Chapter II

Concepts and Theories

As the objective of this research is to study creative strategies of Coca-Cola and Pepsi employed in television commercials airing in Thailand from 1982-1997, the analysis will be prudently undertaken within seven conceptual frameworks as follow;
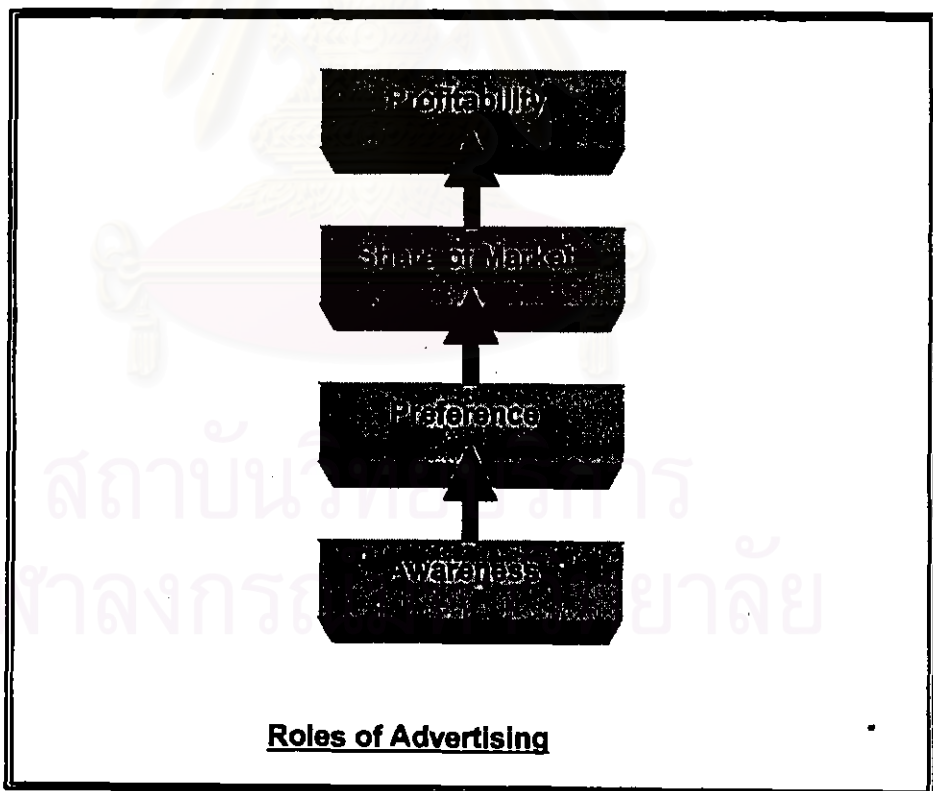
1   Roles of advertising

2   Brand personality

3   Creative strategy

4   Appeals

5   Global brand

6   Global marketing

7   Previous research

Roles of Advertising

Advertising influences everyone living and working in the modern world today. Advertising is virtually everywhere in daily life. Industrial giants, nonprofit organizations, and the small retail establishments broadly use advertising for a number of purposes. Basically society holds advertising responsible to inform and persuade members of society in respect to products service and ideas.[7] Numbers of advertising are designed to evoke emotion because most consumers' purchasing behavior is based on emotional wants and needs rather than on conscious thought. Most advertising is seeking to create or maintain brand preference as well as generate greater sales. Advertising also tends to create consumers' demand for a product category as well as generally stimulate demand for a particular brand. The purpose of the entire advertising process is to make the story inviting and attention getting. When advertising successfully gains audiences' attention, the further objective is to effectively maintain end retain audiences' interest through verbal and visual tactics.

Roles of Advertising

[7] Hovland Roxnne & Wilcox Gary B., <u>Advertising in Society</u> (Illinois:NTC Business Books, 1989), p. 4.

The first stage of advertising roles is to make potential customers aware of a brand's presence. Awareness can be generated by several methods such as direct salesperson, and trade shows. However, advertising is the least expensive and most readily available tool for creating awareness for most brands.

The following stage is to generate brand preference. Although brand preference may not definitely guarantee of purchasing, it is an indicator of potential sales.

Increasing market share is the next stage of role of advertising. Advertising can take a role in reinforcing past purchase decisions, attempt to get current users of a brand to purchase more units, or introduce improvements or special promotions. At this stage, the product is likely to be able to stand by itself.

The final stage is profitability which can successfully generates by support from advertising. Advertising delivers awareness as well as identifies product attributes to consumers[8].

In addition to advertising others marketing communications available for generating effective sales growth are;

    A. **Personal selling**: This is often used as a follow up device to close the negotiation or sales. This approach can develop a long-term relationship with consumers.

    B. **Sales Promotion**: It is an extra incentive for consumers to make an immediate purchase. Sweepstakes, price-off coupon, and discount price are among the approaches.

    C. **Public Relations**: This helps generating in-depth descriptive information to consumers.

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[8] Russell Thomas J.& Lane Ronald W., <u>Advertising Procedure</u> (New York: Prentice Hall, 1996), p. 30.

However to conduct successful advertising, planning procedure and clear understanding of prospect consumers are essential for advertisers to develop advertising campaign.

