

# **White Paper:**

# **Advertising Process Models**

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**Table of Contents**

Abstract .....	3
Disclaimer .....	3
Introduction .....	4
Advertising purpose, appeal and message strategies .....	5
How Advertising Works: Models of advertising .....	7
1- Hierarchy of Effects Models.....	7
2- The FCB Model of Advertising Strategy .....	10
Empirical examination of advertisements.....	12
Scottish Widows – Television spot.....	13
GAP – Print spot.....	15
Nike – Television spot (Revolution).....	16
Garnier Fructis – Home Delivered Sample Trial.....	18
Jeep Cherokee – Print ad.....	20
Conclusion .....	21
Works Cited .....	22
Appendix 1 – Gap Print Advertisement.....	24
Appendix 2 – Fructis Home Delivered Sample .....	25
Appendix 3 – Jeep Print Advertisement .....	25

## Abstract

Advertising is a form of promotion, and, as one of the four pillars of marketing (along with product, place, and price), promotion encompasses the variety of techniques an advertiser uses to communicate with current and potential consumers. The type of promotional effort employed by the firm depends on several things. Advertisers create ads with a variety of objectives in mind from getting people to sample a product, to donate money for an environmental cause. Advertisements work because they make an effective appeal to some need or desire in the people who view, read or listen to them. Once the advertising objectives and appeals have been decided, the creative advertising team must decide how to present the product so that the message will have the maximum impact on the target market. Advertisers are constantly trying to define how advertising works, and from two advertising models reviewed in this paper, they often try to pick meaningful communications objectives. This paper reviews the current and past literature of advertising models; several different models will be examined in greater detail with an empirical comparison using advertisements from around the world.

## Disclaimer

All of the advertisements or the brand logos depicted in this paper are the property of the respective trademark holders.

Authors note: Copies of certain advertisements are intended to accompany this paper, and are available on CD from the author (Tim@Glowa.ca)

*I'd like to ask each and every one of you how many remarkable people, or people of any kind, you personally have discovered or brought in in the last year. That's a job that I think is too vital for you to delegate... what kind of people should you discover and hire? Well, policemen and tobacco farmers, not MBAs! Clients have got MBAs! Hire the kind of people clients don't have and wouldn't dream of hiring. Don't go to the clients with a lot of guys who are like theirs, only not so good -- you have to remember that clients can afford to pay far more than we can for MBAs.*

David Ogilvy, from a speech to O&M Worldwide Meeting, 1989.

*Make it simple. Make it memorable. Make it inviting to look at. Make it fun to read.*

Leo Burnett, quoted in 100 LEO's, Chicago, IL: Leo Burnett Company, p. 79.

*Mass demand has been created almost entirely through the development of advertising.*

Calvin Coolidge in The New York Public Library:  
Book of Twentieth-Century American Quotations, 1992,  
New York: Stonesong Press, p. 70.

## Introduction

Advertising is a form of promotion, and promotion is the face of a company. As one of the four pillars of marketing (along with product, place, and price), promotion encompasses the variety of techniques an advertiser uses to communicate with current and potential consumers. The goal of promotion is to ensure that targeted customers know and like a company's products.

This paper will focus specifically on advertising. There are many tools available to communicate a brand message to potential consumers, including ads on television and radio, print ads in newspapers and magazines, on the world wide web, outdoors on billboards and bus shelters, as well as in store promotions, coupons, direct mail, and many others. Originality is important, since countless other marketing messages are bombarding the same potential consumer each day. Ogilvy (1985) suggests that the average American family has the television turned on for six hours a day, and is exposed to 30,000 television commercials annually.

While advertising is usually involved in selling a company's goods or services, there are other purposes of advertising including selling ideas, gaining political support,

persuading people or firms to take an action or so on. This article, however, will focus on advertising and how it relates to selling a company's goods or services.

The type of promotional effort employed by the firm depends on several things. One of the preliminary questions that should be addressed is whether the firm should adopt a push or pull strategy (Bovee et al., 1995). A push strategy is one where a firm focuses its promotions on wholesalers or retailers and encourages these companies to push the products directly onto consumers. By contrast, a pull strategy occurs when a firm creates demand at the customer end and relies on this demand to pull products through the marketing channel as customers ask retailers, and retailers ask wholesalers, and wholesalers ask a firm for the product (Bovee et al., 1995). In addition, different products, at different stages of the product life cycle, require different promotional strategies to achieve different objectives. To pull buyers to a store or to push the distribution channel to stock and sell, there are five general categories of promotion:

- Advertising
- Personal selling
- Sales promotion
- Public relations and publicity
- Direct selling

Given the tremendous expenses involved in the typical advertising campaign, it will be useful to understand how advertising works, which message strategy is appropriate for certain products, or generally how to increase the return on the advertising investment. The conventional wisdom is that most cases, more advertising is preferable to less, and that advertising takes a long time (many months, or in some cases even years) to increase sales. Abraham and Lodish (1990) disagree and suggest that the actual return on advertising investment is extremely low "...only 16% of trade promotions are profitable – and for many, the cost of an extra one dollar of sales is greater than one dollar". The famous suggestion that "half of the money spent on advertising is wasted, but it is not clear which half" indicates that pursuing effective advertising can be a challenge.

