)
- A world at peace (free of war and conflict)
- A world of beauty (beauty of nature and the arts)
- Equality (brotherhood, equal opportunity for all)
- Family security (taking care of loved ones)
- Freedom (independence, free choice)
- Happiness (contentedness)
- Inner harmony (freedom from inner conflict)
- Mature love (sexual and spiritual intimacy)
- National security (protection from attack)
- Pleasure (an enjoyable, leisurely life)
- Salvation (saved, eternal life)
- Self-respect (self-esteem)
- Social recognition (respect, admiration)
- True friendship (close companionship)
- Wisdom (a mature understanding of life)

#### Instrumental values

- Ambitious (hard-working, aspiring)
- Broad-minded (open-minded)
- Capable (competent, effective)
- Cheerful (lighthearted, joyful)
- Clean (neat, tidy)
- Courageous (standing up for your beliefs)
- Forgiving (willing to pardon others)
- Helpful (working for the welfare of others)
- Honest (sincere, truthful)
- Imaginative (daring, creative)
- Independent (self-reliant, self-sufficient)
- Intellectual (intelligent, reflective)
- Logical (consistent, rational)
- Loving (affectionate, tender)
- Obedient (dutiful, respectful)
- Polite (courteous, well-mannered)
- Responsible (dependable, reliable)
- Self-controlled (restrained, self-disciplined)

## 2. Personal values

Clawson (1994)

### Egoistic values

Happiness  
Success  
Idealism/realism  
Motivation  
Excitement  
Inner harmony  
Calmness  
Time  
Self-esteem  
Stability/change  
Fun/seriousness  
Vicarious experience/participation  
Self-improvement  
Self-confidence  
Enthusiasm

### Biogenic values

Athletic skill  
Physical energy  
Safe life/danger  
Pleasure and comfort  
Beautiful world  
Clean/tidy surroundings  
Youth/maturity/old age  
Physical health  
Good build, strength

### Cognitive values

Human wisdom  
Information  
Understanding (of events, people)  
Rationality/impulse  
Language skills  
Foresight/live for today  
Intelligence  
Creativity  
Memory  
Mental energy

### Familial values

Romantic love  
Family love  
Sexual intimacy  
Popularity with opposite sex  
Romantic stages  
Sexual morality  
Masculinity/femininity  
Child and family care  
Home and family life  
Physical attractiveness  
Sexual capacities

### Material values

Material quality of life  
Financial security  
Living with nature  
City life  
Wealth and assets  
Estate for heirs  
Current income  
Future retirement income  
Liquidity: ready cash  
Creditworthiness  
Meaningful work  
Economical/extravagant  
Hard-working, good conditions, employed  
Free economy/regulated/controlled  
Natural resources  
Personal competence

### Religious values

Betterment of mankind  
Spiritual reward  
Religious belief and experience/atheism  
Brotherly love and fellowship  
Spirituality/worldliness and sin  
Natural or supernatural help

### Social values

True friendship  
Modernity/tradition/social skills  
Well-being of others (patriotism, world view, group loyalty, happiness of others)  
Ethical behaviour  
Approval, belonging, tolerance  
Prestige, glory  
Pets' well-being  
Fame  
Gratitude, appreciation  
Helpful, generous  
Personal warmth  
Humility  
Conformity, similarity/individualism  
Manners  
Good grooming, dress  
Self-sufficiency  
Honesty  
Sociability  
Co-operativeness/solo player

### Political values

Victory (contest, war)  
Peaceful world/violence, war  
Happiness  
Superior social status  
Power/equality/submission  
Leadership  
Mercy and fair play

## 3. The SWOCC (Stichting Wetenschappelijk Onderzoek Commerciele Communicatie) value inventory

Sikkel and Oppenhuizen (1998)

### Factor 1

#### Bond

Relationships  
Endearing  
Atmospheric  
Cosiness  
Love  
Friendship  
Hugging

#### Freedom

Career  
To climb  
Fanaticism  
Power  
Perseverance  
To be ambitious

**Factor 2**  
**Bond**

*Other-directed*  
To listen to someone  
To have understanding for someone  
To be helpful  
To be responsible  
To be a good judge of character  
To take others into consideration

**Freedom**

*Self-directed*  
To relax  
To be healthy  
To stay young  
To be carefree  
To be attractive  
Enjoyment  
To be a good judge of character  
To take others into consideration

**Factor 3**  
**Bond**

*Society*  
Patriotism  
To be dignified  
Pride  
To be tough  
To be attractive

**Freedom**

*Personal enjoyment*  
To be active  
To relax  
To make something  
To have time  
To learn  
To have a hobby

**Factor 4**  
**Bond**

*Certainty*  
Security  
Tranquility  
Luxury  
A place of one's own  
Frugality  
To be self-supporting

**Freedom**

*Challenge*  
To be provocative  
To be spontaneous  
To go beyond one's own limits  
To be fascinating  
To have one's own opinion  
To be a hero/heroine

**Factor 5**  
**Bond**

*Family life*  
To be a mother  
To have children  
To hug  
To care for  
To indulge

**Freedom**

*Freedom*  
To be satisfied  
To be carefree  
Tranquility  
To be ordinary

**Factor 6**  
**Bond**

*To make oneself attractive/appealing*  
To have authority  
To be dignified  
Neatness  
Prestige  
To be attractive  
To look smart

**Freedom**

*To go one's own way*  
To believe  
To be rebellious  
Patriotism  
To protect  
To be idealistic

## Chapter 3: Appendix VII Brand relationships

### The brand relationship quality (BRQ) construct Fournier (1994)

#### *Personal commitment*

I feel very loyal to this brand.  
I have made a pledge of sorts to stick with this brand.  
I will stay with this brand through good times and bad.  
This brand can count on me to always be there.  
I am willing to make sacrifices for this brand.

#### *Self-concept connection*

The brand and I have a lot in common.  
This brand's image and my self-image are similar in a lot of ways.  
This brand says a lot about the kind of person I am or want to be.  
This brand reminds me of who I am.  
This brand is a part of me.

#### *Nostalgic connection*

This brand reminds me of things I have done or places I have been.  
I have at least one fond memory that involved using the brand.  
This brand will always remind me of a particular phase in my life.  
This brand reminds me of what I was like at a previous stage of my life.  
This brand reminds me of someone important in my life.

#### *Partner quality*

I know this brand really appreciates me.  
I know this brand respects me.  
This brand treats me like a valuable customer.  
This brand shows a continuing interest in me.  
This brand takes care of me.

#### *Behavioural interdependence*

I feel like something is missing when I haven't used the brand in a while.  
This brand plays an important role in my life.  
It would be a shame if I had to start over from scratch with another brand from this category.  
Every time I use this brand, I'm reminded of how much I like it.

#### *Love/passion*

I would seek out this brand if I moved to a new town where it wasn't readily available.  
No other brand can quite take the place of this brand.  
I would be very upset if I couldn't find or get in touch with this brand when I wanted it.  
I have a powerful attraction towards this brand.  
I feel that this brand and I were 'meant for each other'.  
I am addicted to this brand in some ways.

#### *Intimacy*

I know a lot about this brand.  
I know a lot about the company that makes this brand.  
I feel as though I really understand this brand.  
I know things about this brand that many people just don't know.

**5** Advertising frameworks  
*Gisela Franzen*

## 5.1 HISTORICAL THEORIES OF ADVERTISING FRAMEWORKS

For almost a century advertising practitioners, market researchers and scientists have been trying to understand exactly how advertising influences consumers' buying decisions. And for just as long, they have been reaching the conclusion that this question, in its general formulation, is unanswerable.

Advertising works in very different ways. It depends on a great number of variables, the most important of which are:

- the recipient's nature and personal relationship with what is being advertised;
- the type of product or service, and the role it plays in people's lives;
- the brand's stage of life;
- the brand equity;
- the content of the advertising itself and the way in which it is presented;
- the context in which the advertising is perceived;
- the advertising pressure that is exercised.

### The 'hierarchy of effects' models

It is not hard to imagine that a campaign for Mars ice cream, geared to young people with a sweet tooth, works quite differently from a series of advertisements intended to interest savings-minded citizens in investing in British Telecom shares.

Nevertheless, since 1898, when St Elmo Lewis formulated the AIDA model, academics have been trying to devise general models of the process of how advertising works, applicable to such divergent cases.

That earliest advertising framework model presupposed a succession of effects, the last one of which was the purchase of the product in question. AIDA stands for 'attract attention, maintain interest, create desire, get action'. The model stood its ground for some 60 years. As time went by adaptations were regularly proposed, though the basic idea was never abandoned. That basic idea entailed a 'hierarchy of effects', in which each effect category was considered to be necessary for the next and dependent on the previous one. The idea was to 'pilot' consumers through the hierarchy, step by step, until the final stage – the purchase of the product – had been reached. Logically, it was also known as a transmission model.

Consumers were still largely seen as unresisting recipients of persuasive, even manipulative advertising campaigns. This was the tradition which gave rise to the DAGMAR model (Colley, 1961) which many feel is still applicable today.

DAGMAR stands for 'defining advertising goals for measured advertising results'. Like its predecessor, AIDA, it entailed a four-stage model: ACCA (short for awareness, comprehension, conviction, action).

### New ideas

Not long after DAGMAR, Lavidge and Steiner (1961) proposed a model in which five stages precede buying behaviour: awareness, knowledge, liking, preference, conviction, and buying behaviour. And in 1968 McGuire followed with a model comprising the following stages: presentation, attention, comprehension, yielding, retention, and buying behaviour.

All these models were further elaborations on the CAE sequence (cognition, affect, experience).

The peculiar thing about these hierarchical models is that they all finish with 'action'. They totally neglect the fact that all advertising for established brands takes place after action, among highly experienced buyers.

In the 1970s and 1980s these simplistic sequential models were adapted to incorporate new views on consumer choice behaviour and new theories of information processing.

Although March and Simon (1958) had already pointed out that consumer behaviour did not focus on optimising choice but on achieving a satisfactory result, the science of consumer behaviour appeared to assume that people had a kind of built-in computer program – and this assumption lasted into the 1980s. Consumers were thought to weigh up the functional characteristics of all the options and thus reach an optimum choice through a number of logical rules of choice. However, in the 1980s the fact that consumers have emotions and feelings was 'rediscovered', and these, it transpired, are a decisive factor in many choice processes. Consumers often just select what appeals to them emotionally. So advertising frameworks made room for emotional reactions as a primary communication response, alongside cognitive reactions to convincing arguments.

At the same time, people were realising that many products were not bought for their functional attributes but purely for their symbolic function. From then onwards, the world of consumer goods was divided into instrumental and expressive products (in other words, problem-solving and enriching products).

It was found that the development of knowledge and attitudes need not necessarily precede buying behaviour, but that consumers often buy something, prompted by impulse or emotion, and only start to process information after the event, in order to justify their choice. A change in behaviour would appear frequently to precede a change in attitude, rather than result from it.

It became clear that sequences of effects were quite different from the CAE order in traditional learning theory, on which AIDA and DAGMAR were based. The 'new' sequence was: affect, cognition, experience (ACE, for short), and there were also two others in which consumers first buy the brand and gain usage experience, followed by knowledge and feeling, ie, experience, cognition, affect (ECA), and experience, affect, cognition (EAC).

In 1965 Herbert Krugman added involvement to the models, as an important variable. Krugman ascertained that the importance of a product for consumers' egos, and the risks they ran if they made the wrong choice, greatly affected their willingness to pay attention to advertising. Not only was it necessary to take account of situations where interest was great, but also of those where consumers were indifferent.

The advertising agency Foote, Cone & Belding (FCB) (Vaughn, 1980, 1986) integrated the new ideas in a matrix, which has since been dubbed the 'FCB grid' (see Figure 5.1 overleaf).

Rosser *et al.* (1991) suggested an alternative to the FCB grid (the Rosser-Percy grid, Figure 5.2) in which they replaced the cognition/affect dimension with a motivation dimension: (negative) informative motivations versus (positive) transformative motivations. They also introduced a brand awareness dimension, as a prerequisite for the development of brand attitudes.