To make purchasing decision, consumers acquire and process information from advertising. The process requires consumers to select, organize, and interpret information. Consumers must retain information from advertising and retrieve it when evaluating brand as well as making choice.
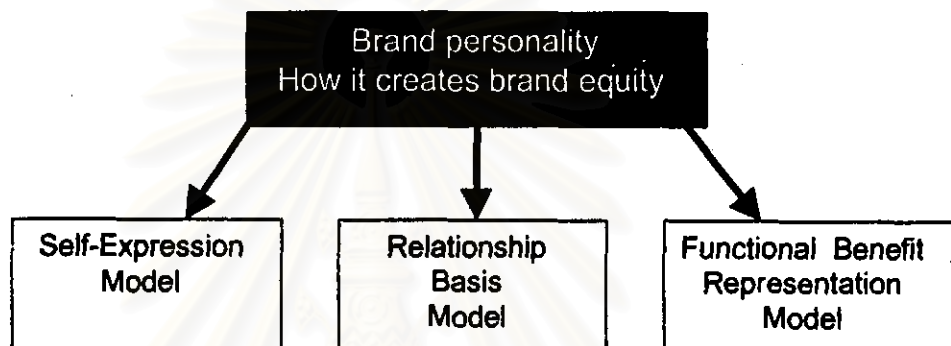
Studying roles of advertising definitely enhances perspicuous comprehension of how advertising could possibly gain consumers' attention as well as stimulate demand for a certain brand. Roles of advertising concept would thoroughly develop fundamental perception that probably induce intellectual thought to precisely analysis finding.

Brand personality

Brand personality is one among three components of brand image. Brand personality associates with particular characters, symbols, endorsers, lifestyles, and types of users. With combinations of all these elements, brand personality associations create a composite image of a brand that is not very different from the image of people. Brand personality is similar to human personality because they are distinctive and enduring. Consumers might think of a brand as if it was a person and they are likely to relate very intensely to a particular brand. As a result, brands can often be thought and perceive as being upscale, competent, impressive, intellectual, fun, active, formal, casual, humorous, masculine. feminine, modern or old-fashioned. Such characterization is often made not just of particular brands but of certain product categories or segments of them.

David A. Aaker had defined brand personality as the set of human characteristics associated with a given brand. In particular, a brand can be described by demographics (age, gender, social class, race), lifestyles (activities, interest, opinion), or human personality traits (such as extroversion, agreeableness, and dependability)[9]. The brand personality can help brand strategists by enriching understanding of people's perceptions of and attitudes toward the brand.

Brand personality creates brand equity

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          ┌─────────────────────────────┐
          │  Brand personality          │
          │  How it creates brand equity│
          └─────────────────────────────┘
           ↙              ↓              ↘
┌──────────────┐  ┌──────────────┐  ┌──────────────────┐
│ Self-Expression│  │ Relationship │  │ Functional Benefit│
│    Model      │  │    Basis     │  │  Representation   │
│               │  │    Model     │  │      Model        │
└──────────────┘  └──────────────┘  └──────────────────┘
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A. The Self-Expression model

Some brands are vehicles for certain consumers to express a part of their self-identity. This can be either actual identity or an ideal self-identity that people aspire. There are various ways for people to express their own or idealized identity such as lifestyles, opinions, and job professions. Consumers look for a brand whose cultural meaning correspond to the person they are or want to become. Certain brand is employed to sustain as well as construct the social self. Several people might feel uncomfortable when they have to pursue activity or use brand that is not true to their actual or ideal self.

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[9] Aaker Davis A., Building Strong Brands (New York: The Free Press, 1996), p. 142

B. The Relationship Basis model

For some consumers own personality is not the exact thing they are looking for but a relationship with the personality is aspired instead. There are two elements those affect people's relationship with a brand. First is the relationship between the brand-as-person and the consumers. For example, consumers may consider the brand as a friend who provides comfort, caring, and respect. It is an enjoyable brand which consumers want to live with. Second is the brand personality, which is the type of person the brand represents. The brand personality provides liking, depth, and feelings to the relationship.

C. The Functional Benefit Representation model

Brand personality serves as a vehicle to represent and cue functional benefits and product attributes effectively. When it works best, it can generate the value of proposition aimed in a brand strategy. For example, as personality of Levi's is an active and freedom-seeking person, it suggests that the product is a liberating and dynamic outfit. Without brand personality, the product attributes would be less convincing.

A brand personality can create a stronger brand in several ways. First, it helpfully communicates a product attribute and contributes to a functional benefit. Second, it becomes the basis of a relationship between the consumers and the brand. Third, it creates a self-expressive benefit that becomes a vehicle for the consumers to express their own personality. Brand personality is often affected by product attributes. An inexpensive product such as Louis Vuitton accessories might be considered stylish, and wealthy.

A brand could acquire and enhance such a personality profile through advertising-created associations with certain types of users or the kinds of people used to endorse it in the advertising. Other sources of brand personality associations are word-of-mouth, typical users, stereotype, culturally ingrained, and publicity. However in order to build strong and distinctive brand personality, communication through advertising and other mediums should be clear and consistent over time. Consistency of brand personality is significant because consumers would rather attract and appeal to brand that they are familiar and comfort with than those they feel more psychologically distant.

Developing and reinforcement of brand personality helps differentiating the brand from competitions. As nowadays many brands almost share similar product attributes and technology, the only difference between brands is the brand personality that associates with them. Ability to create a favorable and liked brand personality often benefits in an increasing market share. Brand personality is unique and nonpreemptible. The competitors might be able to match brand's price and attributes, but they usually cannot duplicate brand personality. Advertising that creates or reinforces a brand personality is likely to increase the asset value of that brand.

Rajeev Batra, John Myers, and Davis Aaker had listed that there are three steps to implementing a brand personality strategy through advertising:

1. Researching the symbolic associations that currently exist with the product category and competitive brands.

2. Deciding which brand personality is going to be of greatest value with the target consumer segment.

3. Executing the desired brand personality strategy. (creating, enhancing, or modifying the brand's personality associations)

Executing a brand personality strategy in advertising

To develop advertising that reinforce target personality, every element of the marketing and communication mix are important. Corporate reputation image, brand packaging, iconography, brand name, pricing, sales promotions, sponsorship activity, and distribution are related elements not to be overlooked. Key advertising elements those contribute to a brand personality are listed as following;

A. Endorser

Symbolic properties of brand can be transferred to consumer through the endorser brand with enough repetition.

B. User imagery

Both typical users and idealized users are fundamental of brand personality. User imagery is a powerful driver of brand personality because it helps minimizing difficulty of conceptualizing the brand personality in consumers' perception.

