

THE TRANSMUTATION IN ADVERTISING APPEALS: A THEORETICAL PERSPECTIVE WITH INDIA-CENTRIC CASES

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ABSTRACT

Appeal in Oxford Dictionary means to make a serious, urgent, or heartfelt request or try to persuade someone to do something by calling on (a particular principle or quality) or to be attractive or interesting. Appeals have managed to become an integral part of the Indian advertising in the recent past. The effect has been further accentuated by the influx of technology in young minds and the growing literacy amongst individuals, both males and females. The expansion of the working class in the typical "Indian middle class" and the net increase in the disposable income somewhere have helped advertising to grow in the country with one of the best creative minds at work. Ads need to be appealing to assure one of its root meanings. The current study is a small attempt at identifying how the 'appeal' saga has influenced us in the recent past. The study actually tries to explore the intricacies of the psychology persisting behind applying the advertising appeals to communicate about products and services and how these appeals have transmuted over time-scale. To exemplify and illustrate the same, few Indian cases have been taken whose appeals have changed over a certain time-frame. This change represents the changing Indian society, its environment, its economic scenario and the way they look at the world.

INTRODUCTION:

The Indian market has grown and is tending towards a more mature look as a result of the Globalization phenomena initiated by the Government more than two decades back. There is a clutter of products and services and so is the advertising. The media too is growing at a rapid pace thereby resulting in moves that can differentiate products and services as well as frame-up the untamed minds. As the Indian consumer is trying to become more logical and rational, might be due to an upsurge in demographic and economic patters in the typical Indian society, the marketers are becoming more and more creative to garner their attention.

This study involves a psychological perspective focusing on the existence of ad-appeals. Three FMCG products have been selected along with their advertisements to understand how the advertising has witnessed changes in communicating the 'message' to the target audience. The topic happens to be an application module of Psychology,

understanding the consumer and the messages to consumers psychologically. In fact, marketing and its emerging branches, including advertising and branding, are off-shoots of applied psychology and not much emphasis has been given in recent past to it in our country, surprisingly! A study on appeals appears imminent because the consumer psyche has been witnessing a sea-change over the years and it becomes important for the marketing community to find out all possible tools to rope in the 'enlightened' consumers to make them purchase the products or services. Branding commodities through appeals is fast becoming common phenomenon now.

As the definition goes, an advertising appeal refers to the approach used to attract the attention of consumers and/or to influence their feelings toward the product, service, or cause. It's something that moves people, speaks to their wants or need, and excites their interest. In a backdrop of the Globalization effect, reaching the consumers is fast

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becoming a hard-hitting job for the companies. In such a case, with due credit to the notion of 'advertising as a long term investment', there has been a paradigm shift in the mass appeals of the advertisements over the years.

CONCEPTUAL FRAMEWORK:

The theoretical work rests on the well known models of communication, persuasion and consumer behaviour. The concept of this research work arises from the basic framework of applied psychology. How the advertisers can positively exploit the human mind and body to occupy a prominent positioning of their product or service offerings in the minds of the existing and potential consumer can be viewed through the 'appeal' lens, magnified in cues! Another dimension from the marketing angle is the brand development via the appeal route. As the existing literatures may point out, presence of certain appeals in the advertising messages may help in brand consolidation, of course first in consumers' mind and followed later in the marketplace figures. Ad appeals tend to follow an educative mode, we get to think things we would have never thought of otherwise.

India in modern times post independence has been passing through the scarcity phase, economically, socially, technologically and hence, advertising tried to convey messages accordingly. We have not been a 'luxury' market on the whole and hence as the literacy and other demographic aspects shot northwards, we have seen a sudden spurt in such luxury brands, which involve high-class ad messages which an ordinary public can't decipher. This notion has also invited Indian advertisers to test waters through appeal litmus. We have eradicated 'polio' from our country and a part of this is credited to the most effective ad campaign of 'Pulse Polio' by the Health Ministry of Government of India which not only contained appeals but also celebrities coming in for a noble cause. The 'iodine deficiency' in the country too got a similar treatment with campaigns featuring 'iodine salt' which Tata synergized at that time to create one of the finest Indian brands - the Tata Salt.

THE ADVERTISING PARADIGM:

Advertising can be looked upon as a business, a creative process, a social phenomena and a fundamental ingredient (even by accident) of a free enterprise system. It is pervasive. Today, advertisers bombard consumers with appeals or reminders from morning till late night, in fact for all the time when

we are awake! Some view advertising as hype while it is a hope for many. Some even regard it as an evil which consumers have to forcibly endure. It is very old but at the same time quite young too! In fact, all arguments are true but at the same time few interpretations are necessary because we can say that it is a vital force to reckon with in our day to day activities in our different roles as a human being first, as a consumer, as a customer, as a parent, as a teacher, as a marketer or any professional or a philosopher trying to decipher the nuances of this 'attention turning communication'.

According to Tellis (2004), Advertising is a major means of competition among firms. It is also the primary means by which firms propagate the new or improved products or services to the existing or prospective consumers. Not only that, it a major support for any kind of media across the world! It is no doubt an expenditure oriented process but at the same time is taken as an investment too. And why to miss out the important fact that it is the public which subsidizes the expenditure!

Some other perspectives put advertising as a measure of the growth of civilization and an indication of the striving of the human race for betterment and perfection. It is an indirect way of turning a potential customer towards the advertised product or service by providing information that is designed to effect a favourable impression (in marketing lingua - a positive brand attitude) aimed for a long term. Favourably yes, thanks to the great Daniel Starch (1920s) who coined the word advertising, coming from latin root *advertere*, meaning turn toward! Today's world runs for survival and satisfaction, add to it the limits of human endeavour in terms of knowledge and beauty. Maslow's Holistic dynamic theory ranging from physiological to safety to belongingness to esteem and self actualization too can append knowledge (need to know more and develop greater understanding) and beauty (ultimate in aesthetic satisfaction) to take us to the luring world of advertising. We also need to understand the backward and forward linkages to advertising thus. The backward one is to make potential audience aware about existing product or service or idea to fulfill felt needs and spell out differential benefits of a competition situation. The forward one is motivating prospects to strive for creation of resources for fulfilling new needs and accepting new ideas. Advertising communicates the

present and commits the future, frankly speaking!