Psychologists ascertained what advertising practitioners had known for a long time – that recipients are not always attuned to processing the factual content of advertisements, but mainly focus on the way in which they are presented. Consumers



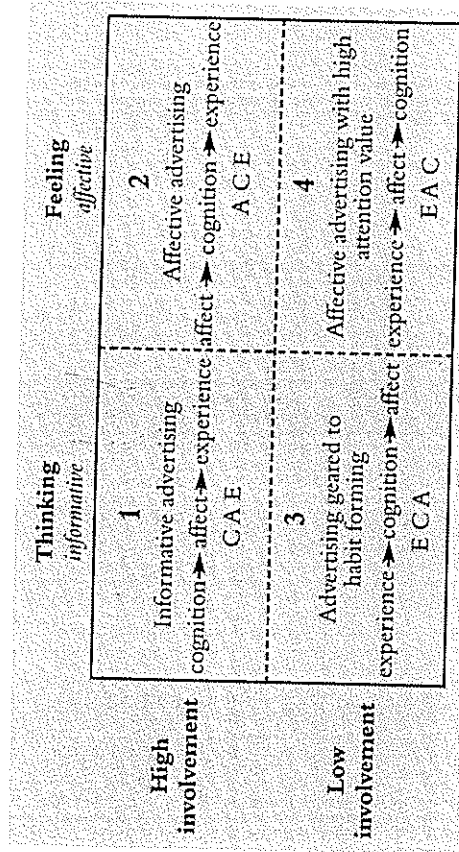


Figure 5.1 The FCB grid (Source: Vaughn, 1980, 1986)

tend to use two different 'routes' or 'highways' for processing information and adapting their attitudes: a central route for factual information and a peripheral route for presentation features (Petty and Cacioppo, 1986). However, they usually combine both routes in some proportion to each other.

Willingness to pay attention to an ad was found to depend on an emotional evaluation at the very first moment of exposure, and on the context in which advertising is 'consumed'. People have a PAR (primary affective reaction) which determines whether or not they want to give something their attention. Obviously that PAR depends chiefly on their involvement with the product or brand.

Whether recipients process an ad (and to what extent) depends on their personal motivation, the opportunities and limitations inherent in the exposure situation and their personal abilities (for instance, existing product knowledge). It depends, in particular, on their 'inclination to consider' the ad. The MOA (motivation, opportunity, ability) model is appropriate here.

It became apparent that there is an interaction between what is present in the memory (associations, affects, beliefs, brand attitudes) and the processing of advertisements. Recipients prove, to some extent, to perceive what they already know and think, which is frequently quite different from what the advertising practitioner is trying to tell them.

Barry and Howard (1990) analysed literature relating to the hierarchy of effects models and concluded:

*It is unclear whether the primary of an initial cognitive or affective response has a significant influence on the processing of advertising-related information. ... No evidence currently exists supporting the contention that the sequential ordering of cognitive versus affective responses to advertising communications ultimately matters in terms of what people purchase or consume.*

After a thorough analysis of over 250 scientific studies, Vakratsas and Ambler (1995) proposed an integrated model:

*If any combination of think, know and feel into a hierarchy has merit, then that model must be included by CAEA (cognition, affect, experience, affect) ... whilst awareness could well be part of*

the 'learning' stage, it is not obvious how purchase or affect can take place without any awareness of the brand. In CAEA, awareness is included in the first stage ... It is reasonable to believe that advertising works both before and after purchase experience, or before or after.

On the basis of extensive analysis of empirical research, I (Franzen, 1994) suggested replacing theories proceeding from a hierarchical sequence of effects by the theory of an interactive system (see Figure 5.3).

With the exception of product and brand launches, which, by definition, have a zero-based start, practitioners are always confronted with situations in which existing attitudes, buying behaviour and usage experience also influence advertising effectiveness, and vice versa. In fact, this tends to apply quickly to product launches also.

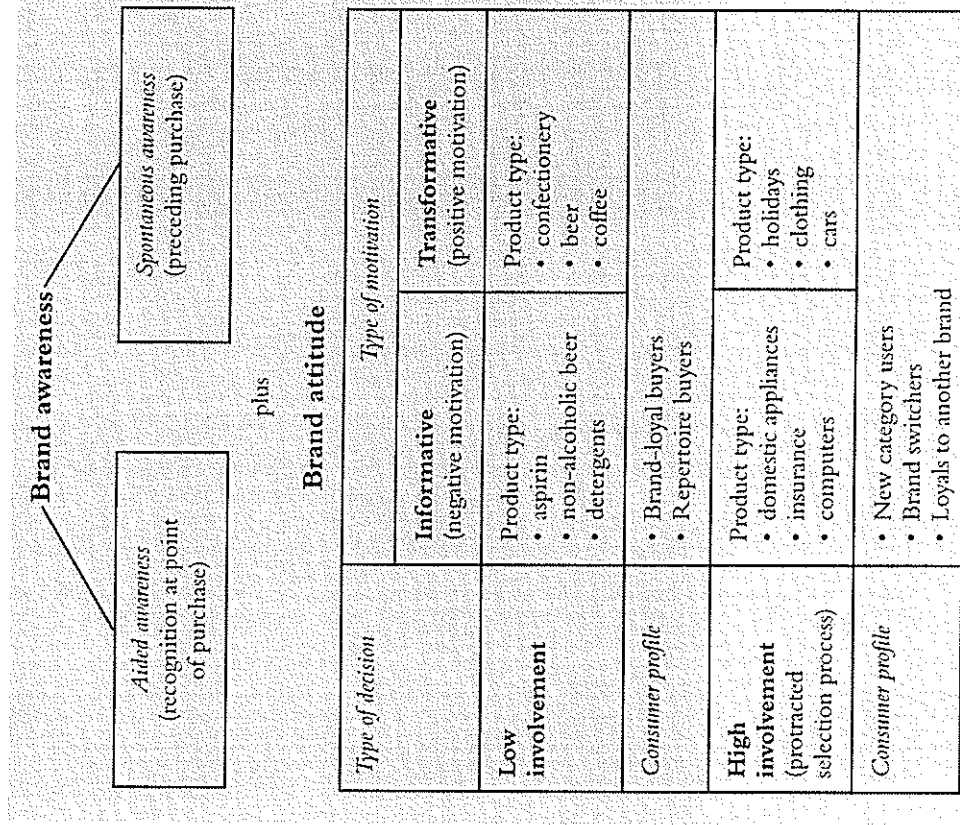


Figure 5.2 The Rossiter-Percy grid

Ferguson (1989) notes that in a system each variable interacts so completely with the other variables that it is not possible to distinguish cause from effect. The proposed system consists of a number of groups of effects, which are parallel to the Brand Association Network described in Chapter 3 (see Figure 3.2, page 54). The following division applies:

- *Attention*  
Exposure to advertising, and the resulting scanning, focusing, and duration and intensity of attention.
- *Advertising processing*  
The different levels at which advertising stimuli are processed, and the form of processing – cognitive, affective, visual/verbal.
- *Brand awareness*  
Awareness of the brand and the levels of brand awareness.
- *Brand associations*  
The categories of association and storage in the memory, in association networks.
- *Brand positioning*  
Comparison of brands with one another, and the relative position in the memory of one brand in a category/subcategory compared with that of competing brands.
- *Brand evaluation and brand attitude*  
The evaluation of the brand, its inclusion in the consideration set and brand repertoire, and the emergence of brand preference or brand rejection.
- *Brand behaviour and product experience*  
Trial purchase, repeat purchase, product usage experience and the development of degrees of brand loyalty.

### The limitations of scientific theories

The variety of different models has not made the theory of advertising frameworks any clearer for advertising practitioners. One problem has been how to single out those elements that are relevant to a specific situation from all the abstract theories and models claiming to be universally valid. And then, in terms of effectiveness, how to influence, effectively and verifiably, consumer buying behaviour in favour of the advertised brand.

The development of scientific theories on advertising frameworks has stemmed chiefly from cognitive psychology. This is biased towards the question of how consumers deal with the individual advertisements to which they have been exposed.

- The following aspects have received hardly any attention:  
The effects campaigns have over the course of time on perceptions and emotions linked with the brand. Although short and long-term effects are familiar elements, they are not the explicit thrust of the theories.
- The entire *phenomenon of 'the brand'* as the carrier of a wide range of meanings, emotional associations, evaluations and behavioural tendencies.  
For years, any available insights on this have stemmed solely from market research circles.
- The *persuasive effect* of advertising – what motivates people to buy certain products, or not, and what mainly affects their selection behaviour? Hardly any new theories have been developed since those of Ernest Dichter, Abraham Maslow and Milton Rokeach in the 1960s and 1970s, and the main focus since then has been on descriptions of processes. This has meant that advertisers have encountered hardly any points of

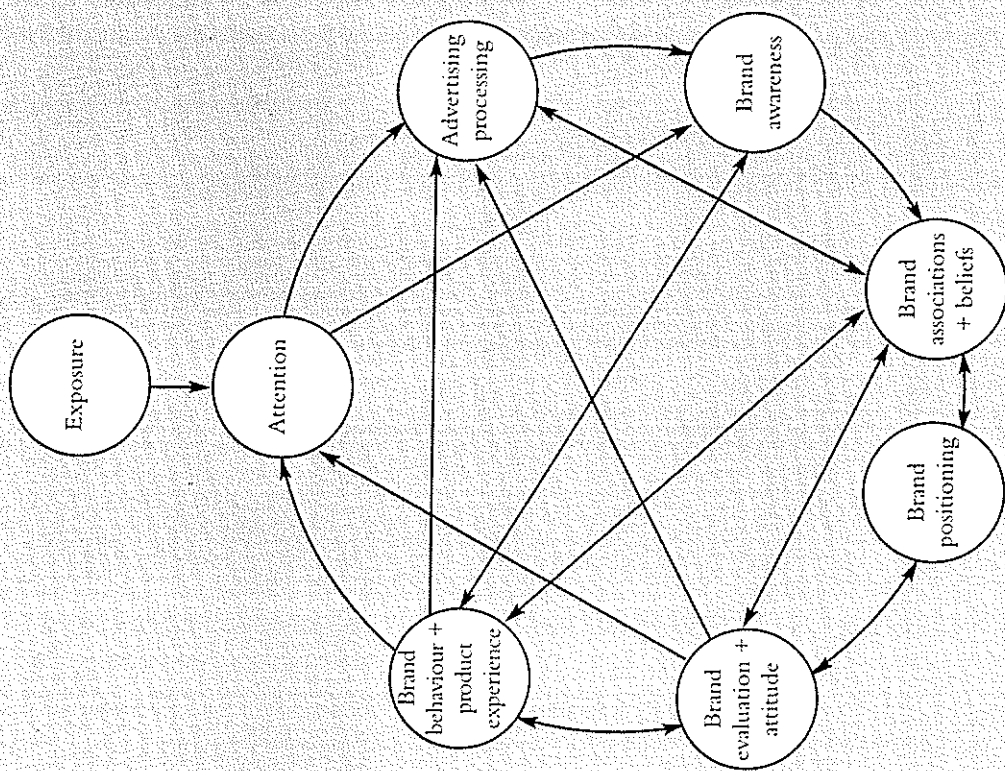


Figure 5.3 Interactions between groups of effects (Source: Franzen, 1994)

contact in the theories about what they should be communicating in order to influence selection behaviour in favour of their brands.

- *The characteristics of the advertising itself.* Although the formal characteristics of ads and campaigns do, of course, have a major effect on the entire communication process, there is little system to the scientific interest in the effects of the various basic forms of advertising and communication. Each researcher makes a random choice, which means that there are many disconnected facts available which lack the cohesion of a good 'blanket' theory or model.

These are the main problems confronting advertisers. It is, of course, highly relevant to the planning of advertising campaigns to discover how consumers deal with an individual ad, but such information provides nothing to go on when advertising strategies have to be developed. The chief problem for advertisers is still how they can influence consumer buying behaviour and which recurring effects they should aim for in the process. Thus they are not primarily concerned about how consumers process advertising, but how advertising influences buying behaviour.