C. Executional elements

Elements such as the choice of music, visual direction, pace and nature of editing, color schemes used, and typography can all contribute substantially to a brand's personality.

D. Symbols

Symbol is a very useful element to communicate brand identity and personality to target. It can be controlled and have extremely strong association. The golden arch of McDonald's is the best sample of symbol that supports reliability and trustworthiness personality of brand.

E. Consistency

A brand personality can only be developed if the important symbolic aspects of the brand remain consistent overtime. Frequently changing these elements is risky to dilute the long established personality, and might end up with no brand personality in the consumers' mind at all. [10]

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[10] Batra Rajeev, Myers John G., Aaker David A., _Advertising Management_ (New Jersey: Prentice Hall, 1996), p. 328-338.

Creative Strategy

Creativity is the most important, fascinating, and enjoyable job in advertising procedure. Advertising is a fully responsibility of creative team which each individual member plays an essential role. Art director develops the nonverbal aspect of the message and the design. Art director is a person who justifies tone, manner, visual look, and feel of the entire advertisement. Art director typically coordinates with copywriter who works on the verbal message. Great and effective creative work will absolutely make advertising more vivid and outstanding.

Regarding to Contemporary Advertising, there are five elements creative should be acknowledged while developing an effective advertising.

Attention

↓

Interest

↓

Credibility

↓

Desire

↓

Action

To create awareness, the creative must first get prospect's attention. Next step creative must stimulate the prospect's interest in product as well as generate credibility for product claims. Subsequently, desire must be stimulated before the final stage of action is conducted.

A. Attention:

The very first objective of every advertising is to create attention among potential consumers. To intelligently capture attention, certain approach that create intensity, drama, and impact must be appropriately match to product's characteristics.

B. Interest:

Interest is the second stage to significantly motivate the prospective consumers to expose to the entire advertisement. To affirm audience interest, language and tone should be compatible with target's attitude. As information is more detailed, the advertisement should continuously keep the prospect excited.

C. Credibility:

Establishing credibility is the third step in creative development objective. Presenter chosen in the advertisement must victoriously enhance advertising's credibility. For example, the former Prime Minister Mr. Anan Panyarachun is an excellent spokesperson for the recent television commercial of The Wild Animal Rescue Foundation of Thailand with his believable, respect, and hospitable personality.

D. Desire:

In desire stage, the advertising must productively encourage prospects to imagine they enjoying the product or service. For example, Nike advertising usually attempts to motivate audiences to see themselves as innovative, spirited, and outstanding among peers by wearing the products.

E. Action:

The final stage is to stimulate prospects to take action and do something that related to a product such as gathering additional information, discussing among classmates, or visiting the store.

In order to create a highly motivate advertising, it is essential for advertisers to be aware of how consumers response to the communicated messages. A strong advertising campaign can not be intelligently conducted without knowing the motivation, perceptions, and attitudes of target consumers. The failure to comprehend consumers, the product and service might not be accepted. To reach consumers effectively, the appropriated kind of creative execution approaches used and how to structure advertising is mandatory. This process is essential to identify consumers' requirement.

Creative Strategy:

As advertising strategy is the information that will motivate and thoughtfully lead creative the way to develop the advertising. To create successful advertisement, it is essential to develop a disciplined creative strategy that analyzes the products, the competition, and the consumer with a conclusion on single-minded benefit. It is a plan that defined three advertising efforts: the art direction, which is the artistic design of the advertisement, the production values, which are the various audio and visual components and stylistic touches that make up the advertisement, and the copy platform. The well-developed strategy provides insights into the product, the consumer, and the marketplace that will make the creative execution more productive. John O' Toole of the American Association of Advertising Agencies wrote that advertiser should consider three things when determining a creative strategy;[11]

1. Who or what is the competition?

In order to distinguish the brand, it is essential to know what other brands are saying. Competitor analysis allows creative to foresee the entire product's positioning and performance. Learning from competitors helps differentiating our product.

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[11] Jewler Jerome A., Creative Strategy in Advertising 4th edition California: Wadsworth Publishing Company, 1992), p. 86.

2.   Who are we talking to?

As the audiences are vary from users of another brand, consumers who had never used any brand in the category, and consumers who use a related product but might be switched to ours, this procedure will help tackling the right targat for the brand. Knowledge of lifestyle profile of how that person lives, and such things as values, leisure-time activities, attitudas toward work and family, and the stresses of everyday life definitely helps to understand the target better.

3.   What do we want the prospect to know, to feel, and to understand?

This will direct the communication message from advertiser to the target. Messages could be vary from to generate an understanding of the company, or to descriptive narrate information of the products or services. For instance, additional to promote fashion, Benetton attempts to educate people with social conscious message throughout its worldwide controversial commercials.

Types of creative strategy

1.   Generic strategy

This is the most appropriated when the brand dominates category because the brand could claim that it is the leader in the market. Using this strategy the brand can communicate product attributes and benefit without comparing with others. This strategy should be used when a brand creates a new category and before competitors enter.

2.   Preemptive claim strategy

Although other brands may be able to claim the same thing, this strategy is recommended to employed when the claim is unploited the competitor. It is best when the products have little to distinguish them within their category. It should consider comparing other brand's claims in order to find a claim that is not promoted. This strategy is suitable for product in the growing market.

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3. **Unique selling proposition (USP)**

This strategy is based on a true competitive advantage or a unique characteristic or benefit. It is popular in the past but since nowadays products share much in common, this strategy is rarely used. Before going for this direction, the brand must also be ensured that the claim can not be claimed by its competitors.

4. **Brand image strategy**

When the products' features may be undistinguishable from other brands, the only way to make the brand stands out is to create an emotional framework, or personality for it. The product category that is generic often employs this strategy.

5. **Product positioning strategy**

This strategy aims to place the product in a hiearchy of competing products in the consumer's mind. It stresses how the brand is different from, or superior to, the competitor. It is useful when a new product is introduced in a mass product category or for brands with small market shares to compete with the leaders.