## **Advertising purpose, appeal and message strategies**

Advertisers create ads with a variety of objectives in mind from getting people to sample a product, to persuading them to donate money for an environmental cause or vote for a political candidate. Here are six categories of advertising purpose, arranged from most direct to most indirect (Jones 1992 and Bovee et al., 1995):

- *To prompt action:* Direct action advertising is designed to motivate people to act. It involves ads that try to persuade people to make a purchase, call a phone number, or mail/fax/email an order form, and includes many of the common ads consumers see in newspapers, in-store advertising and package advertising.
- *To encourage information search:* In some cases, it is unreasonable to assume that a consumer is ready to make an immediate purchase based solely on advertising. In these cases, consumers need more information – a test drive or a demonstration – before making up their minds. This is often the case for big-ticket

items and such ads often include a telephone number or website so the consumer can seek more information.

- *To relate product to needs:* A less direct form of advertising, this category includes those ads that draw a link in the consumers' minds between the product and their needs as a consumer.
- *To encourage recall of past product satisfaction and prompt a repurchase:* Ads of this nature are designed to summon memories of past satisfaction and get customers to purchase a product again.
- *To modify attitudes:* One of the more challenging objectives facing advertisers is to modify attitudes towards a product. This is often appropriate when a firm's product has received a bad reputation for one reason or another or if a firm is attempting to recapture customers they lost to a competitor. Tylenol employed this strategy after its headache medication was sabotaged with cyanide.
- *To reinforce attitudes:* The final category of advertising objectives seeks to reinforce attitudes that customers already have towards a product. Market leaders (such as Coke or McDonald's) often use this to maintain their market share and volume.

Advertisements work because they make an effective appeal to some need or desire in the people who view, read or listen to them. The advertising appeal is an attempt to draw a connection between the product and the audience. At the broadest level, there are two main types of appeals: logical and emotional. Logical appeals aim for the buyer's head, while emotional appeals aim for the buyer's heart. Appeals can be either positive or negative. The most common types of appeals are based on price or value; quality; star identification; ego; fear and/or anger; the five senses; sex, love and social acceptance; and novelty (Jones 1992).

Once the advertising objectives and appeals have been decided, the creative advertising team must decide how best to present the product so that the message will have the maximum impact on the target market. Some of the more common message strategies used for creative execution are (Tuckwell 1998):

- *Testimonials:* In a testimonial ad, a typical user of the product presents the message. Since ordinary people are used, (as opposed to models or celebrities), the message is usually perceived as being believable.
- *Endorsements:* An endorsement is essentially a celebrity testimonial, where the advertiser attempts to capitalize on the popularity of the celebrity. Some of the more prominent celebrities endorsing products include Michael Jordan for Nike, Gatorade, Hanes and Wheaties, Tiger Woods for Nike and Buick, Wayne Gretzky for McDonald's, Candice Bergen for Sprint and Bill Cosby for Jello-O and Kodak.

- *Product demonstration:* The use of a product demonstration is quite common in advertising and centres on product performance. Several executional formats are available including the “before and after”, which is often appropriate for diet related products, or a simple demonstration of the product at work, which is regularly used for many household products.
- *Product as Hero:* In the case of product-as-hero, the advertiser presents a problem situation (using a negative appeal strategy), which is quickly solved when the product comes to the rescue. For example, television commercials always show Bounty paper towels as the most effective choice for messy spills.
- *Torture test:* In a torture test, a product is exposed to exaggerated punishment or abuse in order to substantiate a product claim that is known to be of interest to consumers. The Timex watch campaign, “Takes a licking and keeps on ticking”, is a classic case of the creative execution of a message strategy that uses torture testing, where the watch is subjected to a variety of extreme conditions, but continues to operate properly. One example showed a watch that had been underwater for several weeks, and only needed to be wound (in the days before batteries) to operate once again.
- *Product comparisons:* A final message strategy compares one product against another in the same category. To be successful, the attribute singled out must be important to consumers. A successful comparison campaign is the one used by Visa to position its credit cards as being more widely usable than American Express, with such themes as “Bring your Visa card – they don’t take American Express”. Product comparisons are illegal in some markets (Ogilvy 1985).

## How Advertising Works: Models of advertising

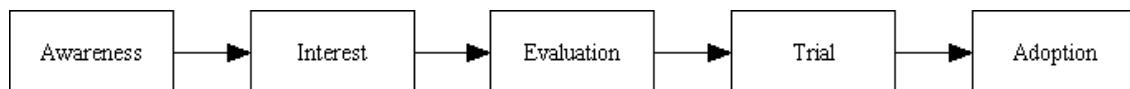
Advertisers are constantly trying to define and model how advertising works, and from these models, they often try to pick meaningful communications objectives (Bovee et al. 1995). This section reviews the current and past literature of advertising models. Several different models of advertising are presented and two models will then be examined in greater detail with an empirical comparison.

### 1- Hierarchy of Effects Models

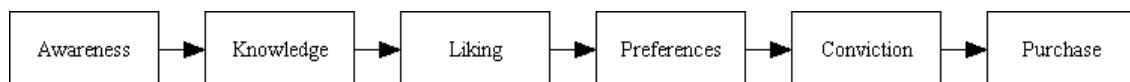
One of the earliest influential models was called DAGMAR, an acronym for Defining Advertising Goals for Measured Results, a book that was first published in 1961 (Colley 1984), also commonly known as the AIDA model. The model was built around four stages of communication results: awareness, comprehension, conviction, and action. Colley argued that it is possible to pick the appropriate stage in the communication process and use it to define advertising objectives. Since its first publication, there have been numerous variations published, each a variation of the hierarchy of effects model

since they show several phases of communication, progressing from initial awareness up to the decision to make a purchase (Jones 1986).

