Unit 2:
Advertising

INTRODUCTION

In this and the next three units we look in depth at each main tool of contemporary marketing communications that we introduced in Unit 1 as the elements of the promotional mix. You now know that these tools comprise of **advertising, sales promotion, public relations, personal selling, direct marketing, sponsorship,** and the latest promotional tools available to marketers, namely the **Internet**, the **world wide web** and **other interactive media**.

You will recall that in Unit 1 we briefly considered their different characteristics which, in turn, affects their relative effectiveness in achieving desired communications objectives. A key task for the planning of marketing communications is the selection and combination of the appropriate mix of promotional tools, a task which requires an in-depth understanding of each main tool of promotion and the issues involved in their planning and management. We now turn our attention to a development of this understanding. In this unit, we start with the advertising element of the promotional mix.

You will need to read the following chapters from the textbook:

Chapter 8: How marketing communications might work

Chapter 14: Financial resources for marketing communications

Chapter 15: Evaluating marketing communications

Chapter 16: Advertising and strategy

Chapter 17: Messages, content and creative approaches

Chapter 24: Traditional media

Chapter 27: Media planning and behaviour: delivering the message

As you can see, even for this one, although major, element of the promotional mix there is a substantial amount to cover in the unit, requiring

extensive reading from the set text. In order to help you through this extensive reading, in this and all other units, we take the same approach as in Unit 1. At the start of each major section, you will be directed to read one of the chapters in its entirety. As you work through the unit using the *Study Book*, we then highlight particular passages or pages from the textbook for review and to help you perform, for example, a particular activity. In this unit, Chapters 18, 24 and 27 are background, but still essential, reading. Again remember the necessity of consulting the references identified in the further reading lists at the end of the unit in addition to monitoring developments in the journals given in the introduction to the module.

OBJECTIVES

After completing this unit, you should be able to:

- compare and contrast the different views about how advertising might work
- evaluate the issues in designing and implementing advertising messages
- understand the different types of media available for delivering advertising messages
- appreciate the key issues involved in media selection and planning
- apply the different approaches to evaluating advertising.

WHAT IS ADVERTISING?

Before we begin to look at some of the key issues in planning and managing the advertising element of marketing communications, we need to clarify what advertising is and in doing so, to identify those characteristics which distinguish advertising from the other tools of marketing communications.

Simply stated, advertising is any **paid for** form of **non-personal** communication by an **identified sponsor** delivered through the **media** in an attempt to inform, persuade, remind, reassure or otherwise **influence** an identified **target audience**.

As with all definitions, you will find variations in the literature and in the profession, but most of these definitions include the key distinguishing characteristics of the advertising element of the promotional mix that are highlighted in bold. For example, the 'non-personal' characteristic distinguishes advertising from, say, personal selling; 'media' distinguishes advertising from sales promotion; 'paid for' distinguishes advertising from most types of publicity and public relations.

In discussing what advertising is, however, it is important to remember that it encompasses a myriad of different types of advertising activities. There is advertising aimed at the trade; advertising aimed principally at final consumers; classified advertising for private sales by individuals; through to global advertising orchestrated and implemented by multinational companies. Simply, advertising encompasses very many different types of advertising activity. With this wide range of different types of advertising activities, what is common to most types of advertising? More specifically, what are the essentials, which the planner of advertising activities needs to know, irrespective of the specific type of advertising? The key aspects for effective advertising include:

- how advertising works: theories and models of advertising

- what to say, and how: message design

- where to say it, and through which channels: media planning

- how to evaluate and assess: controlling advertising.

We look at each key aspect in turn.

Read Chapter 16.

THEORIES AND MODELS

Somewhat worryingly, particularly for the planner of advertising, perhaps the most realistic response to the question of 'How does advertising work?' is that we simply don't know. You will now appreciate that there are several conflicting theories of how advertising works. At first glance, this conclusion would not appear to be very useful especially from the point of view of improving the planning and implementation of advertising programmes. However, it is this very recognition of what we don't know that paradoxically may prove most useful in the development and understanding of advertising and ultimately its improved management. We can best explore and substantiate this seemingly perplexing statement by briefly tracing the development of our knowledge of how advertising works and in particular some of the major strands of theory in this area. In doing so we can also gain an understanding of the relevance of these theoretical models to the practical issues of the development, implementation and evaluation of advertising campaigns. A brief résumé of the development of our understanding together with the models which have served to underpin this understanding follows.