6. **Rosonance strategy**

The essence of this strategy is to link the product or service with one or more of the universal experiences, such as birthday, holiday, anniversary, relationships, children, and pets. This strategy is widely used by various product ranges, especially the products and services with broad appeal and little or none product differentiation.

7. **Affective strategy**

This strategy is the most emotional-based. It aims to change the target market's perception of a product or service. This strategy is suitable for products with few differentiations.

Creative strategy development

Don E. Schultz, Stanley I. Tannenbaum, and Anne Allison had concluded the form of creative development as follows;[12]

The Creative Strategy

1.   What is the product or service?

- In reality?

In reality, what is the product you are going to sell? What are its ingredients? How it is made? Where is it grown? Who grows it? Who makes it? What is the price of the product? What is the package like? State all real production information that may give the creative person the key to writing a more persuasive advertisement. Interesting facts may help distinguish the product from competitors. The purpose of the product reality section is to obtain all facts about the product:

    A. To lead to a dramatic selling claim

    B. To get common agreement on what the product is, what it does, and how it acts and feels

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[12] Schultz Don E., Tannenbaum Stanley I., Allison Anne, <u>Essentials of Advertising Strategy</u> Illinois: NTC Publishing Group, 1996), p. 51-59.

- As perceived?

The perceptions of the product often are more important that the reality. An agency must be aware of how the brand is perceived by the customer or potential customers. Decisions then must be made: Shall advertising build on the positive perceptions? If so, how? Or are the negative perceptions so strong that advertising should attempt, overtly, to turn them around? This section of the strategy is vital to understanding the product and how the consumer feels about it. Many times the consumers' perceptions of the product can give a clue to what the consumers is really looking for in the product. Often this clue can lead to a strong and motivating competitive consumer benefit. Consumers' perceptions can be hypothesized on the basis of personal experience.

2. **Who are the prospects?**

- Geographic
- Demographics
- Psychographics
- Media patterns
- Buying / use patterns

This is a definition of the customer that who is the person most likely to buy the product. Age? Income? Education? All the vital statistics are helpful to identify the definite target in order to design the appropriated communication message for that particular people.

3. **Who is the principal competition?**

Whom are we competing against? What are their strengths? Their weakness? What are they offering the customers, both in realty and perception? Are they vulnerable? Are consumers loyal to them? How much do they spend on advertising? These informations are essential in order to compete with the other brands.

4. What is the competitive consumer benefit?

The competitive consumer benefit is simply the key to what the consumer wants to hear about the product. It is nothing more than a factual statement based on the products, the consumers, and the competition of what the brand can uniquely offer that will make the consumers' life a bit better or solve one of the consumers' problems. The competitive benefit must be a single benefit that can be dramatically executed in a 30-second television commercial. It is vital to remember that the benefit must be competitive. The consumer must be persuaded to believe that the product does something better for them than other products available in the competitive category. The competitive benefit must be something that solves a consumer problem or make the consumers' life easier.

5. What is the support for the benefit? The reason why?

In order for the competitive consumer benefit to be effective, it must be believable to the consumer. First, it must fit with the consumers' realm of experience. The benefit must be relevant to the consumers' needs, wants, and experience. The benefit must be supported by a set of reasons to cause belief. The reason to believe, or benefit support, should come out of the product reality. It should be specific and brief. The target market incentive statement

6. The target market incentive statement

At this point, the strategy can be summed up with a piece of shorthand statement. In one sentence, it recaps the whole strategy statement up to this juncture: "To *(user group)*, *(name of brand)* is the *(product category)* that *(benefit of brand)*."

7. What should be the tone of the advertising?

This section should flow logically from the rationale behind the strategy. It should express the personality that the advertising will give the product, based on the benefit the product is offering, the consumer, and the competition. It should be logical. If the product is serious, the serious tone or personality for the product will be in order. If the product is a fancy, the futuristic and romantic will probably be the appropriated one.

8. What is the communication objective?

- What is the main point?

- What action should be taken?

This is an action statement. At this point, two action statements should be written. First, what is the main point, the point that you want the consumer to take away from the advertising? Or that it tells what the product can do for them? The main point should be the benefit that is contained in the strategy. The second action statement is what you want the consumer to do as a result of seeing your advertising.

9. What, if any, mandatory or legal regulations are involved?

For some product categories such as financial and automobile, there are certain legal explanations or addenda that must appear in the advertising. Many advertisers have specific requirements regarding the use of the typography, logotype, brand names, and so on.

Choosing the correct key point of the advertising campaign is a heart of an effective creative strategy. A good commercial should have memorable characters. It contains logical step that guides the audience from the start to finish. The television commercial should have climatic moment when something significant takes place and a resolution at the end. It embraces elements of uniqueness, suspense, surprise, consistency of theme, clarity, simplicity, purpose, action, and reader empathy with the characters.

To conquer consumers' heart, creative must address basic human needs in the commercial. This is because consumers are likely to appeal to the commercials those reflect and fulfill their ideal necessity. Commercials which consumers can relate themselves to the story lines definitely draw attention. Basic human needs are categorized as follows;[13]

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[13] Jewler Jerome A., Creative Strategy in Advertising 4th edition California: Wadsworth Publishing Company, 1992), p. 67.

1. To be popular, attractive, wanted. This basic need is applicable to products such as cosmetic, health and beauty aids.

2. To have material things which answers why people purchase collectable and luxurious items.

3. To enjoy life through comfort and convenience. Products those fall into this need are home furnishing and microwave meal.

4. To create a happy family situation. This is when travel and entertainment meet consumers' expectation.

5. To have love and sex. Products those fall into this need are cosmetic and health and beauty aids.

6. To have power. This is why people desire for designer brands and sport car.

7. To avoid fear. This basic need is applicable to products such as home insurance and smoke alarms.

8. To emulate those people admire such as any products those are in style.

9. To have new experience. This is when travel and innovative products meet consumers' expectation.

10. To protect and maintain health. Products those fall into this need are exercise equipment and nutrition foods.

Creative procedure for television commercial:

Upon completing the creative strategy, to produce compelling television commercials creative Jerome Jewler recommended to precisely follow nine steps;

1. To determine the key attribute wanted to be promoted. In thirty seconds, creative will barely have time to communicate the major selling point, brand image, or positioning. Therefore, creative must decide on the key attribute before stepping any further.