## 5.2 POLICY THEORIES

Rational decisions on media deployment and creative solutions can be made only when a satisfactory theory has been found on how advertising influences consumer behaviour in specific circumstances, and which intermediate mental reactions occur and are necessary. This, too, is a prerequisite for proper research design into both mental and behavioural responses. As early as 1949 Bernard Berelson summarised the situation as follows:

*Some kinds of communication, on some kinds of issues, brought to the attention of some kinds of people under some kinds of conditions, have some kinds of effects.*

And, a few decades later, Neville Darby (1979) said:

*No single theory or group of theories can explain it all, because advertisements work in such different ways. There is no point in looking for an overall theory.*

According to Stephen King back in 1975:

*What we need is not a wholly comprehensive theory of advertising, but a slightly more adhocised theory of advertisements. A framework for thinking how different sorts of advertisements might work, for different people, in different circumstances, at different stages of time. With such complexity, the framework should be simple enough to be of practical use to the people who have the job of planning and creating advertisements, and those who have the job of evaluating them.*

In 1979 Hugh Murray observed:

*The most realistic answer to the question: 'How does advertising work?' lies in a family of models, derived from careful empirical studies over a considerable period, reduced to their most basic form by rigorous application of the principle of excluding trivial, insignificant and irrelevant factors. These relate only to certain product market conditions, but are nevertheless better than the alternatives.*

Every practitioner makes assumptions or has firm convictions as to the way in which an ad or a campaign works. Such opinions are generally expressed only when the person in question is faced with creative proposals. Then all involved prove to have a personal 'intuitive' model of how advertising works. These intuitive opinions tend to differ considerably between those responsible for developing campaigns. It would be much better, both for harmonious teamwork and communication, and possibly also for the effectiveness of campaigns, if, before campaigns were developed and deployed, there were agreement on how they should work. It should be ascertained which behavioural response among which consumers is considered realistic in which circumstances, and what mental responses are expected to make the most effective contribution to

behaviour. A conscious choice for a specific advertising framework model results in rational appraisals, which should benefit effectiveness.

The academic community has not yet produced or verified these specific models of advertising effect. Admittedly, much progress has been made in general theories of advertising processing, and there is more insight into consumers' direct mental responses to all kinds of characteristics of individual ads. But few, if any, connections have been made with the long-term persuasive effect of campaigns in the marketplace.

So, all in all, little has been pinpointed to tie in with the specific problems of individual advertisers. They have great difficulty in recognising their own situations and dilemmas in the models couched in general terms.

It is time we looked at the views and experiences of policy makers. This leads on to what are called 'policy theories'. This term is used for the whole gamut of hypotheses on which a policy is based. These hypotheses are concerned with characteristics of phenomena, but, more especially, the relationships between phenomena.

Argyris and Schön (in Hoogerwerf, 1983) define a theory of action which can be represented as a formula: 'if one wishes, in situation S, to achieve result R, under the assumptions  $a_1 \dots a_n$ , carry out action D.' They also define a theory of practice, which, they claim, consists of a system of interconnected 'theories of action'. They provide, for specific 'real-life' situations, a description of the actions which are believed to produce the desired results under relevant assumptions. The thrust of this theory is the views on the connections between end and means, and between cause and effect.

Lindblom and Cohen (1979) use the term 'policy-making frameworks' in this context. They suggest that:

*Policy makers attack specific problems in the light of a general framework or perspective that controls both explanatory hypotheses and a range of solutions that they are willing to consider.*

The hypotheses on which policy-makers' actions are based can, of course, be partly derived from scientific insights. They may, to some extent, be based on observations in the marketplace. But this does not mean that policy theories are scientific theories. The failure of many a policy, understood as the failure to achieve desired objectives, can, after all, be partly explained by the fact that policy is often based on incorrect assumptions (Hoogerwerf, 1983).

Advertising campaign decision-makers generally apply greatly simplified representations of reality, within which they try to work as rationally as possible. They are mainly hampered by their own reactions as recipients of advertisements, and the difficulty of putting themselves impartially in the position of the target group.

It is important, both for the evolution of advertising theory and for advertising practice (policy-making, campaign development and research and evaluation of campaigns), to open up the advertising framework models on which these decision-makers implicitly base their assumptions. In addition, greater understanding of the assumed models may also help to improve the whole operation of the advertising process, as well as improving effectiveness. Policy theories can also form a bridge between academic knowledge and advertising practice. Hoogerwerf (1983) expressed it as follows:

*Policy people are expected to be prepared to subject their often beloved policy theories to critical study and empirical research. Researchers are expected to be willing to take the policy people's theories seriously enough to make a study of them!*

recipient in the communication process was virtually discounted. He or she was seen as a *tabula rasa* on which messages were imprinted. Consequently, the theory on which this was based was termed the 'hypodermic needle' theory. Meanwhile there are a whole range of views and models at our disposal, all of which represent the independent, active role of the recipient in the processing of information.

Practitioners are alert to the fact that among recipients there is a growing avoidance of advertising, increasingly selective perception, increasingly partial processing, ever-sooner breaking of 'the connection' with the ad, and growing focus on visual images. But, more importantly, they realise that a recipient's existing associations, beliefs and attitudes greatly influence his processing and interpretation of messages. Advertising interacts constantly with the consumer's personal experiences in perceiving and using products and brands. Moreover, the public today are also experienced 'advertising consumers' by now. They see through the advertiser's intentions and, to a growing extent, adopt the attitude of seasoned observers rather than unsuspecting recipients.

Practitioners have learnt to see the people with whom they communicate as individuals, who create meanings for themselves from the sensory stimuli they are offered. This has led to the 'sense-making' theory, which can be summarised as follows (Dervin, 1984, in Windahl *et al.*, 1992).

Sense-making theory starts with the recipient seeing the message only in terms of how it crosses his or her life. It assumes that the message has no autonomous power of penetration, but that recipients themselves decide what impact it will have on them. The theory does not see the characteristics of the context in which a message is received as stimulating or inhibiting factors, but as essential to the way in which recipients use the message to make sense of the world around them. This theory defines information as something which influences, from the recipient's point of view. Since every recipient is unique, it is hard to conduct the process of sense-making uniformly for large groups of people. To some extent, everyone sees their own advertisements and commercials.

Here too, the truth is somewhere in the middle. The consumer does of course react largely individually to advertisements, but content and presentation determine the range of potential responses. Research shows time and again that certain responses to advertisements occur a great deal, others only a little. So consumer response can be steered quite considerably.

### 5.2.2 Corroborating function

Not only have practitioners acknowledged the independent role of the recipient, but they also now better understand the development of brand preferences and brand-loyal buying behaviour. This has also helped them to see that advertising's prime task is often not to bring about an initial product purchase, but rather to influence the behaviour of existing brand users. The first real use of a brand is often the result of other marketing activities, such as sampling and special offers in the shop, with advertising

All this has brought about new and different views among practitioners as to how advertising works in general and in specific cases. Sometimes former models, like the Unique Selling Proposition (USP) (focusing on one unique product attribute), have been completely rejected as a result. In addition, some practitioners are also simplistically proclaiming a new creed, for instance, that of 'confrontational advertising', which uses extreme means to attract recipients' attention and penetrate their minds.

There is a growing belief that if the recipient is omnipotent and creates highly personal meanings for advertising, it is not so important what is communicated as long as there is communication.

### 5.2.3 Mechanistic and humanistic advertising

Lannon and Cooper (1983) made a distinction between past and present thinking, using the labels 'mechanistic' and 'humanistic' advertising. With the former, the sender controls the process, while with the latter the receiver is the key player, with advertising itself constituting a consumer product. People 'consume' advertising voluntarily and use it for their own purposes. When applied to media consumption, the 'uses and gratifications' theory is referred to (Stappers *et al.*, 1990). For advertising, the attributes listed below can be taken as uses and gratifications.

- Consumption information (tools for daily living) concerning:
  - (new) products;
  - (new) attributes;
  - (new) uses;
  - brands as 'signposts';
  - shops as 'preselectors'.
- Corroboration of own choices and behaviour.
- Allocation of values.
- Sharing of experiences with others.
- Relaxation and escape:
  - cognitive stimulation;
  - emotional stimulation and release;
  - identification with actors, situations and events.

So, with this theory, advertising, like other consumer goods, must meet needs. It must represent values, and develop usage satisfaction and recipients' loyalty. The importance of this has gradually got through to advertisers and practitioners. However, it does sometimes generate the wrong approach, as in 'confrontational' advertising, where the advertiser tries to force consumers to pay attention by shocking them.

A radical rejection of mechanistic models, and a proclamation of one of the humanistic models of the type to be discussed later, is neither practical nor even wise. The professional communication expert abstains from biased opinions on this subject and considers, within the limits of what is ethical, each of the different models as a theoretically acceptable option. The only relevant question in this respect is which

model is most practical in a specific situation. Even the USP approach of the 1960s, based on the DAGMAR model, still proves to be highly effective when practical, instrumental products with a relevant problem-solving attribute are involved. Likeability measurements also indicate that recipients still most appreciate advertising which gives them sensible information in a realistic and credible way, thus arousing in them a feeling of reality (Franzen, 1994). The important thing is to select a model on rational grounds which can be expected to influence behaviour most effectively in the situation in question.

### 5.3 SEVEN ADVERTISING FRAMEWORK MODELS

To the best of my knowledge, the first research by practitioners into advertising-policy theories was by Hall and MacLa, in the UK in 1991. This produced four different models:

- the *sales response* model;
- the *persuasion* model;
- the *involvement* model;
- the *saliency* model.

These models can be seen as 'major influencing highways'. They will be very familiar to an experienced practitioner, but they are incomplete. Their incompleteness may be because the sample used at the qualitative stage of research was too small, meaning that beliefs among the total population did not emerge sufficiently. My own practical experience and theoretical knowledge have led me to add three hypothetical models to the British ones:

- the *emotions* model;
- the *likeability* model;
- the *symbolism* model.

The name of the saliency model has been changed to the *awareness/saliency* model, and that of the involvement model to the *relationship/involvement* model.

When the models identified by Hall and MacLay are described, their descriptions will be adhered to as closely as possible. But they will be arranged in relation to the Advertising Response Matrix, and additional personal viewpoints will be added where useful.

Smitt (1998) interviewed in depth 40 advertising policy-makers in the Netherlands, to discover their underlying views on the mechanisms of their campaigns. A very careful analysis of their responses uncovered six of the above models. The relationship/involvement model was not found. No other models surfaced beyond the seven described.

So these seven models probably represent a very large part of advertising practitioners' perceptions of advertising frameworks. However, further research may well reveal that more models can be added or that it might be better to combine some models.

These advertising framework models are primarily defined in terms of the response which is considered most important. This is called the key response – which, as will be

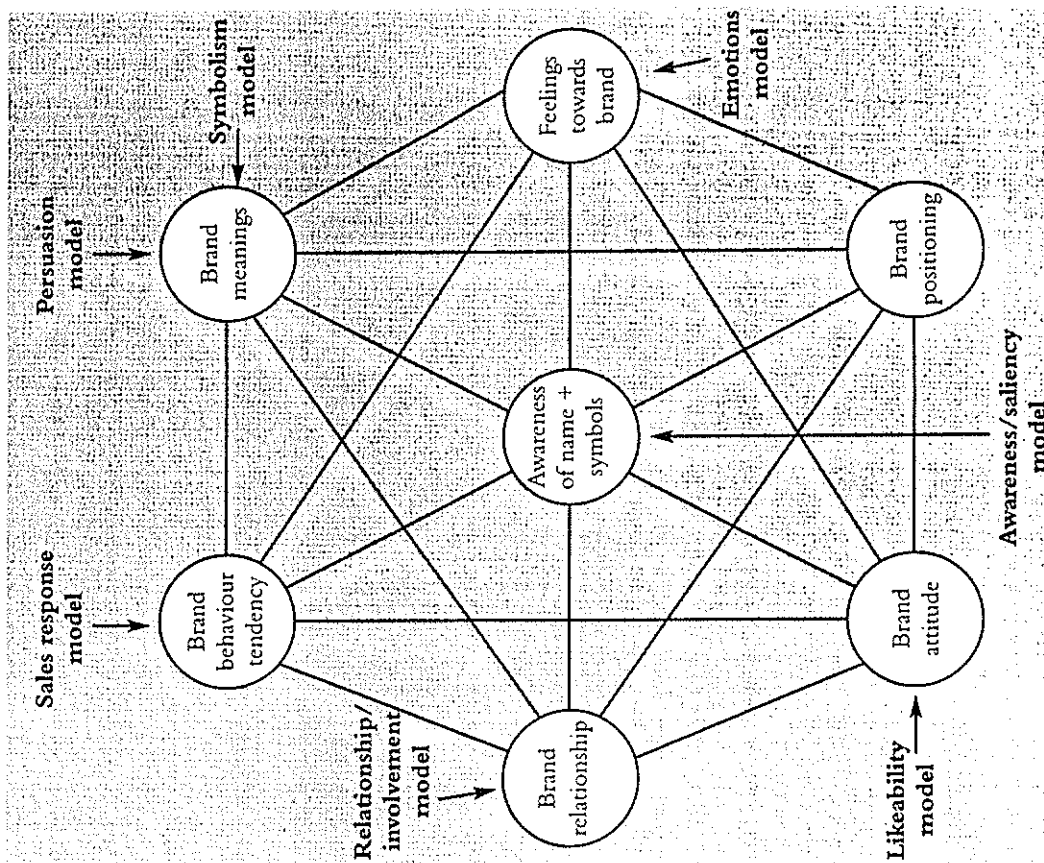


Figure 5.4 Basic elements of brands in the memory and advertising framework models

seen, is not always a behavioural response. In addition, the models are defined in terms of intermediate mental advertising and brand responses.