ADVERTISING AND INDIA:

The augmentation in the consumption power in the last decade has led to the proliferation of revenues in the advertising industry. Its history in India can be traced back to the Indus valley civilization where the highly urbanized cities of Harappa and Mohenjodaro employed signs to sell art and craft items and drummers used to inform and make public announcements. As per the Indian Media and Entertainment Industry Report 2012, total advertising spin across media was Rs. 327.4 billion. Contrary to the economic downtrend across the globe witnessed now and the recent past, the advertising revenues have seen a growth of around 9 % in 2012, though down by 4 % from the previous year. Print media ads continue to dominate the Indian market (near about 46% of the total advertising pie). Additionally, India's online advertising expenditure alone is expected to touch Rs. 29.38 billion in the current fiscal. Digital Technology continues to revolutionize media distribution and has enabled a wider and more cost effective reach across diverse and regional markets and the development of targeted media content. There has been a tremendous increase in the consumption of digital media content and the adoption of the 3G and upcoming 4G services will further add fuel to the already increasing Internet penetration and offer opportunities for scaling the digital media businesses. Constant digital innovation has become the new license in this highly volatile and competitive market.

Going back to the history of professional Indian Advertising, the foundations of professional advertising business in India was laid by two English companies J. Walter Thompson (1926) and D. J. Keymer's (1928). Indians started Dattaram, National and Sista's in Mumbai (then Bombay) and Tom and Bay in Pune. In 1940s, the front pages of many newspapers carried ads but the budgets were small. Till early 1950s, the ad revenues spent were only Rs. 5 Crores of which 70% was accounted for by the press. In the forties, India had only infrastructure industries which hardly needed advertising! The fifties saw a shortage of products which had to be rationed, how could advertising work in such a case! Venkatrao Sista in 1934 found an ad agency against this backdrop. He made Khatau, an industrialist, its chairman and changed the name of the ad agency to Ad Arts. Khatau's name lent respectability to the firm and the

company could attract business from the Tatas in the forties. In the thirties, Lever set up an advertising department which later became Lever International Advertising Service (or LINTAS). Keymer's is modern O & M (Ogilvy & Mather).





The public sector undertakings were big advertisers in India initially. Most of the private sector ads were the corporate ads. Lintas launched 'Dalda' in 1939 where a bride's father was shown substituting pure ghee for dalda on economic grounds without compromising on the taste. Cartoon strips of children brought up on Dalda showed their heroic deeds in

print media like Chandamama and Parag. In mid-fifties, agencies which specialized on ads of imported goods were affected. Keymer (Calcutta) died as Dunlop (its main client) came under price control. The employees then formed Clarion. FERA stopped patronizing of agencies having foreign equity by the Government undertakings in 1965. 1967 saw the commercialization of Radio services. Lintas started accepting accounts other than Levers (like MRF). Its campaign for Liril soap (Lever) was unacceptable to Lever team since it made bathing such a fantasy with a bikini-clad model under waterfalls. This was a difficult imagination in India's largely conservative society. Early 1960s and 1970s saw some great ads like that of 'Amul' (Made for each other). Rediffusion, Trikaya Grey, Chaitra, RK Swamy, Mudra came to the scene, Mudra being in-house agency of Reliance in 1980. In 1977, state owned 'Doordarshan' became commercial and this brought about positive changes in Indian advertising!



The pre-independence ads were mostly about clothes, traveling, eating places and entertainment for the Britishers in India. Motorcars and electricity were luxuries in those days. The maharajas and princely families were prized customers. Post-independence resulted in the abolition of the princely order and the emergence of the 'now strong' middle class that has grabbed virtually all attention of advertisers today.

The socio-cultural and economic background has witnessed sea change especially in the past two decades. The focus hence has shifted from luxury products to consumer durable products which are mainly bought for time and labour saving purposes.

B. Dattaram and Co. claims to be the oldest existing Indian agency in Mumbai which was started in 1902. Later, Indian ad agencies were slowly

established and they started entering foreign owned ad agencies. Ogilvy and Mather and Hindustan Thompson Associate agencies were formed in the early 1920s. In 1939, Lever's advertising department launched Dalda - the first major example of a brand and a marketing campaign specifically developed for India. In the 1950s, various advertising associations were set up to safeguard the interests of various advertisers in the industry. In 1967, the first commercial was aired on Vividh Bharati and later in 1978; the first television commercial was seen. Various companies now started advertising on television and sponsoring various shows including Humlog and Yeh Jo Hai Zindagi.

In 1986, Mudra Communications created India's first folk-history TV serial Buniyaad which was aired on Doordarshan; it became the first of the mega soaps in the country. Later in 1991, first India-targetted satellite channel, Zee TV started its broadcast. 1995 saw a great boom in media boom with the growth of cable and satellite and increase of titles in the print medium. This decade also saw the growth of public relations and events and other new promotions that various companies and ad agencies introduced.

ADVERTISING AND PERSUASION:

By the early 20th century, the key consumer markets had become saturated which prompted advertisers to expand consumer spending through increasing credit and also turning to advertising messages to increase sales. Advertising agencies began to formulate theories on human behaviour and motivation which could be unlocked by persuasive treatments. New approaches to persuasiveness were categorized and systematized in the twenties into 'reason-why' and 'atmosphere' advertising techniques. Reason-why was designed to stimulate demand by constructing a reason for purchase and such ads even serve as a product or brand differentiator. In an expanding market, there is no other reason to try to make appeals other than reason-why because consumers continue to buy but once competition rises and the market flattens, advertisers need to find new appeals. Atmosphere advertising appeals to the emotional side and is meant to evoke non-rational responses such as sexual desire or patriotism from consumers. Irrationality becomes an issue when the market becomes saturated and advertisers need a competitive advantage. A newer version of reason-why approach is the 'Unique Selling

Proposition' (USP) developed by Rosser Reeves in the fifties. This too is based on rational consumer decisions. Such approaches are common even today in different advertising settings.