2. To state the major benefit of that particular attribute by determining which benefit will be most appealing to the target.

3. To translate that benefit into a visual element or scene that will make that benefit memorable.

4. To use visual elements as a starting point, begin to build a scene around it that shows and says what is needed.

5. To begin to write the story of the commercial in narrative form. Describe what will happen first, and continue until reaching the last few seconds.

6. After the scenario is initiated, write the commercial in proper script form.

7. To read the script out loud and listen to the way it sounds. Reviewing the timing, the clarity of the message, the visual continuity, and the product identity.

8. To revise and sharpen the script.

9. To prepare a storyboard of the commercial.

Creative Execution Styles:

For television commercial it is important for creative to begin by thinking of the pictures. The pictures and story line will automatically suggest the appropriate words. Trying to write the word first will result in a radio commercial with pictures instead of a striking television commercial.[14]

A. Demonstration

Demonstration is very appropriate to television medium because it can effectively demonstrate of what the product does, how it works, or special product usage can be used universally. This approach is the most common used to feature product's USP and its superiority. In order to demonstrate product usage, visual aids such as charts, computer graphics, and graphics are frequently employed. Through this execution style, audiences could possibly perceive how medicine could cure wound, or how detergent effectively terminates dirt.

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[14]Jewler Jerome A., Creative Strategy in Advertising 4th edition California: Wadsworth Publishing Company, 1992), p. 247-250.

The demonstration commercial provides empirical proof of the product's benefits. Among the well-known demonstration execution style is the before and after technique. The demonstration must often be exaggerated to make its point vividly. Exaggerated demonstrations work best because they are easier to remember and recall. However it is acceptable as long as the claim is not exaggerated.

B. Humor

To avoid problem of ad cluster, combination of humor from both visual and copy are popularly used to significantly make the commercial more interesting and remarkable. Recently humor advertising has increasingly gained popularity in Thailand. Despite, serious product's personality and credibility, greater numbers of humor advertising such as the award winning Counter Pain and Calcine television commercials have been introduced to attract Thai consumers.

Disadvantage of humor ad is that the audiences are likely to recall the humor rather than the advertised product. As a result, humor approach must be carefully and appropriately handled. Humor is strongly difficult to be internationalized. For instance, in collective cultures like those in Asia, humor approaches involve large groups, while in individualistic cultures smaller groups or individuals may be more ideal.

C. Serials

The serial is commercial created in group or campaigns each individual commercial reveals more information of the product. The approach can generate great impact as well as stimulate potential consumer's attention. Among the successful serials commercials previously aired in Thailand are Mistine's Accidental Love and The Leo Beer.

D. Animation

Photograph inanimate drawing on motion-picture film one frame at a time completes animation. Where the film is projected, series of drawings are brought to life. Cartoon, a favorite for people of all ages is the most common type of animation. Advertiser tends to

use animation when joyous atmosphere, warms characteristic and friendly attributes are seek. Animation is helpful when live action can not communicate the message.

E. Rotoscope

This is an outcome when combinations of animated and live action sequences are merged. For instance, commercial of Kellogg's cereal usually shows a boy socializing with an animated Kellogg's tiger.

F. Comparative

This is executed by openly compare one product with another. Advertisers frequently use the comparative approach against the product category leader. However advertiser must prepare to prove product's superior quality claimed in the commercial in court if being sued. This particular approach is not legal in some countries, particular for Asian countries. Television station in Japan once had stopped airing the Pepsi's TVC showing M.C. Hammer, the American rap artist drinks Coke then becomes a looser. The famous "Pepsi Challenge" campaign that directly shows people prefer Pepsi to Coke is also prohibited in several countries. Custom and culture of different countries are barrier for this approach. For instance, making other loses face is considerably rude and acceptable in certain Asian regions.

G. Infomercial

Intentionally designed to look like a general television program with typical length of 30 minutes. The advantage is that the advertiser has an entire program about its product. In 1998 Unilever Thai Holding had introduced an infomercial program commercial to support Lux Super Rich's world longest catwalk event. The program involved hair treatment expertise and well-known model discussing over hair issue.

H. Slice-of-Life

This is an old dramatic execution style, which usually portrays the product in use and certain group of people who use it. The most appropriated situation is emphasized to position brand in everyday life and natural way. It gives the audiences a look at realistic

situation with presenters who appropriately represent the target audience. Advertiser can use slice-of-life execution style to suggest new ways of consumption. This creative execution style has been popularly used for long time.

I. Spokesperson / celebrities

This execution style usually employs a presenter to talk directly in front of camera or voice over to directly deliver message to audiences. The setting is planning to appropriately reflect product characteristic. Famous people, good-looking presenter, sports or entertainment figures, or expertise frequently executes this. However one of the mandatory category while selecting spokesperson is not to let the person become too powerful to overkill or overwhelm the product. Whoever is chosen for the commercial must be the right one to reflect product and its strategy. This form of creative execution style is aimed to testify and explain product attributes. The use of celebrity endorsement is extremely popular in Japan, especially when American movie stars are featured because people are likely to be influenced by star's presence. However it can turn to be negative when people have an ideal that these celebrities have been paid to convey the product's uniqueness.

J. Testimonial

This is simply conducted by nonprofassional's interview of general consumers such as typical housewife to reveal that the advertised product performs greater job than others do. When picking loyal users to testify, avoid those who would give such polished performances that viewers would think they were professional actors. The more amateurish the performance, the more credible. The use of unusual characters increases the power of commercials to change brand preference by a remarkably high percentage.