Each of the seven models is based on the choice of one of the components from the Brand Associative Network. This is illustrated in Figure 5.4.

Briefly, the thrust of the models is as follows:

- *Sales response* model

Advertising aims to give consumers a direct impulse to buy, usually by announcing special offers.



- **Persuasion model**

Advertising tries to convince consumers that the product represented by the brand has one or more attributes (benefits) which are important and relevant to them, and in which it differs from alternative brands.

- **Symbolism model**

Advertising is geared to developing associations between the brand and symbolic meanings which represent important values for the target group.

- **Emotions model**

Advertising seeks to have the brand associated with specific emotions, which colour usage experience.

- **Likability model**

Advertising focuses on developing liking for the brand, by using forms of advertising that the recipient particularly appreciates.

- **Relationship/involvement model**

Advertising is aimed at developing an intimate relationship between the brand and its user.

- **Awareness/saliency model**

Advertising pursues the highest possible saliency for the brand, generally using very distinctive forms of advertising.

These advertising framework models are not mutually exclusive. Each model is a prototype, representing the most characteristic attributes of one major influencing highway. Sometimes an unequivocal choice can be made of one model, but more often campaigns are geared to achieving several objectives. The models which apply then are hybrid in character: they are combinations of the described ideal models. So these seven should not be considered too rigidly – possible combinations of responses should always be considered. Nevertheless, their very existence is worth taking into account even without consensus on the number or precise effect of the individual models.

Practitioners have views on advertising characteristics that are effective in generating specific responses, and on the contexts in which advertising framework models are practical. More detailed descriptions of the models appear below, which indicate the most important advertising characteristics displayed in each model. Here again, a cautious interpretation is recommended: the relationships between models and characteristics are by no means always different for each model. For example, the use of humour is not only functional in the awareness/saliency model. Nor should campaigns in which emotions are expressed always be put in the emotions model. Advertising generates a whole series of different responses, by definition. A key response in one model may be a facilitating, secondary response in another. For instance, the relationship model is geared to developing a mental relationship (involvement) between the recipient and the brand (brand involvement). Obviously advertising involvement contributes towards generating different key effects in all other advertising framework models. So it will often be difficult to classify campaigns unequivocally in one of the models. The main point is that advertisers should be aware of the advertising framework model or combination of models on which they base their approach in a given situation. By making the choice explicit, one can steer the advertising development process more easily. Moreover, this approach helps to clarify evaluation criteria and facilitates a practical choice concerning the aspects to be researched.

The seven advertising frameworks are now described in more detail, following the arrangement in the Advertising Response Matrix (see Figure 5.5).

With each individual model the key effects are examined, indicating, as far as possible, which advertising characteristics occur where. However, it will become clear that these are not one-to-one relationships between advertising framework models and advertising characteristics.

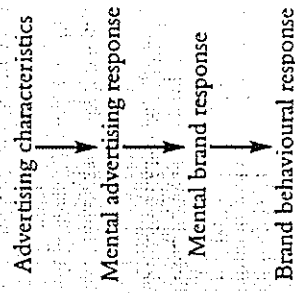


Figure 5.5 Main categories of the Advertising Response Matrix

### 5.3.1 Sales response model

#### Key effect

The sales response model focuses on one thing only: the act of purchase as a direct effect of exposure to the ad. An important intermediate effect is fact-finding behaviour (applying for a leaflet, visiting a show/showroom). Most other intermediate effects are usually considered to be irrelevant or completely unimportant.

#### Mental advertising response

The intended advertising response coincides with achieving, through one or several exposures, all of the AIDA effects: attention, interest, desire and action. The strategy requires high involvement from the recipient during exposure, but neither likeability nor short or long-term advertising response are particularly important.

Sometimes a negative attitude to the ad is accepted as an admittedly less desirable but inevitable side effect.

#### Mental brand response

The sales response model has three different points of departure:

- the brand is not known and not important. The only concerns are the attributes and instrumental functions of the product;
- brand awareness and brand acceptance are prerequisites, but the brand is selected purely on its merits as a product. Maintenance or increase of brand awareness is sometimes a secondary objective;
- buying and usage behaviour precede the development of the attitude towards the brand. Advertising must focus directly on influencing buying behaviour.

It is not a prime objective in any of these situations to build up brand awareness, specific brand associations and brand attitude through advertising.

The desired response is always an immediate, positive interest in the specific, often moment-related (product) proposition. Price stimuli are frequently used to trigger a direct behavioural response.

#### *Advertising characteristics*

Advertising in this model is highly informative in character. It aims at supplying both verbally and visually whatever information is needed to stimulate direct interest in the product proposition. Facts are important. Favourable (often temporary) price: value ratios tend to be strongly emphasised. Repetition within one advertisement is sometimes used. Text is presented in the form of reasoning. Specific aesthetic standards are not usually applied, unless to specify that the advertising should not be in conflict with the general style which the brand (the company, the shop) presents. Clarity, credibility and cogency are important. Advertising need not differ from competing brands in terms of basic format.

#### *Evaluation criteria*

Only one evaluation criterion is applied: behaviour. This may be fact-finding behaviour (store visit, vouchers), or, better still, recorded buying behaviour.

Little or no importance is attached to research into intermediate responses.

When ads are evaluated, the chief focus is on empirically established relationships, or general advertising conventions that have developed within the specific sector.

#### *Notes*

On the whole, practitioners realise that advertising aiming primarily at the direct buying response will have an effect on associations with the brand (company, shop). Yet they make light of this.

Neither are they particularly interested in exactly how advertising works – as long as it works. The 'stimulus response' model (where behaviour as the result of a stimulus is the only issue) rather than the 'stimulus organism response' (where the mental response of the 'organism' or recipient is important) is their point of departure. They see advertising frameworks as a 'black box', their sole focus of interest being empirically established (or assumed) relationships between advertising characteristics and recorded (buying) behaviour. They are not interested in theories on advertising frameworks. What others think about advertising is not considered important. Research is only carried out in order to remove doubts concerning the message's presentation characteristics.

### 5.3.2 Persuasion model

#### *Key effect*

The main aim of the persuasion model is a short-term effect: to stimulate (trial) purchases by non-users of the brand (to increase penetration). Its secondary aim is to increase the brand's share of customer among existing brand users (repertoire buyers), especially by influencing the following purchase in the series (the STAS effect).

#### *Mental brand response*

The advertising within this model seeks to convince its recipients that the brand offers them one or more relevant and important product attributes, in which it differs from competing brands. An effort is made to achieve a direct buying or fact-finding intention and inclusion of the brand in the consideration set. The establishment or reinforcement of brand awareness is a prerequisite.

#### *Mental advertising response*

In this model the primary aim of advertising is to communicate the instrumental product benefits, arouse interest in them and create credibility. Brand registration – the perception of the brand and its storage in the memory – is also important.

#### *Advertising characteristics*

Advertising takes the form of reasoned argument. It uses direct approaches, including presenters, demonstrations, forms of comparative advertising, user testimonials and authority figures.

It is important to communicate a new product attribute, or one which is, as yet, insufficiently well known. This attribute must represent a value or benefit for the recipients and be credible. Supporting evidence can contribute to the consumer's conviction. Advertisers who adhere to this model are always on the look-out for product improvements.

Branding of the ad is important: pack shots (shots of the brand's packaging, featuring the brand name) or brand signals should be so prominent that the brand and the message are perceived as inseparable.

#### *Evaluation criteria*

Advertising recall (spontaneous and aided) of perceived instrumental characteristics, processing and storage of the main message, brand registration and, in particular, attitude change are the most important evaluation criteria. The main message should be understood and judged relevant. The likeability of presentation is a less important criterion.

Brand awareness, cognitive brand associations and brand attitude are leading short-term effects. The development of sales in the short term is an important indicator of advertising effectiveness. Research into advertising frameworks emphasises measuring buying interest and attitude change.

#### *Notes*

The persuasion model largely coincides with the DAGMAR model devised in 1960. It too is based on step-by-step rational influencing, a passive recipient and traditional learning processes. It differs from the sales response model in that it pursues a short-term effect, whereas the desired effect of the sales response model is a direct one.

The persuasion model is chiefly used for products with a primarily instrumental function and a problem-solving attribute, such as maintenance products and toiletries. The persuasion model is based on the effect of a campaign, the sales response model on the effect of an individual ad.

### 5.3.3 Symbolism model

#### *Key effect*

The central focus of the symbolism model is the development of the brand's symbolic meanings. It entails a long-term mental brand response.

For users, the brand primarily serves as a means of expressing meanings about themselves: both towards themselves and their social environment. The brand expresses who and what consumers are, or would like to be. The symbolism encapsulated in the brand is the main reason for its selection (or rejection).

An important function of the brand is to keep the user group together. Users recognise and identify one another by way of the brand, which serves as a collective emblem. The brand is a vehicle of expression for minorities. Its symbolic distinctiveness is essential. Users divide people into 'one of us' or 'others'. A brand which has too general a use or user associations loses its ability to serve as a symbol for a certain type of people (subcultures).

#### *Mental advertising response*

Advertising aims primarily to represent 'human meanings' and link them to the brand by association transfer.

The product is of secondary importance in this model. Perceived product attributes are mainly for rationalising brand choice.

#### *Mental brand response*

The meanings attached to the brand consist largely of associations with user types, defined by socio-economic personality, value and lifestyle characteristics (user image). For the user, these meanings represent expressive values and terminal values. Meanings are expressed in a process which follows the principle of classical conditioning.

#### *Advertising characteristics*

Advertising contains little or no product information and does not 'reason'. It embodies brand meanings. Advertising and brand merge together, as it were. Important elements are a large number of exposures and the use of stimuli with which the specific target group can identify (famous actors, sporting jargon, photo models, musicians). Advertising does not communicate much verbally and contains little other than visual and auditive stimuli.

#### *Evaluation criteria*

The chief criteria are whether the desired meanings are activated, and whether this occurs quickly and spontaneously. In effectiveness measurements, recognition of the ad and brand registration are desirable. Spontaneous advertising recall is not an important criterion.

The main criterion is the development, over the years, of symbolic associations with the brand. It is difficult to quantify the intensity of these associations in research. Consequently, qualitative research and projective techniques are mainly used.

#### *Notes*

This model is mainly appropriate for products used in social situations and which, in those situations, are very much in evidence: cigarettes, beverages, clothing, sports equipment, cars, jewellery, watches, newspapers and magazines.

### 5.3.4 Emotions model

#### *Key effect*

The purpose of this model is primarily to develop associations between the brand and specific feelings. Ultimately it entails a long-term mental brand response.

The model is based on the assumption that a positive brand attitude and brand-loyal buying behaviour are mainly the consequence of the specific feelings the brand generates in its users. This can lead to brand involvement, although this is not the prime objective but a positive side effect.

#### *Mental advertising response*

Advertising is primarily geared to activating defined brand feelings during processing. Communication of instrumental characteristics is not important, but a strong link between the brand and emotions, followed by good brand registration, is essential. The activated feelings are latently present in every recipient. The development of an associative link with a product and brand follows the process of classical conditioning.

#### *Mental brand response*

The emotions associated with the brand may be general, such as happiness, joy, affection, lovingness, kindness, competence, self-confidence, self-assurance, pride, gratitude, contentedness and satisfaction.

More specific feelings may also accompany use of the product, such as cheerfulness, excitedness and stimulation with beer, and serenity, tranquillity and security with tea. These feelings represent 'experience values'. They are almost always generic to the product category, but are also linked closely with the brand. The brand represents these feelings and calls forth associations concerning the usage situation, the concomitant rituals, the nature of the expected social relationships and the mood experienced during use.

#### *Advertising characteristics*

The process of classical conditioning requires the use of images and sounds that generate unambiguously the intended emotions in the recipients. With that in mind, the emotions are usually portrayed by people.