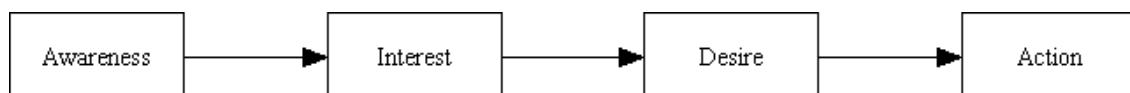
Lavidge and Steiner (1961) first suggested that consumers respond in terms of a hierarchy of effects, which is a sequence of stages a prospective buyer goes through from initial awareness of a product to eventual action (either trial or adoption of the product).



or



Such models present a learning process by which consumers progress through a series of predetermined functions to complete the buying process. These models assume that a purchase will only be made when all the steps in the hierarchy of effects have been completed. The model is dynamic in that each single step in the sequence depends upon the preceding step. Hansen (1972) concludes “A major problem with this model is to identify all the single steps in the process, and it is questionable whether the assumption is valid that all consumers pass through all steps.” It is common practice to group these models into the standard AIDA hierarchical model as illustrated below:

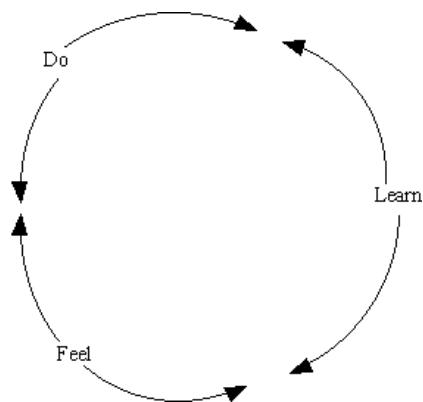


Whatever the variety, a hierarchy of effects models is based on the assumption that people first *learn* something from advertising, then form *feelings* about the product in question, and finally take *action* (for example, purchasing a product). This order of stages is often called the learn-feel-do sequence (Bovee et al. 1995). While enjoyed because of its simplicity, advertising does not always work in such a clear, straightforward, and logical manner.

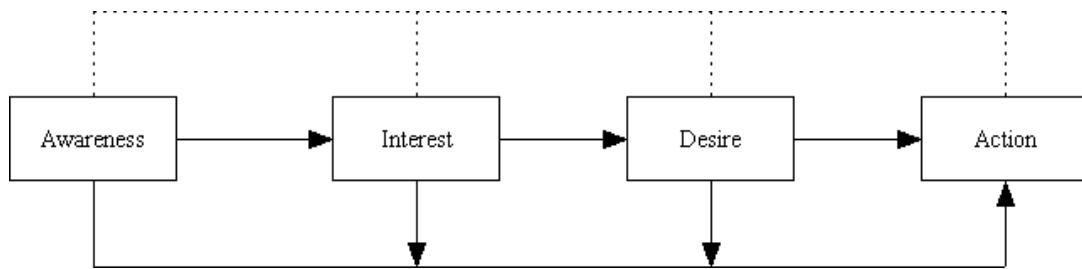
An examination of typical purchasing decisions for the average consumer suggests that the learn-feel-do sequence is often violated. For example, consider a routine decision that many customers face every day; where to purchase lunch. Does the customer always need to be aware of a potential restaurant, develop strong feelings (or at least strong enough to try) before deciding on a place to eat? What if the customer sees a restaurant and simply walks in to give it a try? Perhaps the customer saw friends walking out of a restaurant and decided it might be worth exploring, or maybe he or she made the decision simply because he or she was hungry and this was the only convenient place to eat.

Such an example illustrates the two main problems associated with the learn-feel-do sequence of consumer behaviour: the steps do not always occur in this order, and the

customer does not always go through each step. For instance for some products that a consumer gives little thought to, (for example purchasing light bulbs), feelings may not be formed for the product until after the purchase has been made, suggesting a learn-do-feel sequence. Another possible sequence is feel-learn-do, where a consumer first gets positive feelings about a product, (for example a car or personal computer), then learns more about it, then makes a purchase. A final possible sequence, and according to Jones (1986) it is the most common, is the do-learn-feel sequence. In these circumstances, no learning is going on; the customer is aware of the product and has probably used it before. A customer buys a product, likes the way it works or is satisfied with the purchase, and advertising reinforces those feelings prompting the customer to purchase the product again and again. These variations in the learn-feel-do triad are illustrated in the figure below, suggesting the customer can start at any point and move in any direction:



Robertson (1971) modified the traditional hierarchy model and proposed that some consumers, under certain conditions, might follow a sequential path for some products. The dotted lines in the figure below are feedbacks that can alter outcomes. Other decision patterns on the bottom of the illustration track customers as they detour from the formal sequence of the hierarchy. This suggests that consumers can learn from previous experience and swerve from the awareness to purchase pattern.



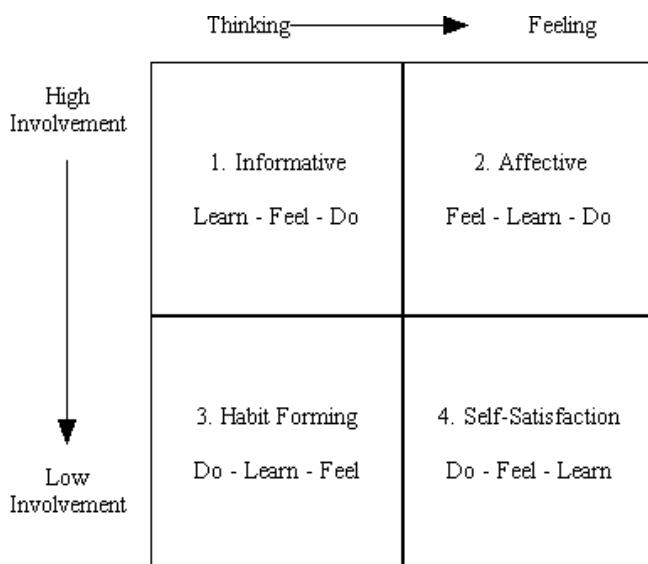
Robertson's model maintained the learn-feel-do sequence common to the hierarchy of effects class of models, but made it more flexible by recognizing the importance of learning, and he also accounted for non-standard sequences.