K. Vignettes and situations

This execution style normally shows scenes where people are enjoying their lives and product at the same time. It has an ability to create excitement and motivation through employing song or jingle, which reflect positive product's attributes. Several brief episodes are threaded together to deliver the similar massages those relevant to the product story

over and over. Consumer products such as snack, milk, and confectionery are likely to use this type of approach. It is an entertaining with a parade of fleeting impression.

L. Problem / solution

This execution style is very conventional which will show the viewers a problem, which they are familiar, and then introduce the product and its ability to solve the problem. This is a corny approach but the idea can work nonetheless when unusual settings and characters are employed.

As individual television commercial is separately developed, creative strategy framework is acquired as guideline to categorize as well as differentiate one another in the content analysis. This procedure helpfully identifies what are creative strategies employed by Coca-Cola and Pepsi in 1982-1997 television commercials.

Appeals

Advertising appeal is the approach used to attract consumer's attention as well as to influence consumer's feeling toward the product, service, or cause. An advertising appeal can also be viewed as "something that moves people, speaks to their wants or needs, and excites their interest." When the advertising appeal forms the underlying content of the way in which that content is presented. Advertising appeals and executions are usually independent of each other.

The advertising appeals are generally categorized into two main categories, the informational/rational appeals and the emotional appeals.

A. Informational / rational appeals:

This appeal concentrates on consumers' practical, functional, or utilitarian need for the product or service and emphasizes features of a product or services, benefits and reason why consumers should own the particular brand. The content of these messages emphasizes facts, learning, and the logic of persuasion. Rational-based appeals tend to be informative, and

advertisers using them generally attempt to convince consumer that their product or service has particular attributes or provides a specific benefit that satisfies their needs. The objective is to persuade the target audience to buy the brand because it is the best available or does a better job of meeting consumers' needs. This appeal is frequently considered as a hard sell appeal. Many rational motives can be used as the basis for advertising appeals, such as comfort, convenience, economy, and health and sensory benefits. Rational motives commonly used in advertising are durability, efficacy, quality, performance, dependability, and efficiency.

B. Emotional appeals:

The emotional appeal relates to the consumers' social or psychological needs for purchasing a product or service. For number of consumers, emotional is their purchase decision. As a result, their feelings about a brand can be more important than knowledge of its features or attributes. Many advertiser believe that creating a commercial that directly appeal to consumers' emotions work better as their brands are not significantly different from competing brands.

Feelings or needs can serve as the basis to design advertising to influence consumers' emotions. The emotional appeal based on the psychological states or feelings directed to the self. Advertisers can use emotional appeals in several creative strategy approaches. Consumers' emotion can be significantly effected by commercials which use humor, sex, and other appeals that are very entertaining, upbeat, arousing and exciting. All of these mentioned appeals will definitely efficiently register in the minds of the consumers. McDonald's Kodak, and Johnson's & Johnson's have frequently employed this appeal to evoke feelings of warmth and sentiment to touch the audience. Consequently, consumers often identify and associate these brands with the emotional eppeal commercials. Marketers use emotional appeals with ambition that the positive feeling the commercial generates will transfer to the brand. They believe the position feeling created by advertising can have a fevorable effect on consumers' evaluation of a product. The emotion advertising receives better recall then non-emotional messages.

The basic concept of emotional bonding is that consumers develop three levels of relations with brands. The most basic relationship indicates how consumers think about brands

in respect to product benefits which occurs through a rational learning process and can be measures by how well advertising communicates product information. Brand switching is typical for consumers at this early stage. The second level is when consumer assigns a personality to a brand. The consumers' judgement of the brand has moved beyond its attributes or delivery of product and service benefits. An assessment the advertising conveys influence on the process consumers determine brand personality. The last level is when consumers develop feeling or emotional attachments to the brand. This is considered as the strongest relationship because when consumers develop emotional bonds with certain brands, positive psychological movement toward the brand is likely cultivated. Consequently, most marketers' ultimate objective is to develop the greatest emotional linkage between its brand and the consumer.

Considering advertising appeal as one among conceptual framework in this research supportively defines factors those have contributory impact on consumers favorable judgement toward television commercials. The greater ability advertising appeal move and excite consumers, the higher possibilities the particular television commercial would capture consumers' positive attitudes.

Global brand

Mooij Marieke had characterized in Advertising Worldwide that a global brand, world brand or mega-brand is one, which shares the same strategic principles, positioning and marketing in every market throughout the world, although the marketing mix can vary. A global brand is guided by the same strategic principles in every market in the world. It carries the same brand name and logo. Its values are identical in all countries; it has a substantial market share in all countries and comparable brand loyalty.[15]

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[15] Mooij Marieke De, Advertising Worldwide (UK: Prentice Hall International, 1994), p. 94.

A global brand is positioned the same way in every market. If the brand is a premium-priced brand, it will be premium-priced around the world. If it is positioned a certain age segment, the positioning will be the same in every market. However certain aspect can be slightly adapted to meet local consumers and competitor requirements. Both Coca-Cola and Pepsi had adjusted themselves by increasing the sweetness of their formulas in Middle East where consumers prefer a sweeter drink.

Global Marketing

As both Coca Cola and Pepsi are world's famous brands which are truly global companies, both soft drink giants have regularly occupied global marketing management concept to ensure that they will definitely make profit throughout all regions. This can be witnessed from their several global television commercial campaigns, which have been popularly employed all over the world.

The concept of global marketing was introduced in 1983 by Ted Levitt in an article titled "The Globalization of Markets" from Harvard Business Review. He explains that the world is becoming increasingly homogeneous. Global companies should sell standardized products around the world with standardized advertising campaigns. As a result, several large global companies have occupied this marketing approach because they hold Levitt's beliefs that there is no dissimilarity in the global market.