Sequential models of advertising

Review Chapter 8, pages 233–236.

It should be obvious to you why these models are referred to as 'sequential' models. Amongst the earliest proposed models, they are based on the notion that advertising works by essentially 'nudging' the customer through a series of steps or stages en-route to the final stage of **purchase**. Needless to say these models are very closely related to buyer behaviour models which posit the notion of the consumer moving through a number of steps towards making a purchase.

ACTIVITY 2.1

Recall when you last purchased a 'new' product or brand that had recently been launched into the market. Which, if any, of the sequential models of advertising that are proposed in Table 8.2 (page 235) do you feel most closely reflects your own process in eventually purchasing the product or brand?

There is no doubt that these sequential models – also referred to as **response hierarchy** have been very influential in shaping our views about how advertising might work, and on the basis of this, and perhaps more importantly from the practitioner's point of view, how to plan and manage advertising.

An example of the way that these sequential models have affected our thinking about planning advertising is the implication of these models in defining advertising objectives. The notion of a series of steps or stages suggests that any given advertising campaign should be designed to move the customer through one or more designated stages in the process. Related to this, assessment of the effectiveness of any given advertising campaign needs to be based on which step(s) the advertising is designed to move the customer through.

Influential though these sequential models of advertising have been in shaping our thinking about how advertising works, however, it is now increasingly recognised that they are perhaps too simplistic and hence fail to capture and reflect the complexity of how advertising works, and in particular its effect on consumers. On the other hand, we should not underrate the value of these early models in the development of more sophisticated ones. For example, these models have led to the development of the debate surrounding so-called **strong versus weak** theories of advertising.

'Strong' versus 'weak' theories of advertising

Review Chapter 16, pages 490–495.

You may recall the strong versus weak theories of advertising from your foundation marketing course. Having reviewed these theories again now, you will appreciate that they do indeed represent very different views on how advertising works, and in particular, what the marketer can realistically expect advertising to achieve in terms of customer purchasing and choice.

The **strong** theory of advertising, which most of the sequential models fall into, suggests that well planned advertising is potentially very powerful in its effect on consumers and can, for example, change attitudes, convert non-buyers to buyers, and overall result in increased sales.

As the term implies, the **weak** theory of advertising, suggests that advertising is much less powerful in its potential effects on consumers and if it works, it works more through reinforcing existing preferences and brand choice which are derived from habit and experience. Similarly, this theory suggests that advertising alone would not be sufficient to overcome any consumer prejudices regarding a product or brand. As a result, advertising can only achieve, for example, more frequent usage amongst existing users or be used to reinforce current positive attitudes. In terms of the sequential steps, at most it can be used to develop knowledge and awareness.

Clearly these two different theories about the power of advertising have very different implications for the planning and management of the advertising process. The strong theory would suggest that advertising itself can bring about sales and therefore would indicate a much more important role and higher levels of spend on this element in the overall communications mix. The weak theory would suggest very different objectives and expectations with subsequent implications for levels of spend and managing the overall promotional mix. The question for the marketing communications planner, of course, is which of these theories is right?

Perhaps unfortunately, from the perspective of the planner of advertising, but not unexpectedly, the question of whether strong or weak theories of advertising have most validity is unresolved. In fact, the evidence would appear to suggest that depending on the circumstances, advertising can be either strong or weak in its effect. If the weak theory of advertising always pertained then no one would ever buy a new product or brand. However, most pundits would agree that advertising is not as powerful as a single tool of communication as was once thought, and certainly does not work in the simplistic way which the earlier sequential models suggested. However, does this recognition that both strong and weak theories of advertising are valid depending on the circumstances, make life very difficult for the advertising planner in attempting to improve advertising effectiveness? The answer, perhaps somewhat surprisingly, is no!