## 2- The FCB Model of Advertising Strategy

An admired paper by Richard Vaughn (1980, see also Vaughn 1986) researched how advertising works, and how best to establish communications objectives. This introduced the Foote, Cone, Belding (FCB) strategy matrix, suggesting that advertising works differently depending on the product involved. Vaughn's work allows advertisers to select the communication method based on the type of product they are advertising, and the attitudes that consumers are likely to have towards the product. Vaughn (1980) suggests:

Not all advertising works in the same way. Sometimes communication of key information and salient emotion will be needed to get a sale; at other times, consumers will need one, but not both; and often, [a purchase] may occur with little or no information and emotion. The purpose of strategy planning is to identify the information, emotion or action leverage for a particular product, build the appropriate advertising model and then execute it.

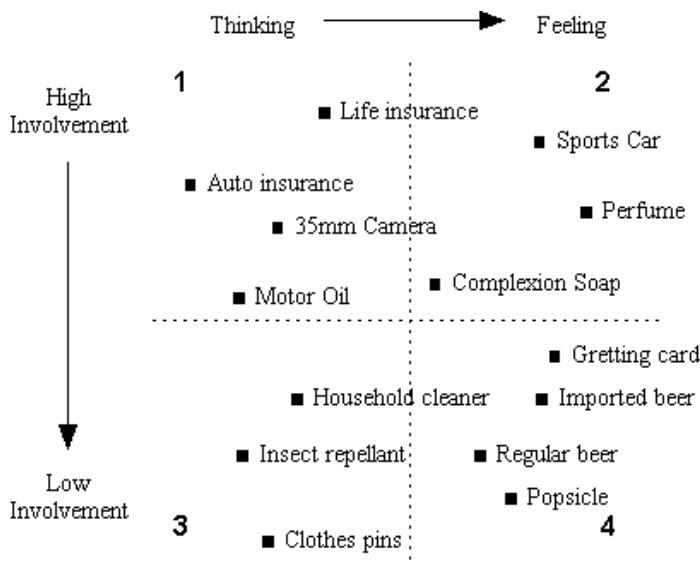
These differences are summarized in the popular FCB Matrix reproduced below:



The matrix divides advertising strategy into two dimensions based on thinking versus feeling, and low involvement versus high involvement. Vaughn points out "... this suggests there are purchase decisions where thinking is most involved and others where feeling dominated; there are situations that require more involvement and those that require less."

The model is powerful because it accommodates different versions of the learn-feel-do sequence and suggests different advertising strategies for each of the four quadrants.

This grid delineates four primary advertising strategies – “informative”, “affective”, “habitual” and “satisfaction” – with their most appropriate traditional and variant hierarchy-of-effects models. Vaughn (1986, also Rossiter et al. 1991) identified 250 product categories for recently purchased products on the basis of involvement and the think – feel dimensionality. Representative product categories are illustrated below:



The grid suggests a different advertising strategy based on the level of thinking / feeling and involvement associated with each of the four quadrants. Vaughn is careful to point out that the dashed line separating the quadrants should not be interpreted as a black and white distinction between thinking and feeling or high involvement and low involvement. Rather, it simply represents a guideline. The strategy for each quadrant is discussed separately below.

### **Quadrant 1 – High involvement / Thinking (Informative)**

This quadrant implies that a large amount of information is necessary because of the importance of the product. Many major purchases qualify, (cars, homes, electronic equipment), and these are likely to include almost any product which needs to convey what it is, its function, price and availability. The basic strategy model is to adopt the Learn – Feel – Do sequence where information is designed to build attitudinal acceptance and subsequent purchase. Vaughn (1980) suggests, “... consumers may be thought of as thinkers. Creatively, specific information and demonstration are possibilities. Long copy format and reflective, involving media may be necessary to get through with key points of consumer interest”.

### **Quadrant 2 – High involvement / Feeling (Affective)**

This product decision has high involvement but requires less specific information, therefore attitude or feeling towards the product is more important. This is a

psychological model, because the importance of the product is connected to the consumers' self esteem. Perfume, expensive watches, and sports cars are product examples that might fall into this quadrant. The advertising strategy requires emotional involvement on the part of the consumers so that they become connected with the product being advertised and subsequently become "feelers". Therefore, the proposed model is Feel – Learn – Do. Vaughn (1980) suggests "Creatively, executional impact is a possible goal, while media considerations suggest dramatic print exposure or "image" broadcast specials."

### **Quadrant 3 – Low involvement / Thinking (Doer)**

Products in this category (including many common household items such as razors, insect repellent, and household cleaners) involve little thought and a tendency to form buying habits for convenience. The hierarchy model is a Do – Learn – Feel pattern suggesting that simply inducing trial (through coupons or samples) can often generate subsequent purchases more efficiently than "undifferentiating copy points", leading in turn to increased brand loyalty. According to Vaughn (1980), the most effective creative strategy is to stimulate a reminder for the product.