Hence, persuasion makes us understand an important fact, the change that is brought about either by reason or by other subtler means that do not involve any reasoning (as mentioned above). There are numerous routes by which an ad can persuade consumers. Moreover, because persuasion is a pervasive phenomenon, many theories explain each of these routes. The famous framework of the ELM (Elaboration Likelihood Model) explains how likely a person is to think deeply about an ad when exposed to it. The basic premise of this model is that the route by which an ad persuades consumers depends on how much they think about the ad's message. When people have both the motivation and the ability to evaluate the message, their likelihood of thinking about it will be high. They will look forward for and respond to strong arguments in favour of the message and counter what they think are weak reasons. This route of potential persuasion is called central route. If consumers have the motivation but lack the ability to evaluate a message, they are likely to respond to cues associated with the message. This is the peripheral route. Presence of endorsers, fame of the endorser, glamour of the medium, costlines of the ad, flowery copy or the number of arguments in the ad are such examples. If people lack both motivation and the ability to process the message in an ad, they are in a passive state of receptivity. Such people respond to humour and drama (appeals). Thus, people are neither always thoughtful nor always mindless in forming their decisions and opinions but are likely to adopt any of the three routes depending on the two factors.

Permanence is the extent to which the change caused by persuasion endures. Changes that occur via the central route are generally thought to be more permanent than those that occur via the peripheral route. The reason is that the individuals who use the central route engage in careful and detailed analysis of the arguments, comparing them against their own prior views and arriving at some well-worked-out conclusion. These individuals are likely to remember the issues or at least the conclusion because of the effort involved, and they hold to the changed opinion or attitude. On the other hand, because the peripheral route involves simple inferences based on persuasion

cues, the issues and conclusions are unlikely to be remembered for long. Permanence can be enhanced to some extent by use of cues that are related to the brand and the message. Repetition is more likely to be effective for the peripheral route than for the central route. For the central route, the repetition of the strong arguments may lead to tedium and irritation, unless the arguments are suitably complex. Persuasion by the central route is usually permanent and resistant, by the peripheral route is neither permanent nor resistant.

Argument involves central route of persuasion. It persuades a viewer of a message by appealing to reason and relying on evidence. Argument proceeds on the assumption that there is objective evidence. Viewers, especially if they have opinions or preferences contrary to the message, are likely to respond with counterarguments. Persuasion involves the following activities by receivers: attend to the message and evidence in the ad, recall relevant information from their memory, generate counterarguments, evaluate merit of the proposed arguments against their counterarguments, draw conclusions about issues at hand, arrive at an overall opinion, attitude change or decision to act. If the process leads to a predominance of favourable thoughts about the message, the message is accepted. The ad persuades the consumer. A predominance of negative thoughts leads to a rejection of the message. If both are about equal, the consumer would not change opinion, attitude or behaviour. In the latter two situations, the ad fails to persuade the consumer. Thus, the strength of the evidence relative to what the consumer recalls from memory and the strength of the argument relative to the consumer's counterargument are the key to persuasion. Counterarguments occur more when a message is inconsistent with a receiver's prevailing preferences. Thus, persuasion is more difficult in such a context.

ADVERTISING AND EMOTIONS:

It is generally assumed that most effective advertising consists of arguments supported by clear evidence. However, use of emotions can be effective and powerful means of persuasion. Emotion is probably one of the least understood of mental activities. Emotions are distinct from thought. Yet emotions are typically aroused or dissipated through a sequence of thoughts triggered by stimuli. The association of stimuli with certain emotions takes place through conditioning. Once the link has been

established, the emotion can be triggered even without thinking and even when rational thought suggests the emotion is unwarranted. Humans are capable of a vast array of emotions with many subtle variations. For advertisers, four important issues are:

- How do emotions work?
- When do emotions work?
- How to arouse these emotions?
- Which particular emotions to arouse?

The aroused emotion that persuades the recipient to action occurs in any of the three modes: Implicit, explicit or associative modes. In the implicit mode, the advertiser arouses emotions while embedding a message in characters involved in a plot. The characters are so real and the plot so interesting that it captures the attention of the viewers and immerses them into roles of characters. The emotion also lowers the defenses against the message. In the explicit mode, the advertiser arouses emotions using stimuli to drive home a viewpoint. Here the advertiser explicitly makes claim and supports with arguments. However, the persuasion occurs primarily through the arousal of emotion rather than the force of argument. The emotions raised are of sympathy rather than of empathy (in implicit mode). The associative mode arouses emotions with stimuli that are only tangentially related to the product.

Emotion has several advantages over logic. First, if it relies on the implicit or associative route, does not raise the viewers' natural defenses. Second, it requires less effort from the viewer. Third, emotion arousing stimuli are generally more interesting. Fourth, stimuli like pictures / music are easy to recall than factual evidence. There could be disadvantages too! The arousal of emotions generally needs more time as compared to communication of a message through argument. Also, central message can be missed. It may also be unpleasant (negative emotions). The arousal of strong emotions may lead some or all of the audience to feel that the communicator is exploiting a situation. The absence of a link between the emotion arousing stimulus and the message is probably the cause of the appearance of exploitation.

Now the question is when should one use emotion rather than logic? Three factors can be used to answer this in the context of purchase behaviour: the audience involvement in the purchase decision, the product being purchased and the mood of the audience. When an audience is involved in a purchase decision, it has the motivation and the ability to

process messages about that decision. The ELM suggests that arguments should be used when an audience has the motivation and the ability to process them. In such a situation, the audience is looking for relevant information and has the intelligence, time and expertise to process it. The logical use of arguments and evidence is likely to be effective. On the other hand, emotion may be effective when an audience lacks the motivation or the ability to process the message.

Product may be classified as either 'feeling' or 'thinking'. Feeling products are those that are evaluated primarily by personal preference on which two or more individuals could reasonably differ. Thinking products are those that are purchased on reason on which consumers are likely to agree. Emotional appeals are preferable for thinking products, especially if people are involved in purchase. Arguments seem preferable for thinking products. However, even for these products, emotional appeals can be quite effective.

Mood can be defined as a transitory, generalized emotional state that is not directed at any particular object or activity. It can be individual based or context based. The former are unique to each individual based on the experiences and personality of that individual prior to the advertising. Context based moods are those that are stimulated by the environment of the ad and can be common to all individuals. Positive moods are associated with more persuasion and positive attitudes towards the ad and the brand. On the other hand, negative moods are associated with less persuasion and more negative attitudes towards the brand. In addition, harmony between emotions and moods could also enhance persuasion. Thus, positive emotions are more effective in positive mood states and vice-versa.