On reflection we shouldn't expect there to be a single unified theory of how advertising works. After all, as we have already indicated, advertising differs enormously with regard to its nature, purpose and execution and is applied in such a wide variety of different situations and settings. It would be very surprising if the processes at work when advertising a new product were not very different to those at work where for example, advertising is being used to encourage brand loyalty and more frequent purchase amongst existing users. Similarly, it would be surprising if the processes at work in advertising, say, industrial components to organisational buyers were exactly the same as when, say, advertising cans of lager to football supporters.

Perhaps the beginning of improved planning and management of advertising, is accepting the fact that no one single theory can explain all the possible advertising situations. It is much more realistic and hence more useful to think in terms of **contingency theories** of advertising. This would lead to the notion of selecting those models of advertising which are most appropriate to the particular marketing situation. This raises a number of further issues about what precisely we know and do not know about how advertising works, and the extent to which any of the theories of advertising developed so far are of any practical value to the advertising planner. In order to address these issues, we first need to consider some of the other, more recent theories and models of advertising in addition to the sequential and 'strong' versus 'weak' theories already discussed.

More recent models of advertising

Review Chapter 8, pages 237–250.

Research has continued into developing further models which in their different ways provide useful, if partial, further insights into how advertising might work, thereby adding to our knowledge in this area. Some of the key insights provided by these more recent developments in advertising models, which you have now reviewed in the module textbook, are addressed in Activities 2.2–2.4.

Cognitive processing model

ACTIVITY 2.2

Summarise what you feel might be some of the key implications of the cognitive processing model for planning effective advertising campaigns.

Commentary

Some of the key implications of this model include:

- Advertising messages are more effective when they are congruent with the beliefs and attitudes of the target audience.

- Careful attention should be paid to ensuring source credibility for the advertising.

- Attitudes and feelings towards the advertising itself – positive or negative – may be transferred to the product or brand being advertised.

Elaboration likelihood model

This model of advertising emphasises the importance of an individual's ability and motivation to process information received from the advertising. This affects the extent to which the **quality of the arguments** used in the advertising **or** the **execution of the advertising** itself are most important in influencing the target audience.

ACTIVITY 2.3

Look for examples of advertising where you feel either the quality of the arguments predominate or the execution of the advertising predominates. What do you conclude about the factors affecting the use of arguments or execution in advertising campaigns?

Commentary

Not an easy one, this, but as the model predicts, you will tend to find that 'arguments' predominate where there is likely to be high involvement on the part of the customer in the purchase, for example, high cost or high risk products. 'Execution' will tend to predominate in advertising where involvement and therefore motivation to interpret information on the part of the customer is low as, for example, in low cost and low risk purchasing situations.

Cognitive association model of advertising

ACTIVITY 2.4

Summarise what you feel might be some of the key implications of this model for planning effective advertising campaigns.

Commentary

Some of the key implications of this model for planning advertising include:

- advertising messages must be designed so as to be consistent with the other elements of the promotional mix and also the other elements of the marketing mix

- advertising should be designed to encourage active information processing on the part of the target audience, which in turn requires that messages be both interesting and personally significant to the receiver.

These are some of the main theories and models of how advertising works. With these as a background we can look at the other key aspects of advertising which we identified as being essential for the planner of advertising activities to understand. The second was message design: what to say, and how.

MESSAGE DESIGN

As with all marketing communications, advertising is about sending messages to target audiences. A key part of planning effective advertising campaigns is the design of meaningful, relevant and effective messages that will be received and interpreted with the intended effect by the target audience. Effective message design and execution is a major, and some would argue, **the** major determining factor between successful and less successful advertising. Here we examine the key elements in message design and execution and the factors which impinge on the effectiveness of this process.

Read Chapter 17.

Advertising platform – creative brief

The starting point for message design decisions is the establishment of what advertisers call the **advertising platform**. This is used as a basis for the **creative brief** that the company will discuss and agree with its advertising agency.

We look at the nature of the relationship between organisations and external agencies in planning marketing communications in a later unit. At this stage, it is sufficient to note that much of the development of promotional campaigns is done in conjunction with outside specialist agencies. This is particularly true of advertising. It is usually the advertising agency therefore who designs the advertising messages. However, these messages will need to be discussed and agreed between

the advertiser and the agency involved. In preparing suggested advertising messages for a campaign, it is vital that both company and agency discuss and agree on the overall advertising platform, and thus the creative brief.