### **Quadrant 4 – Low involvement / Feeling (Self-satisfaction)**

This product decision is emotional but requires little involvement, and is reserved for those products that satisfy personal taste (for example, cigarettes, candy, beer or snack food). This is a Do – Feel – Learn model where imagery and quick satisfaction are involved, and the consumer is considered a reactor whose interest will be hard to hold. Vaughn (1980) argues that the creative objective is to get attention with some sort of consistency, and suitable methods may include billboards, point-of-sale or newspaper advertising.

This paper will now focus on several advertisements and analyze them from the perspective of the two advertising models discussed.

## **Empirical examination of advertisements**

This paper now focuses on evaluating several different advertisements. Each brand will be discussed generally, and each ad will be described briefly before discussing how the three advertising strategies previously discussed may affect the proposed marketing communication. When possible, the advertising agency that created the spot will also be identified.



## Scottish Widows – Television spot

*Appearing throughout the UK from January to March 2002:*

*Agency: Incepta – Citigate (UK)*

*Please see file “Scottish\_Widows\_High\_40sec” for a copy of this advertisement*

Scottish Widows is an 180 year old Edinburgh, Scotland based financial service company that offers a range of insurance and investment products to its 1.6 million policy holders. In 1999, Scottish Widows was purchased by Lloyds-TSB (LSE:LLOY) for £7bn (US\$11.2bn), making it the UK's second largest provider of insurance and pensions after the Prudential. At the time of its purchase, Scottish Widows had combined pensions and life insurance worth £80bn under management; an area where Lloyds-TSB is relatively weak.

Advertisements for the brand are well recognized throughout the UK through the continuing portrayal of the “Scottish Widow”; a living logo, and one of Britain's most recognizable financial icons<sup>1</sup>. The firm's website ([www.scottishwidows.co.uk](http://www.scottishwidows.co.uk)) suggests the Scottish widow was created as an icon that countered all the negative values associated with the word “widow” by presenting them as positives – strength, reliability, integrity, innovation and heritage. All marketing communication for the firm centres on this icon (see sample below)<sup>2</sup>.



### The ad

The television ad opens with a lighthouse on the coast in a terrible storm and depicts the Scottish widow entering the lighthouse, climbing the stairs, and ensuring the light is on and guiding those who need it. The voice-over accompanying the spot is “Even in the most turbulent of times, Scottish Widow has stood firm, using its strength, experience,

<sup>1</sup> Source: [www.scottishwidows.co.uk](http://www.scottishwidows.co.uk)

<sup>2</sup> Interestingly, the very first Scottish widow was portrayed by Debbie Moore (daughter of Roger Moore) from 1986 until 1994.

and investment expertise to guide its customers. Year after year after year. Scottish Widows. Looking good for your money”.

The spot communicates the themes of strength, experience, dependability, trustworthiness, and reliability, while not communicating any of the traditional benefits associated with a particular financial product. The commercial suggests that Scottish Widows is the sort of company anyone would like to have his or her pension or life insurance with – a company that is strong, dependable, reliable and financially secure. The message of the commercial, therefore, is that Scottish Widows is stable, strong, trustworthy, and reliable.

### AIDA

The AIDA model suggests consumers move from an Awareness → Interest → Desire → Action (or that the consumer has a Learn → Feel → Do mentality). For the most part, this advertisement fails to encourage customers to use a particular Scottish Widows product, since no specific products or specific benefits are communicated (in fact to those not familiar with the brand, the ad may appear morbid and shocking, since the word “investment” is only used once, and the name “Scottish Widows” does not by itself suggest that a firm is a provider of financial services at all). Instead, this spot increases consumer’s feelings towards the brand itself, suggesting that Scottish Widows is a reliable and trustworthy financial services company, and leaves the onus on the consumer to learn more about what it offers and why it might be an appropriate financial tool therefore suggesting a Feel → Learn → Do mentality.

### FCB Grid

The FCB grid places financial services companies (including those providing life insurance, credit cards, and so on) in quadrant 1: high involvement, informative (thinker). The FCB model suggests products in this category adopt a Learn → Feel → Do model of behaviour, and recommend communicating specific product information and/or demonstrating as creative possibilities. The media should have a long copy format touching on key points of consumer interest.

Like the AIDA model, quadrant one of the FCB typically suggests thoughtful communication that emphasizes key product attributes and demonstrates product value. This is inconsistent with the advertising strategy and advertising execution adopted by Scottish Widows for this particular spot. High involvement / informative products encourage the use of copy intensive advertising, such as another Scottish Widows ad for high income bonds – ISA’s (individual savings’ accounts)<sup>3</sup> that clearly provides detailed information (please see file “Scottish\_widows\_high\_income\_bond” for a copy of this ad). This ad is more consistent with the FCB strategy since it communicates a significant

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<sup>3</sup> (ISA) Individual Savings Accounts replaced PEP’s (Personal Equity Plans) in 1999. ISA’s are a wrapper designed to hold different types of investments including unit trusts, investment trusts, life assurance and cash subject to limits to the amounts invested. There is no minimum or maximum period for which investments must be held. No UK Income Tax or Capital Gains Tax is payable by the investor.

amount of product information including annual return, investment levels, and bond ratings.