Predominantly 'slice-of-life' scenarios tend to be used: minor events from everyday life. Liveliness is important. Classical conditioning usually works most efficiently if the brand signals are perceived before the emotion is activated. A great many exposures are needed. Advertising in this model has usually been consistent in its basic format for many years, sometimes decades.



### **Evaluation criteria**

Emotional response and brand registration during exposure to advertising are the most important evaluation criteria, and likeability is desirable. Recall of the ad is not a functional evaluation criterion.

### **Notes**

The emotions model is particularly appropriate with products performing an 'enjoyment function' or a function in social intercourse. Advertising according to this model contributes especially to a deeper emotional experience of the brand in people who already use it. The emotions experienced during use and during advertising processing are mutually reinforcing. The model is chiefly geared to confirming and strengthening an already positive attitude.

It is often used in markets where the physical difference between brands is slight, and is particularly suitable for brands whose market position is strong to start with.

### **5.3.5 Likeability model**

#### **Key effect**

The likeability model seeks to develop and strengthen a positive brand attitude as a long-term effect. It is based on the assumption that likeability of advertising leads straight to likeability of the brand. Much experimental research would seem to support this hypothesis. The model assumes that in certain situations this is a more effective approach than the communication of product attributes or symbolic meanings.

#### **Mental advertising response**

Likeability of ads is based on evaluation of the content (information and emotions), and on the way in which it is presented: the 'idea' and the execution of the advertising. The likeability model focuses on the execution characteristics of the advertising.

If an instrumental message is involved, it is more likely to be selected because recipients find it fun, interesting or worthwhile than because it is necessary to associate these cognitions with the brand (as in the persuasion model).

Likeability of the ad's execution is mainly brought about by liveliness, surprise, the use of popular personalities, of popular (ie, well-liked) music, appealing landscapes or settings, the use of children or animals, and humour.

#### **Mental brand response**

The intended effect is to develop liking for the brand, not resulting from evaluation of product attributes or brand meanings, but as the direct effect of evaluations and appreciation of the advertising characteristics.

#### **Advertising characteristics**

Advertising in this model is primarily a form of entertainment and so uses styles and resources found in the worlds of television, cinema, theatre, cabaret, art and literature. Popular actors, music and situations are used to produce positive reactions.

However, there must be a plausible relationship with the advertised product or brand. Advertising can neither be 'over the top', irrelevant nor pointless, nor activate feelings which do not tally with the product category. The transfer of advertising

likeability to brand likeability is a process of classical conditioning. It is therefore a long-term effect. It requires consistent use of the selected style forms over the years.

### **Evaluation criteria**

The chief criterion is of course the recipient's enjoyment of the advertising. It is a short-term advertising response, which in the long term leads or contributes to a positive brand attitude. The likeability of individual ads is researched by looking at perceived body language responses during exposure, and reactions to likeability statements after exposure (funny/nice/interesting/amusing/appealing/original/lively/warm/sensitive).

### **Notes**

This model is used mainly when the brand is included in the brand repertoire on the basis of a general, positive 'feeling' about the brand, and when the choice and purchasing act depend on other marketing variables. This is the case for insurance companies, department stores and products with no important functional or symbolic attributes.

### **5.3.6 Relationship/involvement model**

#### **Key effect**

In this model the main issue is the mental brand response: to develop and reinforce the relationship with the user of the brand. To that end, the emphasis is on strengthening brand involvement and the feeling of emotional closeness to the brand. The expression 'brand involvement' is used to describe the degree of importance a person attaches to the brand because it ties in with his or her personal values, concerns or interests. A degree of brand involvement can develop in the short term, but profound brand involvement is a long-term response. The model assumes that this has a positive effect on brand attitude, while the reverse is also true – a positive brand attitude can lead to higher involvement. A relationship is presumed to exist between brand involvement and buying behaviour, but it is felt to be vague and indirect.

#### **Mental brand response**

The relationship model seeks to stimulate a feeling of emotional closeness and involvement with the brand, thus gaining attention for it. This is done mainly by building up a significant brand personality, linking recipients' perceptions of likeable, sometimes beloved (human) characteristics to the brand. It is more important 'who' the brand is than what it does.

The perceived brand status can also be important (well-known brand, major brand, important, good, successful, widely appreciated, and so on).

#### **Mental advertising response**

Again, when advertising is processed, the main aim is to develop involvement, and interaction between the recipient and the advertisement. What is communicated is of secondary importance.

The mere fact of communication, and the design and tone of voice are more important than the actual advertising content. The key issue is contact, in the sense of a meeting of minds.

Product attributes are of secondary importance – they are mainly subservient to the principle of the dialogue. Neither is reasoning particularly important. A deeper level of processing is aimed for, with focused attention and activation of the memory content (as embedded in cognitions, emotions and tendencies to act). The objective is to get the brand stored in the memory more permanently. This produces higher awareness of the brand, though awareness alone need not lead to involvement.

#### *Advertising characteristics*

The relationship/involvement model entails a more intelligent and more entertaining form of communication. Interest is primarily activated by the form of the advertising. Use is made of mild humour, 'puzzles', play on words, mysteries, metaphors, mild exaggeration, gimmicks, suspense and surprise. Often activation of existing memory contents is applied, and a moment of 'mutual understanding' is built in, an implied wink: 'I know what you're thinking.'

A brand-specific advertising style and tone of voice are important.

#### *Evaluation criteria*

The emphasis with evaluation is on advertising involvement during exposure: the extent to which the advertisement is considered important or interesting because it ties in with the recipient's concerns, values or interests. In addition, the emotional closeness of the brand and the development of brand personality associations in the short and long term are important criteria for effectiveness.

No connection is made with short-term consumer behaviour.

The development of brand associations with instrumental product values is not essential. Recall of the campaign presentation is, however, and campaign likeability is crucial.

#### *Notes*

The relationship/involvement model usually selects communication that proceeds mainly along the 'peripheral route'. Product information plays only a minor part. As a result, presentation characteristics are more important than the factual content of the advertising.

The model is primarily applied to maintaining established brands in markets where products remain the same for many years, and to brands entailing a personal relationship with consumers, as in the service and business-to-business sectors.

It is helpful to keep the brand interesting and at the front of the long-term memory, in a well-established position.

Research is mainly used at the campaign development stage, to establish whether there is advertising involvement.

### 5.3.7 Awareness/saliency model

#### *Key effect*

The awareness/saliency model is based on the close connection in many markets between brand awareness and buying behaviour. Axelrod established in 1983 that 'first brand awareness' (these days generally termed TOMA, or top-of-mind awareness) was most closely connected to brand switching, and the best way of predicting short-term developments in buying behaviour.

Brand saliency is assumed, in this model, to have substantial direct influence on buying behaviour: the choice need not be preceded by a (measurable) change in attitude. The model aims mainly for a short-term effect.

In this way it differs considerably from the hierarchical models, in which the steps between awareness and buying behaviour are indeed important. Attitude change can occur in this model, because of usage experience, but is not a primary communication objective.

#### *Mental brand response*

Brand saliency is the primary response to aim for. It is expressed in top-of-mind brand awareness. When the brands involved are younger ones, or ones for which the aided and spontaneous recall is below par, an increase in all awareness levels is aimed for, with TOMA as the ultimate goal. A close, intense association with the product category is important, so that when the need arises for the product, the brand is immediately recalled. Brand saliency relates to the brand's ability to differentiate itself from other brands in the same category thanks to the nature of the memories it evokes. The brand should be in the foreground of the consumer's perception of the category; it is perceived first and most clearly. Focused association development is considered less important than the raising of awareness.

#### *Mental advertising response*

The advertising response which is considered most functional in achieving top-of-mind awareness is a high level of attention during processing (high impact), leading to a high recall of the advertisement and high 'advertising recall' as a response to the campaign.

Advertising primarily aims to stimulate. It is a sign of success if recipients talk about it. Less importance, if any, is attached to communicating the message, or to activating product-related emotions. Brand registration is, of course, important.

#### *Advertising characteristics*

In the awareness/saliency model the characteristics of the advertising itself are central. The major requirement is advertising saliency – meaning that the stimuli stand out very distinctly from the immediate surroundings during exposure. In addition, lively advertising recall must differentiate them in the memory from generic, product-related advertising associations. The most important requirement is that the advertising be new, different and unexpected. Existing conventions must be broken, and advertising must deviate from the pattern of expectations for the category.

Mechanistic means can also be very practical in attracting attention: format, colour, movement, sound. It is important to integrate brand signals properly into the ad. This is why continuity is so important, in the sense of sticking to the foremost campaign elements over the years – like a particular actor or a mnemonic device (something unusual enough to stick in the memory).

#### *Evaluation criteria*

The main criterion is the extent to which communication succeeds in distinguishing itself from what is customary in the product category, and from more common forms of advertising in general.

Recall and advertising awareness are the chief advertising criteria, and the most important brand response criterion is an increase in the brand awareness (TOMA) linked to the product category. Attitude change based on exposure to advertising is not one of the model's aims.

#### Notes

The awareness/saliency model is very different from the persuasion and involvement models, but is similar in design to the likeability model. It is particularly suitable for products which are bought on impulse, and for which choice is not based on functional product attributes or specific emotional or symbolic associations, as well as for products which are not perceived to be different from the alternatives. This model can also be useful when brand awareness is being built up during the launch of a new product. When purchases are planned in advance or made by a non-user, TOMA may result in the brand's inclusion on the shopping list. There is often a strong correlation between TOMA and buying behaviour in the food markets.

### 5.4 HOW DOES A PERSON-TO-BRAND RELATIONSHIP DEVELOP?

In 'Brand stages of mind' (section 4.2.8, Chapter 4) the stages in which person-to-brand relationships develop were described. This division implies a connection with the evolution of a consumer's buying behaviour in terms of the brand. Figure 5.6 summarises this evolution, falling into five distinctive stages:

- 1 no brand experience;
- 2 one or more trial purchases;
- 3 brand in repertoire;
- 4 most purchased brand;
- 5 only brand purchased.

It is useful to outline the development of the brand stages of mind, based primarily on research by Ehrenberg. In 1974 he had already introduced his ATR model describing the development of brand choice behaviour:

- 1 gaining awareness of a brand;
- 2 making a first trial purchase;
- 3 being reinforced into developing and retaining a repeat buying habit;
- 4 in the 1990s he added a fourth stage, ATR became ATR&N, with N standing for nudging – being nudged into buying the brand more frequently.

In a series of articles he examines the development of brand associations and brand attitudes in connection with the development of brand buying behaviour. His basic premise is that behaviour is more likely to precede than result from attitude development, and that the formation of associations also largely proceeds from usage behaviour. His arguments are based on empirical research covering the past 30 years, largely relating to frequently purchased, low-involvement product categories. So the sequence of effects he assumes is also one of low involvement, starting with purchases, after which cognitions and attitudes develop. Obviously he endorses the view that the