The **creative brief** should encompass the following elements to help the agency devise appropriate messages:

- overall objectives of the advertising campaign

- envisaged target audience

- basic selling proposition to be used

- nature of the competitive advantage for the brand being advertised – its unique selling points.

Elements of message design

This creative brief guides the design of the message content of the advertising. Having agreed the brief, the message itself can then be designed. There are four key areas or dimensions with regard to the design of advertising messages namely:

- **balance** of the message

- **structure** of the message

- **source** of the message

- **credibility** of the message

- **presentation** of the message.

These facets of message design are crucial and therefore you need to be very clear about them.

Kelman's model of source characteristics

Some models of communication look at the whole process, whereas others look in more detail at a particular aspect of the process. Kelman's model (page 507) centres exclusively on the **source** element in the linear model.

Read Chapter 17, pages 507–515.

ACTIVITY 2.5

Think of some examples of possible practical implications for planning marketing communications of Kelman's model of **source characteristics**.

Commentary

Models such as that of Kelman have shown that the source characteristics in the communication process are very important in determining the overall nature and effectiveness of this process. Although some research evidence is conflicting, it is now accepted that the three most important source characteristics are those identified in Kelman's model, namely source credibility, source attractiveness, and source power. Some practical implications of Kelman's model encompassing these characteristics include:

- message design

- selection of sales staff

- use of experts and influentials in advertising campaigns.

Review Chapter 17, pages 506–524.

Message balance

ACTIVITY 2.6

Study the examples of advertising, throughout the textbook ("Exhibits"). Select good examples of each of the following with regard to message balance:

1. An example which indicates that the balance of the message is towards the rational, information and benefits end of the spectrum.

2. An example which indicates that the balance of the message is towards the emotional, image and status end of the spectrum.

3. An example which indicates an equal balance between rational and emotional appeals with personality endorsement.

Message structure

This is the second element of message design. There are three key facets or decisions to be made regarding the following aspects of message structure:

- conclusion drawing

- one-sided versus two-sided messages

- order of presentation of strongest points.

You should now be familiar with these facets of message structure. Activity 2.7 should consolidate your understanding of message design.

ACTIVITY 2.7

What are the factors that favour each of the following approaches to message structure?

1. A message which draws conclusions for the target audience.

2. A message which is two-sided.

3. a message where the strongest points in the argument appear at the beginning of the message.

Commentary

1. In broad terms, messages which draw conclusions work best for more complex products and services, for new products, or when the target audience lacks knowledge or motivation.

2. Two-sided messages are better suited when the message is more favourable or acceptable to the target audience and when the target audience lacks knowledge.

3. A message that delivers the strongest points of the argument at the beginning are better suited to audiences with low levels of involvement and motivation, and when the message is likely to be different to the audience's current opinions and attitudes.

Message source

We know that **source credibility** is an important factor in marketing communications. The notion of source credibility is widely used in planning advertising messages and includes, for example, the use of corporate advertising and branding to build credibility. In terms of message design, the degree of source credibility is very much influenced by decisions about the message source, and in particular the extent to which this source would be perceived as having the necessary expertise and trustworthiness by the target audience to confer source credibility. Of particular importance in this respect is the type of **spokesperson** used to deliver the advertising message.

Message presentation

This final element of message design is probably what we think about first in the design of advertising messages. It concerns the type of **appeal** used in the message –the advertiser must determine how the advertising message will attempt to influence the target audience.

Clearly, the range and types of appeals that are used in advertising messages are enormous and will depend upon many factors including the product market, company objectives and marketing strategy, target audience, competitors' advertising appeals, legal restrictions, cultural factors, and so on. Obviously, the type of appeal used in the message is also determined by the imagination and skill of the advertiser! There are, however, a number of key dimensions relating to the design of any message presentation include:

- **length** of the appeal: **long** versus **short**

- **single versus multiple** appeals

- **rational** appeals versus **emotional** appeals

ACTIVITY 2.8

Find examples of advertising where each of the following type of appeals appear to be used:

1. Rational appeals:
   - factual
   - slice of life
   - demonstration
   - comparative advertising.

2. Emotional appeals:
   - fear
   - humour
   - animation
   - sex
   - music
   - fantasy and surrealism.

Developments in message research

Perhaps as you would expect in such an important area of advertising management, research into effective message design is ongoing. Recent developments and thinking in this area include distinguishing between individuals looking for relevant information in advertising messages versus those looking for messages related more to their emotional state.