Emotional appeals are likely to work better with people who tend to be more emotional than rational. A study by Moore et al found that subjects who were high on a scale measuring emotional intensity were more responsive to emotional appeals. Emotions and arguments do not have to be exclusive. The dichotomy between two routes to persuasion or between emotions and arguments is a pedagogical tool to aid understanding rather than a strategic choice. A clever ad blends both emotions and arguments creatively.

Now the question comes how advertisers can arouse emotions? It could be through drama, story,

demonstration, humour and music. Drama involves one or more characters around same plot with minimal narration. Characters are most engaging if they are similar to those the audience experiences. Plots are most engaging if they are intense and have unpredictable but credible outcomes. The narration constitutes a third party that interprets or describes what is going on. Drama relates to argument, demonstration and story.

How does emotion persuade in contrast to argument? Argument relies primarily on logic with minimal feeling. Drama is the most captivating and relies primarily on emotion without necessarily relying on logic. Argument holds the viewer apart and presents him or her with evidence. Drama draws the viewer into action with the characters that are engaged in a plot. When successful, argument persuades a viewer by the force of the logic and the weight of the evidence; feeling is not necessary and may even be perceived as 'tainting' the objectivity of the evidence. In contrast, when a drama is successful, a viewer gets lost in the plot and identifies with the feelings of the characters. Logic is not necessary and may drain the emotions. Story and demonstration lie between argument and drama. As a communicator goes from argument, to story, to demonstration, to drama, lesser is the reliance on logic and more on emotions. Humour and music are two other means of arousing less strong emotions.

Humour is an elusive entity. It is easy to spot and enjoy, often triggering spontaneous laughter. It may be defined as painless incongruity (between two elements that the communicator brings together). Self criticism arises from incongruity between one's own goals or image and achievements. Parody arises from incongruity between original and a new context, satire from incongruity between claims and practice, pun from incongruity of a word with two meanings, resonance from incongruity between words and pictures. Apart from it, if the incongruity is painful, it ceases to be enjoyable. The challenge is that what is enjoyable to one group is painful to the other. Many factors contribute to humour's effectiveness. It relaxes an audience, puts the audience in a pleasant mood, which can transfer on to the brand or ease the acceptance of the message. It also helps to attract or retain attention. It may also serve as a digression that distracts the viewer's attention and reduces the resistance to the central message.

Music can grab attention, as a sudden burst of harmony; it can linger in memory as a catchy jingle. It can accentuate certain visual or dramatic elements of an ad. It may also add meanings to the ad. It is also used to establish mood or arouse emotions. Advertisers arouse some emotions more often than others, either intentionally or unintentionally. These emotions include irritation, warmth, fear and inspiration. Few studies in mid sixties and eighties suggest that irritation does not seem to be a dominant emotion aroused by ads. The causes of irritation have been grouped into three: illustration, plot and characterization. Higher irritation leads to higher dislikes for the ad and the brand advertised. The reason could be conditioning whereby repeated association causes irritation with the ad to transfer to the brand, or selectivity whereby viewers pay less attention to ads they find irritating.

Another theory suggests a check marked shape curve between ad response and the emotional appeal of the ad. The left arm of the check mark arises from irritating ads probably being more effective than neutral ones. The higher positive response of irritating ads compared to neutral ones may be because irritation heightens attention and recall of the message while distracting from counterarguments. As a result, the respondent is more likely to remember the brand and its attributes and choose it over its

rivals. The right arm of the checkmark arises because ads that arouse a positive emotion such as warmth are more effective than both neutral ones and those that are irritating. Warm ads probably have all the attention gaining and recall benefits of irritating ads while they also transfer a positive emotion to the product. A better strategy may be to use 'warmth'. It may have the same attention and recall advantages of irritation but may be even more effective in persuasion for the brand and message. It is because warmth relaxes viewers and puts them in a positive frame of mind. Fear is a common emotion that ads arouse today. It is more relevant to health and safety products.

ADVERTISING APPEALS:

Kotler (1997) pointed out in his study that advertising appeal is the theme of the advertisement. To make the audience receive necessary message, advertisers have to put some driving power into the message. This driving power is 'appeal'. Every ad appeal represents an attraction which arouses consumers' desires. Advertising appeal refers to packaging products, services, organizations or individuals in a variety of ways that clearly deliver a certain benefit, stimulation, identification or reason to explain what consumers are thinking about and why they buy products (Kotler 1991).



Berkman and Gilson (1987) defined advertising appeal as an attempt at creativity that inspires consumers' motives for purchase and affects consumers' attitudes towards a specific product or

service. Schiffman and Kanuk (2007) defined advertising appeal as suppliers' application of a psychologically motivating power to arouse consumers' desire and action for buying while

sending broadcasting signals to change receivers' concepts of the product. Hence, ad appeal is applied to attract the consumers' attention, to change the consumers' concept of the product and to affect them emotionally about a specific product or service (Belch and Belch, 1998). The objective of an appeal is to arouse the need and desire for the product in the target audience. The appeal should match the characteristics of the target market and the product features (Trehan & Trehan, 2007).

To meet the varying demands of their target consumers, advertisers commonly use rational and emotional appeals in their advertising in an attempt to influence consumer behaviour (Chu, 1996). Kotler (1991) defined rational appeal as rationally oriented purchase stimulated by directly giving explanations of a product's advantages. He defined emotional appeal as the stimulation of consumers' purchase intentions by arousing their positive or negative emotions.



Shoes for woman. All ages. All sizes | only at **Bata**

Normally, it is expected that an advertising message should appeal, directly or indirectly, to those key needs which influence behaviour response. As said above, appeals are broadly classified as rational, emotional and moral appeals. Rational appeals are those directed at the thinking process of the audience. They involve a sort of deliberate reasoning process which a person believes would be acceptable to other members of his society. A rational ad is believed to be effective.

Emotional appeals are those which are not preceded by the careful analysis of the pros and cons of making a purchase or subscribing to an idea. Emotions are those mental agitations or excited states of feeling which prompt us to make an action. Emotional motives may be below the level of consciousness. Emotional appeals may be positive or negative. 'Fear' appeal falls here. A fear appeal tries to convince the audience by showing the negative consequences that will occur if the audience does not comply with the message recommendations (Perloff,

2001). People want to get rid of that unpleasant state of fear. The trick is to arouse enough fear to motivate action but just enough so that the recommended response eliminates the fear and becomes the reinforced response (Janis, 1967). Moral appeals are those appeals which appeal to the audiences' sense of right and wrong. These are often used in messages to arouse a favourable response to social causes.