In contrast to Levitt's point of view, Ali Kanso had revealed the research in an article "International Advertising Strategies: Global Commitment to Local Vision" from Journal of Advertising Research. There was a study survey of two different groups of advertising managers who employed the localized advertising campaign and those who used global advertising campaign approaches. The finding wes that culturally oriented managers tended to prefer the localized approach, while nonculturally oriented manager preferred a global approach. Ali suggested that localized and global advertising both have their place and both will

continue to be used. He concluded that what is needed for successful international advertising is a global commitment to local vision.[16]

Warren J. Keegan had described in Global Marketing Management that before a company pursues market expansion by entering new geographic markets, executives and managers must first analyze the global environment. It is because each country is different from one another in some aspects such as people and culture.[17] To enter in global marketing, the company must first carefully identify its global market segmentation, global target, and global position. Failure to accordingly follow the procedure will likely lead to a major loss and significant trouble.

A. Global market segmentation

Global market segmentation may be defined as the process of identifying groups or sets of potential customers at both national and subnational level who are likely to exhibit similar buying behavior. Recently the global companies are likely to segment world markets accordingly to several key criteria as follows:

1. Demographic segmentation

Demographic segmentation is based on measurable characteristics of populations such as age, gender, income, education, and occupation. Although some categories of the demographic segmentation such as income and occupation are not relevant to low price product categories such as battery, soft drinks, cigarettes, snacks, and stationery, it is essential for global companies to highly concern of the demographic segmentation procedure. This procedure is a primary mandatory for the prosperous business. Descriptive study and concentration of specific population group such as teenagers are very suggestive because they are potential consumers who have high purchasing power.

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[16]Keegan Warren J., Global Marketing Management (New Jersey: Prentice Hall, Inc., 1995), p. 561.

[17]Keegan Warren J., Global Marketing Management (New Jersey: Prentice Hall, Inc., 1995), p. 482.

2. Psychographic segmentation

Process of psychographic segmentation is to group people in terms of their attitudes, values, and lifestyles. Achieving the goal of identifying attitudes can help explain and predict purchase behavior for different product categories.

3. Behavior segmentation

Behavior segmentation focuses on whether or not people buy and use a product, as well as how often, and how much they use it. Usage rates such as heavy, medium, light, and nonuser are terms those used to validly categorize consumers.

4. Benefit segmentation

Acquiring the benefit segment approach will advantageously provide an excellent comprehension of the problem a product solves or the benefit it offers, regardless of consumers' geography.

A. Global targeting

After the segment identification procedure is achieved, the further stage is targeting which involves evaluating the segments and focusing marketing efforts on a country or group of people that has significant potential to respond. Targeting is the process of evaluating and comparing the identified groups and then selecting one or more of them as the prospect with the highest potential. The global targeting strategy involves devising a marketing mix to reach a single segment of the global market.

B. Global product positioning

In the final stage the global companies must plan a way to reach their chosen target markets by determining the best positioning for their product offerings. This is a process that a company establishes an image for its product in the minds of consumers. And this image is relative to the image of competitor's product offerings. Today many companies find it increasingly important to have a unified global positioning strategy. The global positioning is most effective for product categories that approach either end of a high technology product.

B. Global market communication

Marketing communication refers to all forms of communications those company use to establish meaning and influence buying behavior among existing and potential customers. The communications should be designed to inform consumers about the benefits and values that a product or service offers. Samples of communication are publicity, sales promotion, and advertising.

Global advertising is the transfer of advertising appeals, messages, copy, stories, art, video, photographs, and film segments from one country to another. The ability to transfer a successful campaign worldwide is a critical advantage to a global company. Researches on basic economic, social, and cultural conditions are essential starting point for planning the international advertising. The more compelling reason for globalize advertising is to ensure that advertising messages for a product are complementary and reinforcing. It is to maintain control over the image projected by advertising for the brand as well as to ensure that the advertising projects a consistent message of quality.

A controversial discussion for and against a global advertisement has been argued as follows;

- Advantages of unified global communication

It is believed that human wants and desires are very similar if presented within recognizable experience situations. It is because people everywhere want quality, value, and the latest technology made available and affordable. Despite of races everyone gets hungry and wants to be loved and respected. Teenagers harmonically employ consumption behavior that is remarkably consistent across boarders. They all are interest in fashion, music, and youthful lifestyles. They share universal desires, needs, and fantasies for brand names, trendy, entertainment, novelty, and image-oriented products. Therefore it is possible to reach the global teen segment with a unified communication and marketing programs.

The advantages of global branding include economies of scale in advertising as well as improved access to distribution channels. Luxury products such as delicate watches, jewels, and designer clothes and consumers' product such as shampoos, and soap are among

products those recently rely on global advertising campaigns. The global advertising with unified themes can help building long term product identities and significant saving production costs. When a product appeals to the same need around the world and the market is global, there is a possibility for the owner to employ standardized communication. Gillette, Coca-Cola, Marlboro, and Scotch whiskey are examples of products whose markets are truly global and have successfully applied this approach.

- Disadvantages of global communication

The message may reach the target audience but may not be understood or may be misunderstood. This can be the result of an inadequate understanding of the target audience's level of sophistication. Due to lack of cultural knowledge about a target audience, the message may reach the target audience; the message may reach the target audience and may be understood but still may not include the recipient to take action desired by the sender. Knowledge of cultural diversity is mandatory, especially the symbolism associated with cultural traits. For example, use of colors and gender relationships can become a barrier to penetrate to the audience because intimacy scenes are frequently viewed as a bad taste in some Asia countries, while white color may represent positive elements in Europe but associate with death for Asian.

As consumers in each country are different from one another, they still need to be efficiently reached by advertising tailored to their respective countries. Loss on market share can occur because advertisers failed to understand and adapt to foreign cultures. Food is among the product category most likely to exhibit cultural sensitivity. Therefore, marketers of food products must alert to the need to localize their advertising.