Review Chapter 17, pages 524–534.

ACTIVITY 2.9: ADVERTISING TACTICS

To what extent do you feel that the notions of level of involvement and the type of dominant motive as developed in the Rossiter and Percy model useful in identifying options for different message tactics? Try to find examples of advertising messages corresponding to the different options described in this model. Do they 'fit' the model?

MEDIA PLANNING

Once messages have been considered and designed, the advertiser must then determine how best to deliver the message. This requires decisions such as, for example, which media types to deliver the messages through, which specific media vehicles will be used to reach the desired audience, and the timing and scheduling of the message delivery. Collectively these decisions are referred to as **media planning**.

Media planning is one of the key determinants of effective advertising. Quite simply, the effectiveness or otherwise of the media plan can make all the difference between a good or bad advertising campaign. The importance of media planning is also underlined by the fact that purchase of media space usually accounts for the major part of the advertising budget. It is vital, therefore, to optimise the effectiveness of this spend through effective media planning.

One further point is that this is one of the most technically complex areas of advertising management. Increasingly it is an element which is managed and planned by media specialists, either as part of the advertising agency or more recently, through specialist media consultants or shops who only plan and purchase media on behalf of clients. However, it is still important for the marketing communications planner to have an overall appreciation of the key elements in planning and managing this element of advertising. Before we proceed to examine these elements, it is important to ensure that you are familiar with the range and types of media available to advertisers.

Read Chapter 14**.** You are reading this chapter for background information only in order to be familiar with financial resources and promotional expenditure; you are not going to be working through it in the same detail as you have with other chapters. You should not take this to imply that this chapter is unimportant, however, as it describes the variety and types of techniques available to companies and which methods are most used. An understanding of the content of this chapter, therefore, is essential for

understanding the actual planning of media decisions which we consider here.

ELEMENTS OF MEDIA PLANNING

Read Chapter 27.

Essentially, media planning involves spending a given budget on purchasing media space to maximise effective exposure to the target audience. This deceptively simple statement belies the complexities involved in this process. However, the key elements of media planning which were introduced earlier can be distilled into the following steps or stages:

- selection of broad media types
- selection of specific media vehicles
- media scheduling decisions.

Selection of broad media type(s)

Review Chapter 27, pages 807–811.

The first step in media planning is to decide which media type(s) to use to deliver the advertising message. Sometimes only one media type is selected, but often a combination of media, the **media mix**, is necessary. Obviously, this decision is largely determined by the range and types of media available to the advertiser. In Chapter 24, the different types of media together with their characteristics and strengths and weaknesses are described. They range from broadcast media such as TV and radio through print media such as magazines and newspapers through to the more recent media available to marketers such as the Internet and other forms of interactive media. Don't forget that media also includes aspects such as point of purchase, packaging, and ambient forms of media. In other words, there is a vast array of media types available. Many factors affect the selection of the most appropriate type, but again remember, overall we are seeking the most cost-effective way of reaching the target audience. Key elements affecting this choice include:

- target audience profile
- company objectives
- budgets
- competitor considerations
- creative potential of media vehicles
- overall cost effectiveness.

Selection of specific media vehicles

Having determined the broad media types to be used to reach the target audience, the advertiser now determines which specific media vehicles will be used – which specific magazines, which newspapers, which TV regions, etc. Broadly speaking, the same factors that affect the overall selection of broad media types will also affect the selection of specific media vehicles. Again, remember we are looking for the most cost-effective way of influencing the target audience.

Scheduling decisions

This final element of media planning involves determining the most cost-effective timetable for transmitting messages.