### GAP – Print spot

*Appearing in Vanity Fair, page 126, April 2002:  
Agency: Modernista!, Boston<sup>4</sup>*

*Please see file “Gap\_May2002” for a copy of this advertisement – Appendix 1*

As one of the world's most recognized brands, Gap (NYSE:GPS) provides customers with products including clothing, accessories, underwear, loungewear and personal care items. Founded in 1969 and headquartered in San Francisco, the firm operates over 4100 stores world wide. Gap, currently the largest specialty retailer in the United States, also operates stores in the United Kingdom, Canada, Japan, France and Germany.

This advertisement was run in Vanity Fair, suggesting the firm is targeting 17 to 35 year olds, both male and female consumers, who are likely to have incomes between US\$15,000 and US\$50,000 and who are likely to be either University / college graduates or high school graduates.

### The Ad

This ad is part of a print and outdoor campaign involving photos of 45 celebrities wearing GAP clothing.

The ad used as an example (file “Gap\_May2002”) shows actress Jennifer Garner and actor Scott Foley in simple classic GAP clothing. The models are holding hands and facing each other, but looking away and not at each other. With the models standing in a white room, there is plenty of white space colored only by the earth tone hues in the clothing worn by the models themselves. Creatively, this portrays a clean, simple, classic image. Less certain, however, is the message this advertising is attempting to portray. As with many fashion related advertisements, the message may be a subtle approach to being fashionable and developing self-confidence. This ad is part of a campaign involving forty-five celebrity endorsers.

### AIDA

Recall that the AIDA model suggests consumers move from an Awareness → Interest → Desire → Action (or that the consumer has a Learn → Feel → Do mentality). This advertisement is inconsistent with the AIDA model since potential consumers will be

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<sup>4</sup> Note: In March 2002, GAP appointed Laird + Partners as its agency of record. Laird + Partners creative will begin appearing in the Fall of 2002.

likely to feel an emotional attachment to the clothing first and then proceed through to making a purchase, suggesting a Feel → Learn → Do hierarchy.

### FCB Grid

The FCB grid places fashion products in quadrant 2: high involvement, affective (feeling). The FCB model suggests products in this category adopt a Feel → Learn → Do hierarchy of consumer behaviour. This quadrant involves products that are high involvement, but specific information is less important than an attitude or holistic feeling. That is because of the importance of this product and how it relates to a person's self esteem. The suggested tactics include using large dramatic print exposure for media considerations. The suggested creative goal is executional impact designed to induce an attitude change.

According the FCB suggested tactic for high involvement affective products this advertising strategy is successful. Although the message of the communication may be lost on the consumer, the use of celebrity endorsers reinforces the classic, down to earth, everyday appeal of the clothing line; the models look more stylish or "hipper" than normal people (case in point the shoes interestingly, not a GAP product), but still a look attainable for the average person.

Ogilvy (1985) warns against the use of celebrity endorsers and believes they are below average in their ability to change brand preferences since viewers remember the celebrity but forget the product.



### Nike – Television spot (Revolution)

*Appearing as part of a global television campaign, 1986:  
Agency: Wieden & Kennedy, Portland*

*Please see file "Nike\_Revolution\_1986" for a copy of this advertisement*

Nike (NYSE:NKE) is engaged in the design, development and worldwide marketing of footwear, apparel, equipment and accessory products. Nike sells its products to approximately 17,000 retail accounts in the United States and, through a mix of independent distributors, licensees and subsidiaries, in approximately 140 countries around the world. Independent contractors manufacture virtually all of the company's products. Most of the Nike's footwear products are produced outside the United States, while apparel products are produced both in the United States and abroad.

### The Ad

This 60-second spot was partially responsible for the creation of the Nike brand. Michael Beckerman, a senior Vice President of Marketing for the Bank of Montreal and former Director of Advertising for Nike Europe, explains that "everything I learned about branding comes from this sixty second spot" (Beckerman 2002). This gritty, black and

white commercial introduced the world to the Nike Air technology (the shoe is cast as a technical revolution), and created a minor uproar by using the Beatles “Revolution” as a soundtrack. A lawsuit on behalf of the Beatles only increased publicity for the ad (Katz 1994). An image from this advertisement is displayed below.



The commercial depicts a collage of largely non-famous athletes running, swimming, lifting weights, playing tennis and generally enjoying life. Images of non-professional and professional athletes (such as Michael Jordan and John McEnroe) are dispersed throughout the advertisement, allowing for the connection to be made between the regular consumer purchasing shoes and the famous athlete. Katz (1994) suggests:

The message seemed designed to diminish the distance between the greatest athletes and people who play and exercise for fun. Though Nike dogma would have previously precluded the potential muddying of a great athlete's image, the carefully contrived commercial ennobled every kid, pro athlete, and duffer who appeared. With the Beatles in the background, the commercial was like a [sixty] second celebration. And the shoes moved out of the stores.

This commercial illustrates how television advertising can become the ultimate emotion builder. This spot breaks the traditional paradigm of product support in advertising (shoes are only predominantly illustrated for three seconds out of the entire sixty second spot), and demonstrates that a brand can be emotional and thought provoking. Despite the limited exposure of the product in the ad, the unique selling proposition (USP), namely the air bladder technology designed to cushion the impact placed on the foot during running, is clearly communicated through a series of close up shots of a Nike shoe. The images of this USP are so powerful that Nike does not need to elaborate on potential benefits to the consumer.

This commercial was very successful for Nike, and its format was reinvented 8 years later through the “Instant Karma” commercial.