There are three conditions that make a global advertising strategy impossible;

1. When various national markets are in different stage of maturity.

2. When the idea depends on a large budget which is unsupportable in some markets.

3. When it defines local customs and regulations and ignores the efforts of the completion.

C. Creating global advertising

As consumer behaviors are varying from one country to another, it is a major obstacle that marketers must keep in minds while developing the global advertising campaign. According to "Advertising Worldwide" by Marieke De Mooij, even Maslow's universal culture the motivation theory is not appropriated to become standard guideline for global marketers. For instance, self-actualization, the highest level of the hierarchy is a highly individualistic motive, which fits to the American. But for some Latin countries and Japan, people are motivated by the need for personal security, while for North European countries, success and belonging are the highest.[18]

Since art direction is a visual presentation and some forms of visual are universally understood by general people, the commercial that simply employs generic atmosphere and meaning for people worldwide are increasingly applicable for global advertising campaign. For instance, Pepsi had once produced four commercials featuring young people having fun at a party and on the beach and adapted them to reflect general physical environment and racial characteristic of North America, South America, Europe, Africa, and Asia. Music arrangements are especially made accordingly to nature of each target. Coca-Cola one of the world's largest advertisers launched it first global advertising campaign to be publicized over one hundred countries in 1992. The company had never before used advertisements designed to be seen and understood everywhere.

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[18] Mooij Marieke De, Advertising Worldwide (UK: Prentice Hall International, 1994), p. 155.

Several cultural elements to be considered when developing global advertising campaign include attitudes towards consumption of goods; brand names; education; the use of color and literacy; beliefs; music and design; religion; gender role in society; and political circumstance. To fortuitously conduct a global advertising campaign, the global marketers must ensure that the particular advertisements are not inappropriate and offensive for certain markets. Symbolic representations that seem common and harmless in one culture can have varied, unusual and threatening meaning in another. Recantly Benetton had encountered a critical protest from the "United Colors of Benetton" campaign which publicly appeared in more than 70 countries. The art direction was provocative and sensitive in some markets.

As written or spoken language is a basic barrier to cross-cultural communication, to produce an efficient global commercial the copy should be minimized with no content of slang or idioms. As foreign language invariably consumes more time and space to convey the message, use of visual, picture, and illustrations are more desirable. Advertising slogan often present the most difficult translation problems and the most subject to hilarious mistakes. For instance, Pepsi's "Come Alive" phase was misrepresented as "to bring ancestors back from the grave" in the Asian version, and KFC's "Finger lickin' good" turned out to be "Eat your fingers off" in Chinese.

As advertising is a one-way communication, with no provision for immediate feedback, to prepare the foreign copy the marketers must thoroughly understand the connotations of words, phases, and sentence structures. The procedure will encourage an awareness of whatever or not a message will be actually decoded and how it will be perceived. Creating a global advertising campaign involves thinking in terms of the foreigner's custom, abilities, culture, habits, beliefs, prejudices, and tastes. Several American commercials failed to impress the Japanese audiences because they employed more frequent use of spokespersons and direct product comparison while Japanese's commercials are more images oriented as well as appeal to the audiences' sentiment.

Some advertising professionals suggest tha best solutions to the debate on globalize or localized advertising campaign is to centralize that "What" and decentralize the "How". The explanation is that although people are similar with respect to basic needs, since environmental factors are different so much in the various markets, concept development can be centralized but execution must be done locally.

Certain universal themes and concepts those applicable for global advertising are;

- Basic everyday themes

As theme based on appeals such as motherhood, pride, thirst, taste, love, youth, and jealousy are universal; commercials with these basic everyday themes can simply deliver the similar message to different audiences.

- Demonstration

Demonstration, an approach to show what the brand does, special product usage and how the product works, can generically generate the universal perception.

The global marketing conceptual framework generates a transpicuous interpretation of how locally and globally created television commercials would differently receive attention and favorable attitudes from consumers. This framework reveals what are the obstacles and reasons why global advertising campaign would fail to equally appeal to worldwide consumers. This also suggests the solution of which the multi-national brands as Coca-Cola and Pepsi should execute in order to maintain consumers' satisfactory.

Previous Research

Nopporn Jittasilp's research on <u>Factors Influencing a Portrayal of Global And Local Conceptualization In 1989-1993 Coca-Cola Television Commercials</u> concluded that four salient factors involved in the selection process of global and local conceptualization in Coca-Cola television commercials are: (1.) A global brand characteristics; (2.) consumer research findings; (3.) Management executives of the company; and (4.) Advertising budget. Appreciation for songs and scenic location is factors influence soft drink drinkers' favorable attitudes.

This research helps developing an intellectual concept that in order to successfully develop television commercial to suit Thai's taste, both global and local conceptualizations must be integrated. The finding revealed that despite either global or local conceptualization, innovative creative approach with interesting story line is essential elements for the success. [19] Parts of Nopporn's finding can be learnt as supportive analysis methodology.

Smitthi Chiranandha had conducted a quantitative research with an in-depth interview approach with management executive level on <u>An Analysis of Pepsi Generation Next Advertising Campaign in Thailand.</u> This study was aimed to explore marketing strategy and advertising strategy of Pepsi Generation Next project in Thailand. The study revealed that as Thailand's soft drink market is highly competitive, Pepsi had to seriously attempt in every way to successfully capture the prospect as well as maintaining the existing consumers. However as Pepsi has been in market for consecutive years, it currently has reached maturity stage of the product life cycle. It has become a low involvement product for general consumers. The study demonstrated that concentrate only on one specific marketing or advertising strategy is inadequate to achieve the challenging objective. Advertising or promotion alone can not motivate consumers to develop positive attitudes towards the brand. Marketers are mandated to elaborately foresee and implement in all areas. Consequently, Pepsi has to utilize both marketing mix modification and advertising to conquer consumers' preference. [20]

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[19] Jittasilp Nopporn, <u>Factors Influencing a Portrayal of Global And Local Conceptualization In 1989-Cola Television Commercials: Thesis</u>, (Bangkok: Chulalongkorn University, 1995)

[20] Chiranandha Smitthi, <u>An Analysis of Pepsi Generation Next Advertising Campaign in Thailand: Special Project</u>, (Bangkok: Chulalongkorn University, 1998)