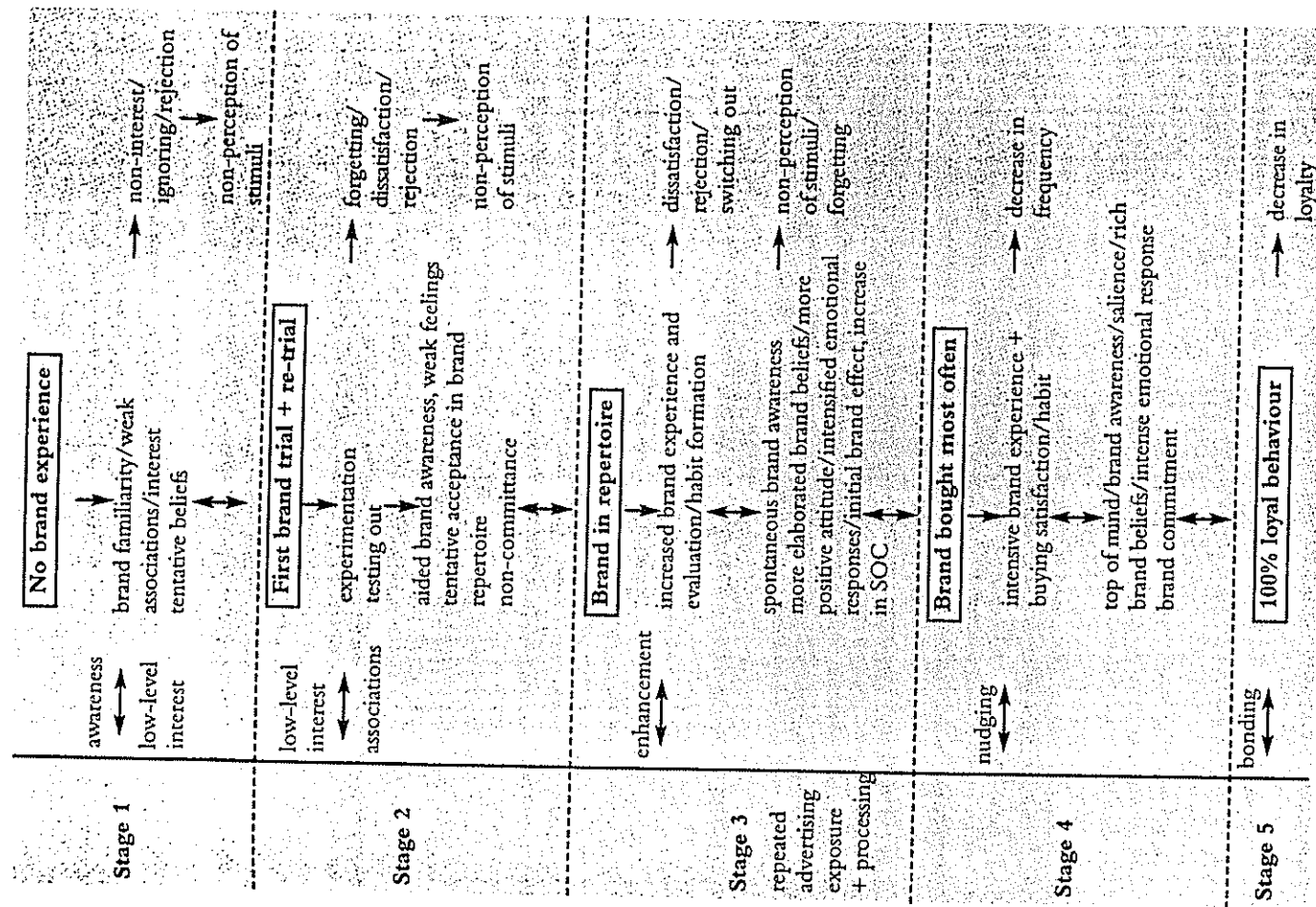


Figure 5.6 Advertising/usage interaction

initial behavioural response is preceded by some awareness. The sequence then becomes CEAC (cognition, experience, attitude, cognition).

Ehrenberg claims that his model is more or less generally applicable, at all events in markets that are developed, stable and homogeneous (undifferentiated). However, I assume that, at least for high-involvement product categories with long purchase intervals (for example, domestic appliances, hi-fi equipment, furniture, clothing, cars), the development of attitudes precedes the ultimate choice. Ehrenberg also has his doubts: 'The choice of motor cars is between virtual lookalikes with different brand names on their bonnets' he maintains. That may be true – but these brand names carry very different meanings. People buy the whole: the product and the brand.

Figure 5.6 on page 201 presents my own interpretation of the development of the person-brand relationship, based partly on Ehrenberg's findings. This diagram can also be used as a basis for segmentation of category users as regards buying behaviour for the individual brand. It is important to know the relative size of these groups when communication objectives and strategies are being developed.

#### **Stage 1: No brand experience**

This stage starts with a consumer who does not know the brand and who has never used it. It is the situation of every new brand and of new generations of consumers with respect to older brands. The consumer gets to know the brand name, although to start with it is more a matter of the brand 'seeming familiar' than of active brand awareness. The consumer discovers what product category is involved, and also perceives other brand features, such as packaging in the shop or an ad in the media. On the basis of these very first, superficial impressions, the consumer makes the first tentative check: does the brand tie in with his/her overall attitudes and fundamental values? Is it a brand that might merit attention, or is it immediately rejected – 'this isn't a brand for me' – on account of the first superficial acquaintance?

#### **Stage 2: First trial purchase**

The consumer can develop a low level of interest based on early impressions, and tentative expectations may result in a first purchase. Ehrenberg states: 'No dramatic persuasion is needed, anything "new" will tend to be noticed' (Ehrenberg *et al.*, 1997).

So there is no need to develop a strong interest followed by a desire for possession, and then the first purchase – AIDA is not at issue here. The first purchase can also mean the end of the process. The product may prove to be nothing special or the brand may be quickly forgotten.

But some consumers have a positive experience of the brand and conclude: 'I might try that again sometime.' The brand is included in the consideration set, and a second trial purchase may result. Brand awareness increases, the consumer may have mildly positive feelings towards the brand and get to know the product better. But as yet there is certainly no active brand preference.

#### **Stage 3: Brand in repertoire**

Repeated trial use may lead to an inclination to buy the brand more often 'when convenient'. It is included in the brand repertoire, possibly as the second or third brand below the top brand. The consumer thinks: 'I think I might buy that again.' He or she buys the brand occasionally, and gradually grows more familiar with and appreciative of it. Spontaneous brand awareness develops and brand associations increase.

Barnard and Ehrenberg (1997), having examined a great many markets, concluded:

*There is little or no reported evidence that consumers change their brand-choice behaviour as a result of changes in their attitude to a brand (especially a brand which they have so far not tried). Instead there is converging evidence that attitude change follows behaviour change – for example, that having tried a new brand one may come to like it (or not) ... For a new brand (or a brand new to that consumer), advertising and hearsay etc. can create and/or reinforce brand awareness, brand reassurance, and a somewhat favourable predisposition, followed perhaps – usually rather later – by a somewhat doubtful first or second trial purchase. This may then lead to a real change of attitude, from inexperienced ignorance and lack of feeling for the brand to familiarity, brand assurance, and salience.*

A degree of brand buying habit thus evolves.

#### **Stage 4: Brand bought most often**

Shifts can occur within the brand repertoire with respect to the probability of the various brands being bought, for instance, from relative frequencies of 0.6, 0.3 and 0.1 for three brands, to 0.5, 0.4 and 0.1. The second brand is bought a little more often than the first. That brand's share of customer has increased. A little later on, the second brand may move up to first place (nudging). Feelings for the brand gradually intensify, and the brand is recalled first in the category (TOMA). The consumer is satisfied with the brand, trusts it and now exhibits considerable brand loyalty: it has become the brand he or she buys most often.

#### **Stage 5: 100% (or almost 100%) brand loyalty**

At some stage, some consumers want nothing other than the brand in question. If a retailer does not have it in stock, they will postpone purchase or go to another shop. These are always a small number of all brand buyers, usually no more than 10%. (The number of 'near loyals', with a share of customer of 80%, also accounts for a small percentage only.) Now a real relationship exists – deeper emotions, greater emotional closeness. Consumers have a bond with the brand and feel they cannot do without it ('commitment').

Ehrenberg constantly reiterates that 100% brand-loyal buyers are primarily light users, who stick to one brand more for convenience. This is certainly true but it does not preclude the existence of really committed brand buyers, even among the medium and more heavy-use categories. Ehrenberg is unconvinced of this: he thinks there is no 'hard core' of brand-loyal buyers, and that 100% loyals occur as it were 'by chance'.

Much research shows that some brands succeed in building up a real relationship with, admittedly, a limited group of their buyers.

This description is based on a gradual, positive development in the relationship between a consumer and a brand. Obviously this development is not always so positive in reality. The initial impressions of a brand can cause a consumer to reject it immediately; initial product experience can be mediocre or even disappointing; development of brand awareness can stagnate, causing the consumer to 'forget' to buy the brand in question; new competing brands can have a negative effect on the brand; competitors' advertising pressure can have a negative effect on buying frequency, and so on.

So at every stage possible negative developments, as indicated in Figure 5.6, must be taken into account.

A new sequence of effects can therefore be traced, based partly on Ehrenberg's analyses. This does not take the form of a summary of the effect of an advertisement or series of ads (campaign), as was the case with AIDA, but represents the stages in a brand's evolution over a longer period, under the influence of continued communication, among other things.

This sequence is:

- 1 *Awareness*  
Consciousness of the brand's existence and what it stands for.
- 2 *Interest*  
A mild form of interest, with no dramatic influence – 'What might the brand mean to me?' Rossiter and Percy (1987) describe it as an 'attitudinal inference about the brand's likely quality, prior to purchase ... sufficient to investigate a trial purchase – "Maybe I'll try it".'
- 3 *Trial*  
Uncertain purchase accompanied by doubt, sometimes leading to a second trial purchase.
- 4 *Reinforcement*  
The strengthening of brand awareness and the initial (positive) product experience. The influencing of association development, particularly of the core meanings (brand essence).
- 5 *Nudging*  
Step-by-step reinforcement of brand saliency and ensuring of the brand's constant presence, in such a way that the likelihood of the brand being chosen in the next category purchase increases. The result is a gradual increase in buying frequency and share of customer.
- 6 *Bonding*  
Stimulation of users' affective, emotional feelings of emotional closeness and bonding towards the brand. Promotion of the identification with the brand: 'This is my brand.'

As Farr and Hollis (1997) state:

*In most categories a consistent relationship can be identified between survey measures such as brand awareness and claimed trial, between familiarity and brand consideration and between claimed trial and recent usage. To some extent the nature of the relationship is that of the chicken and the egg. But brand awareness tends to precede trial.*

Weaker relationships are observed where brands are fundamentally differentiated (on the basis of instrumentals, price, origin).

## 5.5 THE STRONG AND THE WEAK THEORIES

The next questions that need to be asked are:

- Where does a brand's growth come from?
- What advertising strategies are necessary to achieve growth?

As seen earlier (Exhibit 4.11, page 148), Ehrenberg believes that growth mainly results from increased penetration, and, in conjunction with that, increased frequency

(double-jeopardy effect). Studies by Leo Burnett in the US (Sylvester *et al.*, 1994) also seem to confirm this: 75% of the growth of 95 growing brands resulted from increased penetration, 25% from increased frequency. Some of the increased frequency is an autonomous consequence of increased penetration (double-jeopardy effect). Smaller brands still depend more on increased penetration. So advertising will, in general, have to be geared primarily to generating trial purchases via the stages of awareness-interest-trial. The bigger the brand becomes, the more important reinforcement, nudging and bonding are, especially with a view to preventing decreased buying frequency resulting from competing brands' campaigns.

But what strategies are necessary to achieve these effects? Two opposing views exist; they are referred to as the 'strong' and the 'weak' theories.

### Strong theory

This theory presupposes that advertising has a forceful, direct influence on consumer buying behaviour. Advertising followed a sequence from brand awareness to brand knowledge to brand buying behaviour. Attitude formation was thought to precede selection behaviour and result from knowledge of differentiating brand attributes. So, according to the strong theory, advertising is able to persuade people who have not previously used the brand to start buying it – conversion. New insight into the correlation between advertising exposure and buying behaviour based on analyses of single-source research (in particular Jones' STAS effect) began to convince people that the persuasion effect not only implied converting non-users of the brand, but also affected the buying frequency of actual users.

As seen in Chapter 1, there is no empirical backing for a sleeper effect. Most experts who have devoted a great deal of time to studying the connection between short and long-term effects believe that the occurrence of direct effects is a prerequisite for achieving long-term effects.

Jones (1997) claimed in this respect that advertising was able to exert a powerful direct influence on consumers' buying behaviour. As he put it: effective advertising sells, although this is not, by any means, always a 'hard sell', in the conventional sense. However, something must be communicated about the brand that is significant to the consumer. If this is done in an amusing, entertaining way it can be amazingly effective, even when the strict criteria of the STAS effect are applied.

Figure 5.7 provides an idea of the connection between brand buying behaviour and advertising exposures.

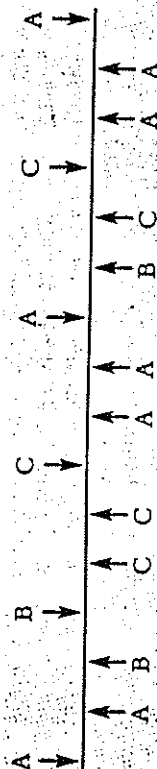
The short-term effect is merely a cumulation of the direct effect. It should be remembered that the average share of customer of a brand is usually around 30%. In other words, on average, users of a brand buy a competing brand two out of three times, and are thus open to the influence of these brands' advertising.

The STAS effect of competing campaigns can neutralise the direct effect of a brand's campaign, with the result that an initially positive STAS effect evaporates within a year.

Repetition is needed to achieve a positive short-term effect. As Jones (1997) said, if a brand is to free itself from the counter-pressure of competing advertising, you not only need advertising which achieves a direct effect, but also sufficient media pressure over a longer period than that within which the competition succeeds in neutralising the initial campaign effect. The race is won by the brand with the strongest ad (message plus creative concept), which also manages to hold out the longest.