We know clutter is a significant problem in every advertising medium. Humour has proven to be one of the best techniques of cutting through clutter. It helps in getting as well as keeping attention. The success of humour as an advertising appeal is based on three factors - watch, laugh, remembers.



Fletcher says spending is a serious business, high involvement products focus more on consumers' concern towards the products' information details before they can decide on their purchase decision (Weinberger and Gulas, 1992). Thus, humorous executions are more effective for low involvement products. By concentrating on the humour, the receiver does not reallocate information processing capacity to the message (Fugate, 1998) and this shall not lead to a purchase decision. Contrary to the high involvement products, funny appeal works best for low involvement products. Another study by Chattopadhyay & Basu (1990) says that humorous ads are more effective than non-humorous ones only when the target audience has already a positive attitude towards that brand. Schiffman and Kanuk say that many marketers use humour appeals with the belief that humour will increase the acceptance and persuasiveness of their advertising communications. The effects of humorous ads vary by demographics of the audience, level of involvement and attitudes, say Alden Mukherjee and Hoyer (2000). The summary below by Weinberger and Gulas (1992) gives a cursory view of the impact of Humour on Advertising:

- Humour attracts attention
- Humour does not harm comprehension
- Humour is not more effective at increasing persuasion
- Humour does not enhance source credibility
- Humour enhances liking
- Humour that is relevant to the product is superior
- Audience demographic factors affect the

According to Fletcher (1995), society now-a-days simply shops for pleasure, enjoyment and fun. Humour is one of the strategies that induce positive feeling approach. A positive relationship between humour and attracting attention has been found across many different types of situations (Fugate, 1998).



response to humorous ad appeals

- The nature of the product affects the appropriateness of a humorous treatment
- Humour is more effective with existing products than with new products
- Humour is more appropriate for low-involvement products and feeling-oriented products than for high involvement products

Another technique of breaking through the clutter is Sex appeal. It no longer works to a great extent in today's scenario; rather, it has reached a saturation point. To recall its usage in different advertising parlance, five ways have been employed - subliminal techniques (attempts to affect viewers' subconscious mind through icons), nudity (partial / full), overt sexuality, sexual suggestiveness and sensuality. Although sexually oriented advertisements attract attention, brand recall is lower here because sexual theme 'distracts' them from paying attention to the brand name! (Severn, Belch & Belch, 1990).





The use of sex appeals in advertising is common (Duncan, 2002). Sex appeals in advertising have the ability to grab the consumers' attention (Ouwersloot & Duncan, 2008). According to LaTour and Henthorne (1994), sex appeal is becoming more overt as advertisers attempt to find ways to break through the media clutter. Sex appeal is one of the seven appeals (fear, humour, sex, music, rationality, emotion and scarcity) used successfully in advertising

(Clow and Baack, 2007). Reichert (2003) defines sexual appeal as persuasive messages integrated with sexual information into an overall message about a brand. It is a representation that portrays or implies sexual interest, behaviour or motivation. In contemporary advertising, there is a lot of explicit and daring sexual imagery far beyond the traditional product categories of fashion and fragrance (read Gucci, Lacoste, Dolce and Gabbana, Diesel and Tom Ford) and is slowly coalescing with other product categories relevant or irrelevant to sex even in the Indian context (Ads of Wild stone, Morphy Richards etc). A famous ad of Tuff shoes, featuring Madhu Sapre and Milind Soman (both upscale Indian professional models of the nineties) was one of the first hits in the Indian print media (see below). Later Kamasutra ads (of Alyque Padmsee fame) involving Pooja Bedi (daughter of dancer Protima Bedi and actor Kabir Bedi) rocked the Indian ad world in the greatly tabooed Indian society.



Ouwersloot and Duncan (2008) identify three forms of sex appeal: subliminal, nudity and eroticism. Subliminal techniques involve sexual cues that only affect the viewer subconsciously, thus the viewers are not aware they are receiving the message (Shimp, 2008). Nudity (full / partial) is often used to sell products with strong sexual connection (Clow and Baack, 2007) but has also been used to sell products that are unrelated to sex (Ouwersloot and Duncan, 2008). Moyer (2003) has suggested that use of sex appeal can sell anything from toothpaste to aluminium. This type of advertising usually seeks a sexual response rather than to inform the consumer about the product (Clow and Back, 2007). According to Shimp (2008), sexual appeal on advertising has the ability to attract and hold attention. Reichert (2003) describes this attention grabbing advantage as 'borrowed interest' as the interest created through the sexuality transfers into interest in the brand or product. Wells, Burnett and Moriarty (2000) suggest that ads with more explicit or controversial sex

appeals are more interesting to consumers. On the other hand, it has been argued that this interest is only short term and no long term sustainable interest is created through sex appeals (Shimp, 2008).

Clow and Baack (2007) also suggest that although sexual appeals are extremely successful in grabbing consumers' attention, there is often a gap between brand recall and the advertisement. Putrevu's research (2008) showed that sex appeals are appropriate for low involvement consumers as they generate higher recall and recognition, more cognitive response and positive attitudes and purchase intent. High involvement consumers on the other hand had higher purchase intent and more positive attitudes toward non-sexual appeals (may be like humour). Sengupta and Gorn (2002) have indicated that ads today are generally processed in a cursory and low involvement manner and thus sex appeals may be effective! There is little doubt that such ads do gather attention but they rarely encourage actual consumption behaviour, say Schiffman and Kanuk.



Negative publicity from extremely sexual ads can decrease an organisation's sales and in turn affect their reputation (Belch and Belch, 2007). LaTour and Henthorne (1994) support the idea that overtly sexual ads can have a negative impact on an organisation's sales and reputation. Their study found that both men and women had negative reactions to overt sexuality in terms of intent to purchase. Sengupta and Dahl (2008) also found no gender differences to product irrelevant explicit sexual appeals under cognitively unconstrained conditions, that is, where ads are processed in some depth.