CONCEPTS AND TECHNIQUES IN MEDIA PLANNING

Media planning is one of the more technical areas of advertising management. Given the cost and importance of media planning, a number of concepts and techniques have been developed which the media planner can use in order to evaluate and choose between the different media types and specific media vehicles. This is with a view to achieving the most cost-effective way of reaching the target audience. Some of the more technical aspects of media planning are dealt with by specialist media planners, but you should at least understand some of the more frequently used concepts and techniques.

Here we summarise the most frequently used concepts and techniques, which are classified according to whether they are essentially **quantitative** or **qualitative** in nature.

Quantitative concepts and techniques

Quantitative concepts and techniques include the following:

- **reach and coverage**
- **frequency and effective frequency**
- **gross rating point (GRP)**
- **opportunities to see (OTS)**
- **cost per thousand (CPT/CPM)**

- **cost per rating point (CPRP)**

- **cost per television rating (cost TVR).**

Review Chapter 27, pages 817–833.

Qualitative concepts and techniques

Qualitative concepts and techniques include the following:

- **recency planning**

- **vehicle atmosphere**

- **technical characteristics**

- **audience and product fit.**

Review Chapter 27, pages 815–820.

ACTIVITY 2.10

The proposed media plan for your advertising campaign is estimated to reach 60% of the target audience with an average seven exposures over the seven weeks of the campaign. Calculate the gross rating point (GRP) for this campaign (see pages 815–820).

ACTIVITY 2.11

Calculate the GRP and the average frequency of a media plan that generates the following figures:

– 5% of the target audience is reached 10 times

– 20% of the target audience is reached 6 times

– 50% of the target audience is reached 4 times

– 25% of the target audience is reached 2 times.

ACTIVITY 2.12

Calculate the CPT/CPM for the following two UK newspapers:

– A single full-page single-insert colour advertisement in the *Sunday Times*: cost £35,000 circulation 350,000

– A single full-page single-insert colour advertisement in the *Daily Mirror*: cost £60,000 circulation 1 million.

Developments in media planning

Media planning has become much more quantitatively based in recent years, often using sophisticated techniques that are computer based. We have also seen the growth of specialist media planners and shops as separate from the mainstream advertising agencies. Another important development, which has affected media planning, is the phenomenon of **media fragmentation**. There has been an explosion in media vehicles recently, often catering to smaller and more specialised audiences. In some ways, this has added to the complexity and problems of media planning but, in conjunction with improved databases and information systems on customers, it has also facilitated the effectiveness and efficiency with which the media planner can reach selected target audiences in very cost-effective ways.

EVALUATING AND CONTROLLING ADVERTISING

Finally, we look at the important area of assessing the effectiveness of advertising and the related aspect of control.

Read Chapter 15.

Importance of evaluation and control

With so much money being spent on an advertising campaign, it is important to evaluate what, if anything, we are getting from this spend. At one time, attitudes towards the evaluation of advertising were somewhat cavalier. Some agencies and many marketers felt it was not appropriate or even possible to measure the effectiveness of advertising. Even now, advertising campaigns are often planned and implemented on the basis of purely subjective opinions of marketing managers and their agencies as to what might work and/or what has worked. Fortunately, in today's ever-increasingly cost-conscious environment, more and more companies and their agencies are recognising the importance of evaluating advertising campaigns. Advertising, therefore, is increasingly being subjected to critical evaluation because it is recognised that only in this way can the advertiser ensure that advertising objectives are being met, and more specifically, that advertising monies have been well spent.

The evaluation of advertising can and should be done in two distinct stages: prior to the actual campaign being run – **pre-testing**; and during and/or after the actual campaign itself – **post-testing**. Clearly each type of testing uses a range of different types of techniques of evaluation.

Pre-testing

This involves evaluating advertising prior to full-scale implementation of a campaign. However, we can distinguish between pre-testing which is designed to help develop the final advertising and pre-testing of the proposed advertising but prior to actual implementation. A variety of techniques exist to assist in these two types of pre-testing.

Review Chapter 15, pages 442–457.

ACTIVITY 2.13

To what extent are advertising campaigns pre-tested by your own organisation? What are some of the major problems that might be associated with pre-testing advertising?