Share of customer    Brand A:  $3/6 \times 100 = 50\%$   
                                  Brand B:  $1/6 \times 100 = 17\%$   
                                  Brand C:  $2/6 \times 100 = 33\%$

Purchases of three brands: A, B and C (total 6)



Advertising exposures (total 10)

Share of OTS    Brand A:  $5/10 \times 100 = 50\%$   
                          Brand B:  $2/10 \times 100 = 20\%$   
                          Brand C:  $3/10 \times 100 = 30\%$

Figure 5.7 Example of brand buying behaviour and advertising exposures at an individual level

Relative advertising weight (expenditures, shares of voice) therefore plays a crucial role in the successful development of brands. An analysis of 138 brands in the US over a three-year period, from 1990–92 (Coalition for Brand Equity), revealed that the biggest difference between equity gainers and equity losers is the way they advertise. Brands that gained steadily advertised at levels that produced an average share of voice 2.7 times their market share. Brands with steadily declining equity had a SOV:SOM ratio of 1.6 (Longman, 1998).

## Weak theory

The essence of the theory of weak advertising frameworks, which is inextricably linked with Ehrenberg, is that brand choice behaviour does not primarily result from the perception of differentiating brand attributes ('different', 'better'), but is a function of brand saliency. In Ehrenberg's view (Ehrenberg *et al.*, 1998): 'Differentiation which is successful in terms of sales asks to be copied and generally it is (e.g. PCs with Pentium chips; shampoos for oily hair). There are only rare exceptions (e.g. patents). Otherwise any advantage which is of sales importance is seldom sustainable. And any advantage which is sustained is seldom important.'

He adds to this Professor Tom Robertson's (1996) summary: 'The last few demanding years have drilled into us all the vital need to innovate – to gain the competitive edge. But when we really do steal a lead, we find the advantage is only temporary. Why? Because our competitors have been working to the same pressures, usually with similar resources.'

'So we rapidly lose our edge and off we go again, striving to get ahead once more. Thus the battle of the brands continues, with broad competitive parity over time and natural state of most of our markets' [condensed, my emphasis].

Ehrenberg continues: 'Even a revolutionary product change mostly differentiates only briefly (for example, laundry soap being replaced in turn by detergents, biologicals, Greens, high-density liquids, and then also high-density powders). Me-tooism remains the dominant force in competition. Being competitive means cashing in on one's competitors' successes. Such imitation is not just restricted to minor product developments (baking soda in toothpaste, or guaranteed-money-back long-term investments), but even more to the major product characteristics (all mainstream cars have to be speedy, safe, fairly economical, washing powders wash white or whiter, etc.) This is not new: "The trends in our technology lead to competing products becoming more and more alike" (the 1920s guru James Webb Young).'

So Ehrenberg believes that brand choice is not primarily based on differentiating brand attributes, but on brand saliency. He suggests that:

'Saliency is broader than any single measure of brand performance. It depends on virtually all the different possible measures of performance correlating. Compared with Brand B, if Brand A has more saliency than B, it has more people who:

- are aware of it (for just about any awareness measure);
- have it in their active brand repertoires (for frequently-bought products);
- and/or have it in their considerations sets (ie, brands they might buy);
- are familiar with the brand;
- feel it has brand assurance (for example, retail availability, after-sales service);
- have positive attribute beliefs about Brand A;
- regard it as value for money;
- harbour intentions to buy and/or to use it in the future (and do so);
- would buy A if their usual brand was not available;
- choose A in a named product test;
- note and recall its advertisements (by and large);
- talk more often and more richly about it in focus groups;
- are "loyal" to A (by any measure of loyalty).

'For directly competitive and substitutable brands, all the different measures tend in practice to correlate well. Being in the consumer's consideration set is perhaps the simplest single conceptualisation of "saliency". The measures then also go with the consumers' propensities to buy the brand and with their actual buying and usage (ie, with the actual repertoire), and with sales. And hence in turn also with how users say subsequently that they like the brand (familiarity leads to liking).

'Brand A being salient to more people than B is then usually also linked with whether A has, if anything, wider distribution perhaps; more and better shelf-space and display; more sales-people; more promotions; more word-of-mouth; more media mentions; more advertising; and probably bigger absolute profits. There are also remarkable feed-back loops and marketing-mix synergies in these relationships. The bigger brands are so much bigger because the promise of more advertising leads to more shelf-space and display; to higher and more profitable sales; hence to bigger advertising budgets (and possibly less price-cutting); and to more shelf-space, etc. again. The benign spiral means that the more marketing activity and display there is for brand A, the more noticing the brand can again help. Just seeing the brand around can reinforce its memorability and hence again its saliency.'



'Salience is not about how strongly the users of a brand feel about it – not ten times more strongly about A than about B (for example, ten times "Kinder to the hands").

'For some 100 attribute beliefs about brands in nine US and UK product categories, 48% of users of the top brand say "Kind to the hands" etc. about it, and 49% about the smallest of the eight itemised brands (with less than a quarter of the number of users).

'Nor does the much bigger brand A have to be "valued" much more by its many users than brand B is by its fewer users (apart again from the typical but relatively small "double-jeopardy" trends with market share).

'There is also no systematic evidence of big differences in "brand equity" or the like, or in strengths which can be associated with particular brands. As we see in the evidence, there are no strong brands and weak ones, only big brands and little ones.'

Ehrenberg is also of the opinion that advertising an established brand to experienced consumers will rarely lead to perceived differentiation. In his view, it is unlikely that consumers' attitudes can be changed by advertising. Advertising is not strong enough to convert people to a brand if their beliefs do not coincide with the advertising claims: 'I don't see need for "desire" or "conviction" before the first purchase is made. The point is to familiarise more people with the brand, so that they buy it once, include it in their consideration sets, and gradually gain more relevant brand assurance. This theory leads to "Here I am" advertising ("Coke is it").

'The advertising copy has to be distinctive, to be noticed, and to leave memory traces.

'But in practice this is not in order to attach a different message or image to the brand (or certainly not necessarily). To change people's attitudes or feelings greatly and/or lastingly is, we think, quite widely accepted to be very difficult or near-impossible. Nor should the aim be to make the advertising itself memorable: with a few exceptions (such as well-established slogans), few people recall a brand's advertising from two or three years ago, although one may recognise the old ads again when one sees them. ("Coke is it" was 10 years ago; more recently "Always Coca Cola")

'Instead, the aim is, or should be, for the advertisements to help publicise the brand itself, to leave idiosyncratic memory traces for it, and, possibly longer-term memory associations with it. The closer and more substitutable the brand is with its competitors, the easier it is for creative and impactful "Here I am" publicity to maintain, reinforce and/or nudge the brand's salience and the consumers' purchase propensities. There are then no differentiating functional (or emotional) values for the advertising to overcome (like greatly preferring Shredded Wheat to muesli, say). Only consumers' habitual brand-choice propensities (and their consequent feelings for brands A or B – "I use it therefore I like it") may inhibit moving between directly competitive brands.

'The less differentiated brands are, the more readily can advertising nudge choice behaviour, but the greater therefore also is the need for defensive reinforcement of your brand. To us this explains the great scope for advertising to try and nudge your brand's impact, and the even greater need to defend your customers from your many competitors' encroachments. Most advertising and marketing for established brands seems in practice to be geared to counter the competition and defend one's market share from its close competitors' (Ehrenberg *et al.*, 1998).

Advertising is not the powerful force it is sometimes purported to be. This would seem to be confirmed by the high percentage of failed product launches (over 80%) and the small number of brands with growing market shares.

Table 5.1 compares the strong and weak theories of advertising frameworks. They are not necessarily mutually exclusive. The conversion of other brand loyals (see the section on the conversion model in Chapter 4, page 120–21) and the substantial rise in share of customer with a brand's repertoire buyers requires a highly persuasive campaign. Ehrenberg (1997) comments: 'Creating any such persuasive advertising would be difficult and can hardly be produced to order. This is borne out by there being relatively few markedly successful brand-building case histories for established brands.'

Jones (1997) also states:

*I believe that the strong theory probably works in a small minority of circumstances in certain defined product categories and with advertising employing certain specific media ... but it is going too far to suggest that the weak theory operates in the extreme way described by Ehrenberg; it is too much to claim that advertising is never a prime mover, never a dynamic force.*

	Advertising as a 'strong force' (Jones)	Advertising as a 'weak force' (Ehrenberg <i>et al.</i> )
Consumer loyalty	Monogamous/promiscuous	Polygamous
Brand based on:	Product performance	Brand salience (symbolic meanings)
Products	Differentiated	Equivalent
Brand objective	Sales/growth	Consolidation/stability
Advertising objective	Conversion/switching	Confirmation/'holding'
Advertising strategy	'Selling'/persuasion	Advertising salience (symbolic)
Advertising message	'I'm different/better'	'Here I am/I'm a good example of the category'
Consumer response	'Interesting/perhaps I'll buy you again sometime'	'I know I'll go on buying you'
Advertising effect	Penetration growth/increased buying frequency	Slow increase/maintenance of penetration/buying frequency
Time horizon	Short term	Long term

Table 5.1 Advertising as a strong and weak force

Not surprisingly, the growth of brands as a result of conversion of other brand loyalists does not occur very often in stable markets in which there are no important product developments and in which the budgets for individual brands are usually derived from existing sales. Equilibrium usually prevails in these markets, which is merely confirmed by advertising.

In stable markets campaigns for established (larger) brands primarily have a consolidating function: to protect the achieved position from pressure from competing brands. But that protection also requires a constant influence on the repertoire buyers' next purchases of the brand. Ehrenberg calls this 'nudging' (although he sees 'nudging' mostly in the form of extra buyers (penetration) and not in increased buying frequency), and Jones calls it 'short-term advertising strength' (STAS). The two need not be opposing factors.

Ehrenberg's nudging can also be expressed as a gradual increase in buying frequency among repertoire buyers, and therefore occurs in the STAS effect described by Jones.

However, a brand's growth is chiefly due to greater penetration: persuading non-users to buy the brand once. An analysis by Roberts (1998) of the single-source research started in the UK in 1996 under the name 'TVSpan' indicates that the greatest direct effect of advertising is achieved among buyers with a share of customer of 0-10%: non-users and those who had previously only bought the brand once (see Exhibit 5.1).

So, strategically, it is necessary to decide upon what kind of balance is needed between increasing penetration and increasing frequency. Both are necessary, and to a certain extent related to each other (double-jeopardy effect). The assessment is based on what position the brand has achieved.

So what advertising framework model (or combination of models) results from all this? What results in 'awareness and interest' and what in 'enhancement and nudging'? Is there room for the persuasion model, for the models geared to image differentiation (symbolism and emotions models) and for the relationship/involvement model of advertising? Relevant empirical material is hard to come by. Available research primarily relates to pre-testing and tracking (with which developments of brands' share of customer cannot be followed). Millward Brown (1991) concludes from these studies: 'A claim which is new, relevant and credible will always have a dramatic sales effect'. Millward Brown calls this advertising framework model 'Immediate challenge', and it coincides with the persuasion model described earlier. But Millward Brown continues: 'It is very hard to find something new, relevant and credible to say about many well-known established brands, especially in undifferentiated (homogeneous) product fields like coffee and beer'.

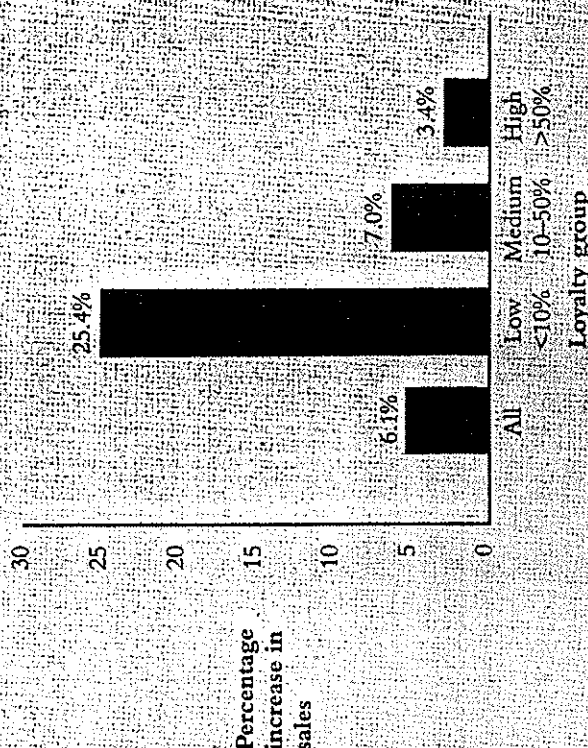
In this situation, where there is a lack of new benefits, the advertising may act to stimulate interest in the brand, which can then lead to trial and inclusion of the brand in the repertoire: 'This is what gentle, entertaining "soft-sell" advertising does: it channels random switching by making brands interesting as a result of involving advertising memories'.