Humorous elements may also be chosen to tone down the 'bad' effect brought by sexual appeal because humour decreases counter-argument. Sternthal and Craig (1973) argued that a person is more easily to be persuaded when distraction is present and humour has the power to distract the audience during the process of persuasion. Distraction can inhibit the audience who initially hold negative feedback towards a message from generating and rehearsing counter-argument and finally ease the process of attitude change. Gelb and Zinkhan (1986) hold similar view. Sexual appeals with nude models and provocative messages bring enormous effect on people which arouse people's judgement from ethical viewpoint (Gould, 1994; LaTour & Henthorne, 1994), it is expected that humour can tone down negative feeling aroused by sexual appeal if it is able to decrease counter argument provoked.

THE TRANSMUTATION IN ADVERTISING APPEALS: INDIA - CENTRIC CASES

CASE-I: TATA SALT

A pioneer in the Indian salt market, Tata Salt was launched in 1983 as the country's first branded iodised salt. In a market that was characterised by loose, unbranded salt of dubious quality, Tata Salt

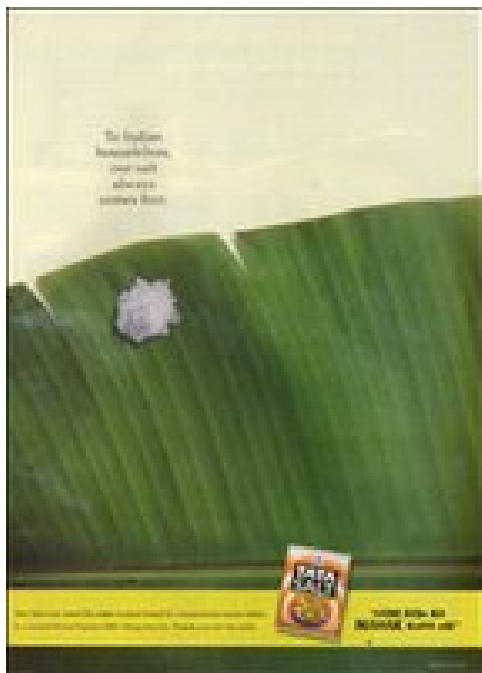
provided Indian consumers a hygienic, standardised product that came with the guarantee of one of India's most trusted business houses - the Tatas.

Over the last two decades, Tata Salt has lived up to its claim of being 'Desh Ka Namak' (Salt of the nation). The key to its success lies in the superior product quality. Tata Salt is manufactured using vacuum evaporation technology, which makes it hygienic and free from impurities. Also it has the requisite and consistent amount of iodine and saltiness, thus making any recipe that much tastier. For the Indian consumer, the reputation of the Tata name was an equally strong certification of the product's quality. Furthermore, the proof of purity lay in their experience of a distinctly 'saltier salt', relative to those offered by other brands. All of this translated to a superior value proposition for the consumer, and a dominant market share for the brand.

Today, Tata Salt is the market leader. While competitors have come and gone, innovative brand building through ad appeals over the years has helped build and maintain the trust consumers have placed in Tata Salt. The initial 'Namak ho Tata ka - Tata Namak' (Tata's salt is Tata Salt) and path breaking 'Desh ka Namak' and later 'Gulmil ke' (Dissolving attribute) ad campaigns creatively tapped into this emotional connect, reinforcing Tata Salt's leadership appeal in the marketplace as well as in the consumer's mind. A paradigm shift from the rational appeal (right brain) advertising approach to the category, the Desh ka namak platform sees Tata Salt take an emotional (left brain) appeal platform, which has proved to be a big category clutter-breaker.

With the intrinsic equity and strength needed to shoulder such an emotional platform, Tata Salt has reaffirmed its leadership position by changing the category paradigm of health and taste. While Tata Salt

has thus far been positioned on the rational appeal aspects of 'purity', its new positioning places this very proposition within the larger context of the consumer's life, encompassing both rational and emotional manifestations of purity. The ad showing a pinch of salt on the banana leaf (used as a plate for food) which signifies purity, this appeal accentuated amongst Indian households.



The Desh Ka Namak positioning of Tata Salt has had a high recall value, cutting across users and non-users. The latest campaign celebrates the value of honesty as a universal value and shows various children in situations where there is a temptation to be dishonest. But the children, fed on a diet of the value of honesty by their mothers, opt to remain honest, thus making their mothers proud.

Coinciding with the launch of its new marketing thrust for Tata Salt, Tata Chemicals has also unveiled the Desh ko arpan (dedicated to the nation) programme, that is committed to champion socially relevant causes for under-privileged children. Through the Desh ko arpan programme, Tata Chemicals Ltd. contributes 10 paise for every kilo of Tata Salt sold, to a worthy cause. Child Relief and You (CRY), the trust that works for underprivileged Indian children, has been chosen as the beneficiary for this maiden effort. The money raised supports child development initiatives across the country,

touching the lives of over 12,000 children. The new advertising platform and the Desh ko arpan campaign have strong synergies and the common belief in the power of ordinary individuals to make a difference. More importantly, Desh ko arpan provides millions of Indians, who are buyers of Tata Salt, a genuine opportunity to make a contribution that is transforming the lives of underprivileged children across India.

Tata salt is India's first branded salt. The story of this brand is interesting because the brand came as a by-product. Tata Chemicals has their largest integrated chemical plant in Mithapur. The soda ash plant needed fresh water for their boilers. Hence to supply fresh water, the company started purifying sea water and it created high quality salt as a by-product in the process. This coincided with the government campaign with the support of UNICEF for promoting iodised salt since iodine deficiency was a serious issue haunting the children's health. This environment enroute the fear appeal gave birth of one of the super brands and a classic case of branding a commodity in the Indian market although the product salt is a low involvement and low value product with little scope of differentiation. Tata salt had the first mover advantage and was able to consolidate its position in the market through brand building.



The year 2002 saw the repositioning of Tata Salt on the platform of emotion appeal. The brand owners felt that they should rise above the rational differentiation and try to emotionally influence the consumers. Hence Tata salt adopted its new tagline

"Desh ka namak" translated 'Salt of the nation'. The brand is trying to associate itself to the nationalistic feeling of the consumers and is trying to fill a passion towards the brand.

As the markets matured with strong regional players emerging, the challenge was two-pronged - to retain the loyal user base and gaining new users by establishing product superiority. Hence, a tactical communication was developed, to establish a demonstrable product benefit of "purity test" - through the purity film. The new brand film, aims to reinforce the 'Desh Ka Namak' positioning and also to bring it closer to the core target group of the brand - the homemaker. This new campaign brings to the forefront the contribution that every mother makes in raising her child, and hence the future of the country. It marries the core brand value on honesty and loyalty to the basic values inculcated in the children by their mothers.