## AIDA

The AIDA model proposes a hierarchy of consumer behaviour where customers move from Awareness → Interest → Desire → Action (or that the consumer has a Learn → Feel → Do mentality). This advertisement is inconsistent with the AIDA model given the strong emotional images and limited product visibility present in the commercial. Despite the fact that the ad supports the launch of the then new product, (Nike Air shoes), there is little communication of the benefits of this product extension or why “air shoes” are better than regular shoes.

## FCB Grid

The FCB grid suggests designer footwear should be placed alongside fashion products in quadrant 2: high involvement, affective (feeling). Recall that the FCB model suggests products in this category adopt a Feel → Learn → Do hierarchy of consumer behaviour. This quadrant involves products that are high involvement, but specific information is less important than an attitude or holistic feeling. That is because of the importance of this product and how it relates to a person’s self esteem. Finally, recall the suggested creative goal is an executional impact designed to induce an attitude change.

This commercial fits perfectly with the FCB suggested tactic(s) for high involvement affective products; the advertising strategy is extremely successful. The spot creates an emotional linkage with the audience, suggesting that everyone can go out there and get active. The spot is filled with attitude, emotion, feeling and raw energy.



### Garnier Fructis – Home Delivered Sample Trial

*Home delivered sample, received in Calgary, Canada on April 29, 2002:  
Agency: Unknown*

*Please see files “Fructis\_Front” and “Fructis\_Inside” for a copy of this advertisement – Appendix 2*

Fructis is a new shampoo by Garnier. Garnier is a brand of Paris based L'Oréal (OREP.PA or 12032.PA) and, along with Maybelline, is part of the consumer products division. L'Oréal is the world's largest producer of beauty products and makes makeup, perfume and hair and skin products. The role of the consumer products division is to develop beauty products for the widest possible range of consumers, offering highly innovative products at competitive prices through mass-market retail channels (L'Oréal 2002). Three quarters of the Garnier's division sales occur in Europe and the brand is thought to have strong potential in Latin America (L'Oréal 2002). L'Oréal's two largest competitors are Estée Lauder and Revlon.

### The Ad

The advertisement is a form of direct mail that is distributed to all households in a certain geographic area. The packaging says that Fructis is a fortifying shampoo with active fruit concentrate. Inside the package are two product samples (a shampoo and cream conditioner) along with additional product information and a \$0.50 coupon that can be applied to the next purchase of shampoo or conditioner. Targeted at fashion conscious younger people, the message this piece portrays is one of understated “hipness”; a new and refreshing twist on the shampoo staple.

### AIDA

The AIDA model suggest consumers move from an Awareness → Interest → Desire → Action (or that the consumer has a Learn → Feel → Do mentality). This advertisement is inconsistent with the AIDA model. A common strategy for many fast moving consumer goods is to provide trial samples, product information and coupons in one complete package, and the Fructis shampoo is no exception. The provision of trial samples bypass the first three stages of the model and moves the consumer right to the action (or trial) phase of the hierarchy. To some extent, awareness and interest is driven by the use of small product samples and the advertiser is hoping this will translate into desire and ultimately action.

### FCB Grid

The FCB grid places fashion products in quadrant 3: low involvement, thinking (habit forming). The FCB model suggests products in this category adopt a Do → Learn → Feel hierarchy of consumer behaviour, and that product decisions in this area involve minimal thought and consumers tend to form buying habits for convenience. Although for many consumers brand loyalty will be a function of habit, it is possible that consumers have several acceptable brands in the same product category. Vaughn (1980) suggests that the hierarchy pattern is compatible with the traditional responsive theory, which suggests that simply inducing trial (whether from coupons or samples) can often break consumers from the habitual purchases pattern and can often generate subsequent purchases more readily than other advertising options. In addition to trial samples or coupons, other media opportunities for this quadrant include small ads, point-of-sale reminders, and short radio pieces that serve as brand reminders. Creatively what is required is to stimulate a recollection of the product.

Sample products are consistent with the proposed FCB strategy for this quadrant; consumers have a risk-free opportunity to evaluate and trial new products. If they find them acceptable, they may develop an attachment to the brand and eventually become habitual users.



## Jeep Cherokee<sup>5</sup> – Print ad

*Appearing in the Sunday Times (of London, UK), page 1 – 4, April 21, 2002:  
Agency: PentaMark Worldwide / UK – a unit of BBDO<sup>6</sup>*

*Please see file “Jeep\_UK\_April2002” for a copy of this advertisement – Appendix 3*

Jeep is the popular sport utility division of DaimlerChrysler (NYSE:DCX). Daimler-Chrysler AG is primarily engaged in the development, manufacture, distribution and sale of a wide range of automotive products, mainly passenger cars and commercial vehicles under the names Mercedes-Benz, Chrysler, Jeep and Dodge.

### The ad

The black and white print ad depicts a Jeep Liberty traveling over extremely rough terrain. The headline copy states “A Jeep Cherokee for only £199 a month. At last, something you’ll find hard to get over.” The narrative copy states, “The product of more than 60 years of off-road expertise, there’s little that can stand in the way of the new Jeep Cherokee. Its 2.5 litre, 145 bhp, common rail diesel engine and independent front suspension will deal confidently with the toughest of terrain. And you’ll find it’s as secure on the road as it is off, with its precise rack and pinion steering and ABS. The Jeep Cherokee. Every bit as capable as you’d expect. And, from under £200 a month, more affordable than you might have thought. For details visit [www.Jeep.co.uk](http://www.Jeep.co.uk) or freephone 0800 616159.” There is plenty of white space surrounding the vehicle and the copy (please see file “Jeep\_UK\_April2002”). The message of this ad is that Jeep can get you anywhere you want to go, and that it costs less to get that Jeep than you might expect.