Post-testing

Post-testing techniques for evaluating and controlling advertising not only assess the extent to which implemented campaigns have been successful, but may also be used to guide any future campaigns. Again, the levels of spend on advertising mean that post-testing is essential. A number of techniques may be used in post-testing advertisements.

Review Chapter 15, pages 457–476.

Many of the post-testing techniques of evaluation measure specifically the communication effectiveness of the advertising, for example, the **recall** and **recognition** techniques. Needless to say, however, marketing managers would in many ways prefer more direct measures of the effectiveness of advertising, and in particular the effect of the advertising on sales and profits. Unfortunately, so many factors affect sales and profits in a market in addition to advertising that this measure of effectiveness is very difficult. However, again developments in technology and associated methods of measurement such as the **single-source data** techniques are increasingly facilitating these more direct measures of advertising effectiveness. Obviously, in the case of direct response and enquiry advertising, effectiveness in terms of sales is more easily measured. Recent developments in the post-testing of advertising effectiveness include the use of **tracking studies** and new ideas about what constitutes an effective advertisement.

REVIEW ACTIVITY 2.1: DHL KEEPS YOUR PROMISES

This case study is contained in a previous edition of your foundation marketing textbook, *Principles and Practice of Marketing*, third edition (2001), David Jobber, pages 381–384. (It is reproduced in Appendix A of this *Study Book*.) Read the DHL case study and then answer the following questions:

1. If advertising is to be the predominant form of promotion in marketing DHL, which theory of advertising, 'strong' or 'weak' would have to apply, and why?

2. Assuming advertising is used in marketing DHL's services, in terms of message design, what balance would you suggest between rational and informational versus emotional appeals, and why?

3. What sorts of spokespersons could be used to increase source credibility in advertising DHL's services?

4. Again, in terms of message design, what type of appeal might be effective in the advertising in order to generate a perception of being friendly, approachable, helpful and proactive?

5. Assuming that the advertising is to be directed at potential users of DHL's services and the budget will be relatively large, what media categories might be used in advertising for standard customers (occasional users), knowledge customers (informed users) and super-users (heavy users)?

6. What sort of pattern would you suggest for scheduling the advertising in order to promote the desired image and to differentiate the company? And why?

7. What sort of techniques could be used for pre-testing proposed advertisements for each market sector?

SUMMARY

In this unit we have looked at advertising as our first element in considering the tools of the promotional mix. We have seen that in planning advertising it is essential to understand how advertising works, which in turn involves an appreciation of the models and theories in this area. In considering the design and execution of advertising campaigns we have looked at three key areas: advertising messages, media selection and planning, and the evaluation of advertising campaigns. Throughout this unit we have stressed the complexity of this important element of the

promotional mix and highlighted the fact that we still have a lot to learn about how to manage this key spend area more effectively.

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ANSWER TO REVIEW ACTIVITY 2.1

1. As this is an established service but incorporates new ideas, existing purchasing patterns and habits will need to be changed. If advertising alone is the predominant promotional vehicle then the 'strong' theory of advertising would need to pertain. The 'weak' theory suggests that advertising alone would not be sufficient.

2. The balance of the advertising message should be towards the rational/informational rather than the emotional end of the spectrum. Although involvement may vary for each of the three market segments.

3. The following types of spokespersons can be used to increase source credibility:
   – experts
   – entertainment and sporting celebrities
   – chief executives and senior management
   – customers.

   In this situation, entertainment and celebrities may be most suitable for light users but experts would probably be the best approach for heavy users, with chief executives and senior managers for knowledgeable customers.

4. In line with the need to use a rational/informational approach in the message, appropriate appeals in the advertising would be either factual or slice of life.

5. Obviously national TV would be inapropriate as would national newspapers. We would suggest possibly television advertising in the region, local newspapers and local radio, weighted according to each segment's needs.

6. Photocopying needs are not seasonal, and as this is a campaign to reposition DHL's services, a 'start up fighting' scheduling pattern might be most appropriate at the outset of the campaign, reinforced by 'pulses' over a period of two years.

7. A number of pre-testing techniques could be used in pre-testing the unfinished advertisements being proposed. Perhaps the most useful technique in this context, however, would be the use of focus groups. This would have the advantage of being relatively inexpensive and could comprise members of the three target audiences.