CASE-II: DABUR CHYAWANPRASH

Chyawanprash is an ayurvedic health supplement. In 1940s, Dabur adopted the 2,500-years-old ayurvedic formula. In 1949, Dabur under the leadership of Dr S K Burman developed the first branded Chyawanprash in the country. This health supplement from the Dabur stable was positioned as a health giver. The product was free from chemicals and was a combination of herbs and plant extracts in a base of Amla fruit pulp and was launched in a tin pack.

The primary ingredient in Chyawanprash is 'amla' (Indian gooseberry). Other Ayurvedic ingredients help in treating scurvy and jaundice, prevent indigestion and controlling acidity besides modulating body functionality to control stress and regulate immunity and also strengthening lung functions, enhancing physical and mental strength and rejuvenating the immune system, increasing stamina and fighting general weakness.

Dabur Chyawanprash has always promoted itself on the health platform, helping to immunise the body against diseases. The macro vision was to bring the goodness of Ayurveda (in the form of Dabur Chyawanprash) closer to people by making Dabur Chyawanprash relevant in the modern times. While the product was traditionally seen as a medicine, Dabur wanted consumers to see the product as a readily available household health supplement. It was brought to people to strengthen and further stimulate the natural immune system, relieve stress and

improve stamina, fight ageing through its anti-oxidant properties, improve lung function and build resistance to minor ailments.

According to its initial appeal, it was a tried and tested health tonic for the family. And it was represented through a television ad that the product was relevant for both young and old. In the campaign, a grandfather and his grandchild are seen playing with each other and the communication said the brand maintains physical energy even in old age. The campaign launched during the 80s featured the late Dr Sriram Lagoo. The entire episode goes like this in the commercial which was very popular on the state run Doordarshan (or DD). Dr. Sriram Lagoo (an eminent actor of Bollywood) says "Jo khara hai, wo kabhi nahi badalta, ab Dabur Chyawanprash ko hi dekhiye, 50 saal pehle meri dadi ne iski aadat dalwayi thi, tab se aj tak chust aur tandurust hun.....grandson comes....says....Dadaji, Badminton (insists on playing but grandfather says), nahi pehle Dabur Chyawanprash" (One which is pure never changes, just take Dabur Chyawanprash, my grandmother made it a routine habit for me, from then till now I am fit and fine, grandson insists playing badminton but grandfather says, first Dabur Chyawanprash). Then goes the jingle melody depicting the appeal.

In the next stage, the appeal changed from general tonic to a more focused plank of building immunity. Dabur Chyawanprash was then positioned as the trusted immunity builder with the tagline, "Kare Bhitri Shakti ka Vikas" (Develops immunity). This communication which was also released in the 1980s revolved around the product's lineage, speaking of the faith the ancient rishis had in its beneficial properties.

In a later communication between 1998-99, Dabur Chyawanprash further evolves from a provider of general immunity to a product that provides immunity to children from cold and coughs and positioning the product as one that makes everyone "Andar se strong" (builds the immunity and strength from inside). This was shown through a commercial that draws comparison between a Dabur Chyawanprash child and a normal child travelling by bus. The appeal plank involved more of emotions now in addition to the rational one which involved connecting two generations before and after (in all 4 generations).

The Dabur Chyawanprash child can brave the chill wind coming in from the open window while



the normal child, although well covered, catches a cold. The appeal witnessed a further progression from a provider of immunity for children to the protection of the entire family and keeping them active. The television campaign showed the brand Dabur Chyawanprash family challenging a group of brash young boys to a game of basketball in the rain, and emerge the winner and the catchline says, "Bimariyan Door, Josh Bharpur" (Disease far away, zeal full).

In 2003, Dabur roped in Amitabh Bachchan as the group's brand ambassador. Brand core message of 'Androoni Shakti' (Internal strength and vitality) introduced in the form of 'veer ras' (heroic anecdotes / poetry) along with Amitabh Bachchan introduced Dabur Chyawanprash's new pack on everyday heroes. The idea was based on the fact that there's a hero in all of us and by having Dabur Chyawanprash, this hero manifests itself in everyday situations. The campaign also had an aggressive baseline that said, 'raho zindagi ke liye hardum tayyar' (Be prepared for life always!). 'Androoni Shakti' with Amitabh Bachchan was taken forward in the Swarn Jayanti (Golden jubilee) pack with offers. Virender Sehwag (famous Indian cricketer) was signed up to catch the world cup fever in 2004 and the same idea of heroism was depicted in the film.

The idea here was to establish the relevance of Chyawanprash in an increasingly demanding life, both for users and non-users and increase penetration. Another leading Bollywood star Vivek Oberoi (youth icon) was signed in 2005 and was featured as a non-user in the campaign to connect better to youth and

kids because the youth population was on the rise. 'Androoni Shakti' was the platform along with free honey promotions.

In its 2006 campaign, Dabur targeted mothers and wives to introduce the product in households. The campaign shows Big B ordering a mom to go to school herself. The rest of the film in a series of fast cuts brings each real situation to life-classroom, assembly, playground, commuting etc. by the end of which, a tired and exhausted mother cannot help but say 'Zaroorat Hai' (required). The film also speaks to the 'wife' to make her understand the importance of Dabur Chyawanprash for her husband as he goes through an equally demanding day-at the office, while commuting, and while fulfilling the household responsibilities. So, a look at the history shows that Dabur Chyawanprash has truly undergone an evolution as far as its appeals proposition is concerned.



In 2006 December, Dabur India also test launched the sugar-free variant Chyawanprakash. This variant was targeted at diabetics and the calorie-conscious consumers. Chyawanprash is popular as a



In 2007, Dabur undertook a major repositioning exercise to stretch the market for Chyawanprash, make the brand more contemporary, and reinforce new set of attributes. The brand identified two segments: Adults and Kids as the focal point in the repositioning exercise. A series of TVC and print campaigns were released to target both the segments. The campaigns were aimed at parents. The consumer insight was that people care about their loved ones more than oneself. The entire campaign was based on the theme of 'role reversal'. The ads featured the brand ambassador Amitabh Bachchan asking the audience to understand the challenges of being a kid, a father and a mother. The campaign involves mother taking the role of a kid, father and son taking the role of a mother and thus understanding the physical and mental exertions involved in each role. The appeal here was a generic one meant for the entire family. The "Immune India" campaign of 2012 later involving the most successful Indian cricket team captain MS Dhoni appealed to masses to make the country immune to any disease through Dabur Chyawanprash!