Enhancement comes next, with advertising claims and visual images during use of the product being converted into associations with and beliefs about the brand. Like Ehrenberg, Millward Brown (1990) concludes that:

*The big improvement in attitudes happens at the point when the brand is adopted. So it makes sense to shift the time frame and suppose advertising memories condition the encounters with the brand - particularly the early ones when the brand is being tried experimentally ... Brand*

# **Short-term sales effects of TV advertising**

Roberts (1998) analysed the TVSpan single-source data for a period of one year for 61 brands in eight categories of fast-moving consumer goods. He ascertained that the number of purchases by consumers who had seen a commercial for the brand in question during a two-week period prior to purchase was on average 6.1% higher than purchases by those who had not watched the TV ad. In households which had not purchased the brand at all (or only once) in the last 12 months (share of customer 10% or less) the increase in purchases due to the ad was 25.4%. This can be interpreted largely as penetration growth. Among repertoire buyers too, with whom the brand had a 10-50% share of customer, a considerable increase of over 7% in the number of purchases was noted. Obviously, the increase was lowest among already loyal buyers (share of customer >50%). Figure 5.8 below shows the percentage increase in sales among the different loyalty groups as a result of the advertising.



**Figure 5.8 Incremental sales from advertising**

Roberts concluded: 'Despite most of the researched brands being well established in mature markets, TV advertising does contribute to incremental sales in the short term. Its benefit is not confined to the argument that its role is purely defensive, only sustaining the brand in the longer term.'

Source: Andrew Roberts, Taylor Nelson AGB, 1998

Exhibit 5.1



attributes ('image') are the end result of a complex, largely non-rational process, rather than the starting point driving purchase decisions.

Millward Brown's view largely coincides with Ehrenberg's – except that research by the former also reveals that the strong theory (immediate challenge) can certainly exist alongside the weak theory. Ehrenberg does not believe that advertising works in as varied and complex a way as the seven frameworks described earlier in this chapter suggest. According to him the salience/weak theory is simply a matter of getting and keeping the brand in consumers' consideration sets and publicising the brand is the best way of doing so. This simplicity is one of the attractions of his weak theory, which is weak because it does not attempt to change people's brand perceptions. This is exactly what most advertisers believe in – as the seven frameworks demonstrate.

The seven models described earlier in this chapter have been plotted in Figure 5.9 on the time axis. Long-term effects are especially likely to occur with the models based on the process of classical conditioning.

	Direct effect	Short-term effect	Long-term effect
Mental brand response		<ul style="list-style-type: none"> <li>Awareness/Saliency (TOMA)</li> </ul>	<ul style="list-style-type: none"> <li>Likability (positive brand attitude based on the entertainment function of the advertising)</li> <li>Relationship (involvement in, relationship with the brand)</li> <li>Emotions (positive feelings for the brand)</li> <li>Symbolism (a brand that's me, expressive)</li> </ul>
Brand behavioural response	<ul style="list-style-type: none"> <li>Sales response (sales, one ad)</li> <li>Persuasion (STAS effect)</li> </ul>	<ul style="list-style-type: none"> <li>Persuasion (penetration growth, share of customer)</li> </ul>	

Figure 5.9 Seven advertising framework models

## 5.6 WHERE MODELS OVERLAP

It will certainly not always be clear which responses produced by a campaign are most forceful, and similarly in which model a campaign belongs. Research at the University of Amsterdam (van den Putte, 1998) indicates that several of the models are fairly unambiguous, but others tend to overlap. For instance, the awareness/saliency and the likability models both lead to campaigns which strongly emphasise differentiating advertising, with all manner of entertainment forms. It is therefore often difficult to classify such campaigns in one of the two models. Might this not be one and the same model? However, brand saliency and likability are two different strategic objectives, so it is wise to keep two different models. The fact that in practice they often produce the same type of campaigns (ie, generating both responses) does not alter this fact. Moreover, brand saliency has been pursued in recent years, with the use of forms of confrontational advertising (Benetton being the most obvious example) which have probably done little to promote a positive attitude to the brand in question.

The symbolism and emotions models also overlap here and there, partly because practitioners tend to refer to campaigns focusing on symbolic meanings as 'emotional advertising' – as opposed to 'functional (ie, rational) advertising'. However, symbolic meanings amount to cognitive associations – for example, between the brand and its users – as is the case with the persuasion model. The fact that users are often portrayed in an emotional usage context means that the difference between campaigns geared to these two models is not always clear.

The relationship model also proves difficult to identify on the basis of advertising characteristics. It primarily entails developing a brand personality and creating a feeling of the brand's emotional proximity. Perhaps there are (still) few campaigns focusing primarily on these responses. They are thought to be chiefly secondary objectives, expressed especially in style and tone of voice.

## 5.7 RESEARCH INTO RESPONSES

With each of the seven models, there is one central response category at the brand level. If one of these models is selected specifically, that category will also be the most important evaluation criterion. Two observations must be made in this respect:

- Each model is partially defined at the advertising level by key responses which operate in achieving the brand response.
- Other advertising responses are mainly facilitating in character – they influence the extent to which the key brand responses are achieved.

Figure 5.10 (overleaf) contains an overview of the key responses on which each advertising framework model is based, plus the facilitating advertising responses which mainly affect them.

A combination of models is often opted for, the aim being to produce several inter-related 'key responses'.

Advertising model	Key response at brand level	Key response at advertising level	Facilitating advertising responses
Sales response model	<ul style="list-style-type: none"> <li>Recorded buying behaviour</li> <li>Fact-finding behaviour</li> </ul>	<ul style="list-style-type: none"> <li>Interest in the proposition</li> <li>Inclination to direct behavioural response</li> </ul>	<ul style="list-style-type: none"> <li>Attention</li> <li>Brand registration</li> </ul>
Persuasion model	<ul style="list-style-type: none"> <li>Attitude change/reinforcement</li> <li>Brand-attribute association</li> <li>Brand awareness</li> <li>Trial purchases</li> <li>Share of customer</li> </ul>	<ul style="list-style-type: none"> <li>Processing and storage (recall) of the main message</li> <li>Interest in the proposition</li> <li>Inclination to behavioural response</li> </ul>	<ul style="list-style-type: none"> <li>Understanding of the message</li> <li>Relevance of the message (buying interest)</li> <li>Credibility of the message</li> <li>Brand registration</li> </ul>
Symbolism model	<ul style="list-style-type: none"> <li>User image</li> <li>Brand personality</li> <li>Attitude reinforcement</li> </ul>	<ul style="list-style-type: none"> <li>Communication of symbolic meanings</li> </ul>	<ul style="list-style-type: none"> <li>Ad likeability</li> <li>Identification/empathy</li> <li>Advertising involvement</li> <li>Brand registration</li> </ul>
Emotions model	<ul style="list-style-type: none"> <li>Emotional brand associations</li> <li>Attitude reinforcement</li> </ul>	<ul style="list-style-type: none"> <li>Activation of specific emotion(s)</li> </ul>	<ul style="list-style-type: none"> <li>Empathy</li> <li>Identification</li> <li>Brand registration</li> <li>Ad likeability</li> <li>Advertising involvement</li> </ul>
Likeability model	<ul style="list-style-type: none"> <li>Liking for brand</li> <li>Attitude reinforcement</li> </ul>	<ul style="list-style-type: none"> <li>Ad likeability</li> </ul>	<ul style="list-style-type: none"> <li>Assessment of originality</li> <li>Experience of liveliness</li> <li>Advertising involvement</li> <li>Brand registration</li> </ul>
Relationship/involvement model	<ul style="list-style-type: none"> <li>Brand involvement</li> <li>Emotional proximity to the brand</li> <li>Brand personality association</li> <li>Share of customer</li> </ul>	<ul style="list-style-type: none"> <li>Advertising involvement</li> </ul>	<ul style="list-style-type: none"> <li>Empathy</li> <li>Message likeability</li> <li>Ad likeability</li> <li>Brand registration</li> </ul>
Awareness/saliency model	<ul style="list-style-type: none"> <li>Brand saliency (TOMA)</li> <li>Emotional proximity of brand</li> </ul>	<ul style="list-style-type: none"> <li>'Impact'</li> <li>Advertising recall (+ advertising awareness)</li> </ul>	<ul style="list-style-type: none"> <li>Assessment of originality</li> <li>Experience of liveliness</li> <li>Differentiation of the advertising (advertising saliency)</li> <li>Brand registration</li> </ul>

Figure 5.10 Main evaluation criteria for advertising framework models

So the measurement of only one type of response will rarely suffice. In order to understand how a campaign works, several responses should preferably be measured, checked to see how they affect one another and efforts made to ascertain how to interpret the results in the light of the selected strategy. Prue (1994) suggests that at least three aspects should be examined in this respect:

- *Persuasion*  
Is there a direct influence on brand attitude? This mainly entails measuring attitude shifts, which is a typical procedure for much pre-testing in the US.
- *Salience*  
Does advertising contribute to getting the brand in a prominent position in the memory? With pre-testing this entails measuring advertising recall, for example, using the so-called clutter awareness test, and with the tracking method it is a matter of measuring advertising awareness (see Chapter 7, which deals with tracking).
- *Involvement*  
Does an advertisement contribute towards developing a more intimate relationship with the brand? Pre-testing seeks to establish this, using a method such as cognitive response analysis.

Prue calls the combination of these three responses '3-Dimensional testing'. However a fourth dimension should also be added: *likeability*.

Prue (1994) analysed several campaigns which received awards in the UK for effectiveness. He concludes that successful campaigns are often those that score in several dimensions: 'The crème de la crème campaigns tend to tap a wider range of responses, involvement, persuasion and salience.' Likeability undeniably also belongs in that list.

Likeability can be defined as an overall appreciation of the ad or the campaign. It has three essential underlying dimensions, each with a positive and a negative pole (Aaker and Stayman, 1990; Biel and Bridgewater, 1990; du Plessis, 1994):

- *Meaningfulness versus confusion*  
The main explanatory variable for advertising likeability. On the positive side, the advertising contains new information which is relevant to the recipient. On the negative side, the advertising is difficult to follow and understand, and causes confusion.
- *Amusement versus overfamiliarity*  
The entertainment function of the advertising. It succeeds in amusing the recipient with its originality and liveliness. But it can also be boring because dull or hackneyed forms of advertising are used.
- *Empathy versus offensiveness*  
The direct or indirect experience of warm human relationships, or alternatively the fact that recipients are put off by matters which they would prefer not to encounter (intimate products, unpleasant people, implausible situations, unfamiliar forms of advertising).

Likeability has both a tactical and a strategic significance. Likeability is the basis for sustained attention and deeper processing. This reveals itself in a strong correlation between overall likeability scores, and advertising awareness scores. A tracking study of 67 Dutch television campaigns (SPOT, 1998) in which viewers were asked to express

their appreciation for commercials in marks from 0–10, displayed the relationship between likeability and awareness as shown in Table 5.2.

Ad appreciation	Advertising awareness (per 100 GRPs)
5	3%
6	10%
7	33%

Table 5.2 The relationship between likeability and advertising awareness (Source: SPOT, 1998)

So likeability is a key driver of advertising awareness, and an important response for six of the seven advertising frameworks (as stated before, the sales response model does not attach value to likeability).

The importance of the three underlying dimensions differs over the other six models, however. In the likeability model, which is based primarily on the entertainment function of the advertising, likeability is a strategic response. This model is based on the direct transfer of appreciation of the ad to appreciation of the brand.

In the other five models likeability has a tactical function: it mainly influences the amount of attention given to the advertising. In the persuasion model it is appreciation of the informative content which is especially important. In the emotions model, the relationship/involvement model and the symbolism model, likeability should be based foremost on empathy. For the awareness/salience model the entertainment dimension again is the most important underlying likeability factor.

It is obvious that in any circumstances a dislike response should be avoided: confusion, overfamiliarity and offensiveness lead to the early switching of attention to other stimuli.