### AIDA

The traditional AIDA model suggest consumers move from an Awareness → Interest → Desire → Action (or that the consumer has a Learn → Feel → Do mentality). Once again, this Jeep advertisement is inconsistent with the AIDA model. Although the secondary copy presents information about the vehicle, there is little communication on the key strategic benefits offered by the Jeep or its unique selling proposition. Instead, the ad attempts to communicate with potential users on an emotional level about the freedom and possibilities they would be able to recognize if they purchased a Jeep. This suggests a Feel → Learn → Do model.

### FCB Grid

The FCB grid places vehicle purchases in quadrant 2: high involvement, affective (feeling). There is a lot of consumer involvement in these decisions, but specific

<sup>5</sup> In North America, this vehicle is very similar the Jeep Liberty (except the UK version has a diesel engine); the Jeep Cherokee ceased North American production in 2001.

<sup>6</sup> BBDO is owned by Omnicom (NYSE:OMC)

information is less important than an attitude or holistic feeling. This suggests the product is important and this relates to a consumer's sense of self-esteem. The recommended strategy requires emotional involvement on the part of consumers so that they become "feelers" about the product. Therefore, the FCB model suggests products in this category adopt a **Feel → Learn → Do** psychological hierarchy of consumer behaviour. Vaughn (1979) argues that media considerations suggest dramatic print exposure or "image" broadcast specials.

The spot captures the emotional linkage between the consumer and the Jeep. Those who are interested in purchasing a sport utility vehicle are likely to seek the off road potential that vehicle allows; whether the customer actually ever takes the car off road is another story. The FCB model of advertising strategy emphasizes the importance of establishing an emotional connection to the brand and this Jeep advertisement is consistent with the FCB theory.

## Conclusion

This paper explored several advertisements and evaluated them on the practicality and consistency with the two advertising models presented. Despite widespread popularity and near universal acceptance, the standard hierarchical advertising model suggesting consumers move from a level of awareness, to interest, to desire and finally to action appears to be inconsistent with the actual communication strategies employed by the firms in this paper. A more appropriate model is the FCB grid that recognizes that different categories of products involve different stages of consumer action and therefore require different advertising strategies to achieve the desired objective. This grid divides category purchases into four quadrants with low involvement versus high involvement on one axis and thinking versus feeling on the other.



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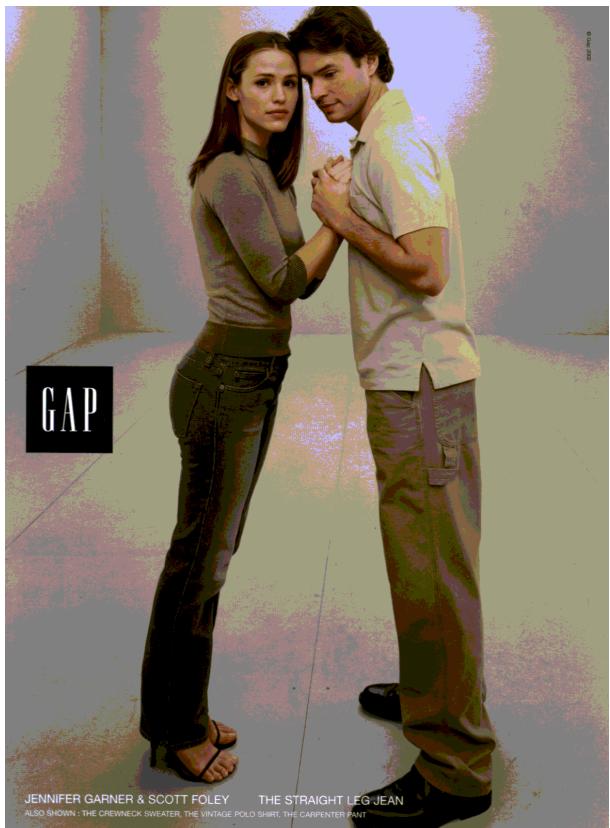
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## Appendix 1 – Gap Print Advertisement



## Appendix 2 – Fructis Home Delivered Sample

Outside



Inside



## Appendix 3 – Jeep Print Advertisement

**Jeep**  
THERE'S ONLY ONE

**A Jeep Cherokee for only £199\* a month.  
At last, something you'll find hard to get over.**

**£11.9% APR** Based on 2.1 LHD Sport with no deposit or the next cost of £20,200 including VAT, delivery, number plates, first registration fee and 12 month test for finance. Based on Finance Offer KJCherokee180x560. Deposit finance available on request. Total amount payable £24,290.00. Interest £2,000.00. Total amount repayable £26,290.00. Subject to status. Finance provided by PentaMark. Finance available dependent on credit.

173285-PM004-KJCherokee180x560  
23 Direct + Personal Fin. & 44 - April 2002 - 173285 - Studio  
For the Fleet  
PentaMark  
Finance Offer No. 2 (P2) Finance available dependent on credit  
SUNDAY EXPRESS

The product of more than 60 years of off-road expertise, there's little that can stand in the way of the new Jeep Cherokee. It's 2.5 litre, 16V V6 engine has been specifically developed for compact SUVs and will deliver the kind of performance you expect. And you'll feel it in every second of the road as it is off. With its practive rack and phone steering and ABS. The Jeep Cherokee. Every bit as capable as you'd expect. And, from under £200 a month, more affordable than you might have thought. FOR DETAILS VISIT WWW.JEEP.CO.UK OR FREEPHONE 0800 616159