CASE - III: CADBURY'S DAIRY MILK CHOCOLATE

Cadbury Dairy Milk (CDM) entered the Indian market in 1948, and since then for consumers across India, the word Cadbury has become synonymous with chocolate. CDM remains at the top of the Indian chocolate market not only because of its most delicious, best tasting chocolate but also because of its memorable communication. Cadbury began its

operations in 1948 by importing chocolates and then re-packing them before distribution in the Indian market. CDM encapsulates an enormous breath of emotions, from shared values such as family togetherness, to the personal values of individual enjoyment. It stands for goodness, something magical which Indians crave for!

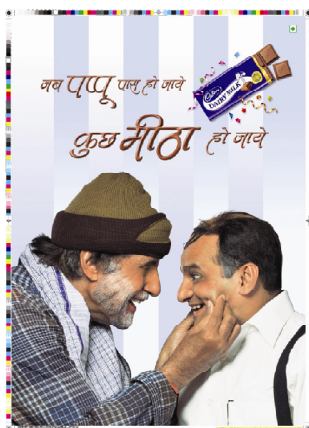
In the early days, the brand had a huge fan following among kids. In order to build stronger appeal among other and older age groups, the brand re-positioned itself through the classic 'Real Taste of Life' campaign in 1994. Over the years, Cadbury focused on its advertising campaigns for Dairy Milk to connect with the people and gained popularity. Earlier, there was a perception that chocolates were meant only for children. Cadbury wanted to change this perception and thus it started various advertisement campaigns meant to influence adults and add them to its consumer segment.

The campaign involving adventure appeal positioned Cadbury Dairy Milk as the chocolate that awakened the little child in every grown up and very soon, both teenagers and adults, were hooked on to this bar of 'pure magic'. The 'Real Taste of Life' campaign had many memorable executions, which people still fondly remember. However, the one with the "girl dancing on the cricket field" has remained etched in everyone's memory, as the most spontaneous & un-inhibited expression of happiness. The ad shows a cricket match in action with a boundary required of the last ball to win the match and for the batsman to get his century. The batsman hits the last ball in the air as the crowd watches with bated breath, the fielder gets underneath the ball, a young lady in the galleries prays frantically for him to miss the ball. Much to the delight of the fans and the lady the ball sails over the boundary rope. As soon as that happens she jumps out on the ground and starts jiving to the tune kuch khaas hai zindagi mein kya swaad hai zindagi ka.



This campaign went on to be awarded 'The Campaign of the Century', in India at the Abby (Ad Club, Mumbai) awards. Later on, to further expand the category, the focus shifted towards widening chocolate consumption amongst the masses, through the 'Khanewalon Ko Khane Ka Bahana Chahiye' (Those who want to eat find reason for it!) campaign.

This campaign involving personal appeal built social acceptance for chocolate consumption amongst adults, by showcasing collective and shared moments. With the launch of the Rs. 5 pack in 1998, CDM became more affordable and hence more accessible for the masses. The ensuing positioning of 'Khaane Waalon ko khaane ka Bahana Chhayie' made consumption into a joyful, social occasion.



Then came up the 'Kuch Meetha Ho Jaaye' campaign which associated Cadbury Dairy Milk with triumphant occasions and the phrase "Pappu Pass Ho Gaya" became part of street language. It has been adopted by consumers and today is used extensively to express joy in a moment of achievement / success. The idea involved a tie-up with Reliance India Mobile service and allowed students to check their exam results using their mobile service and encouraged those who passed their examinations to celebrate with Cadbury Dairy Milk.

Another insightful campaign has been 'Shubh Aarambh', meaning 'Prosperous Beginning'. There is a widely followed tradition in India that before a person sets out to do something positive or enterprising; he or she must be fed a piece of something sweet. If he/she consumes this before stepping out of the premises, it is believed the attempt will proceed successfully and the result will be positive. Indians aren't known to be skeptical when it comes to beliefs. Even the most skeptical ones will rather follow a tradition than risk inviting the fury of being a non-believer. Capitalizing on this, Cadbury deftly positioned CDM as an accepted foodstuff for this tradition (like yogurt sweetened with sugar). A piece of Dairy Milk chocolate, by virtue of its sweetness, appears as the new-age replacement of the traditional morsel.

The positioning opened up a huge opportunity to expand sales simply by virtue of India's size. It also pushed Dairy Milk into the league of must-haves in one's house for the purpose of tradition - a great achievement for any consumer brand. When a brand moves into the ethos of a people, it stays there. Following the Shubh Aarambh campaign is a cute ad that is built around another very Indian want / need of consuming sweets after a meal. The trend is aptly presented by the omnipresent question that pops up at every Indian dining table, 'Bhai meethe mein kya hai?' (Tell us, what's for dessert?). Now, every meal need not be followed by an elaborate dessert; people simply want a slice of something sweet; they want to be left with a sweet taste in the mouth. CDM fits this profile because chocolate, unlike traditional Indian sweets, has longer shelf life, occupies lesser fridge space and is much, much cheaper to stock for homemakers. Cadbury has presented Dairy Milk as a perfect option - little pieces of chocolate for everyone, satisfying the entire family.

With a large section of Indians still choosing traditional sweets (Mithai) over chocolates, an offering was required that would seed chocolate consumption amongst non-users and help increase consumption frequency amongst fringe chocolate users. Also, even at its lowest price point, Cadbury chocolate was still inaccessible to majority of the rural



population. Therefore, in an effort to upgrade the Candy and Mithai eating consumers to chocolate, Cadbury launched CDM Shots in 2008. An innovative format of sugar coated chocolate made to withstand the rural temperature fluctuations. Positioned as 'chocolate laddoo' and priced at Rs. 2 for 2 pieces, the attempt was to introduce the product to consumers as the perfect value-for-money accompaniment for their small celebratory occasions. Multiple campaigns from the brand have established the name 'Shots' and 'laddoo' amongst kids, teens and adults. These chocolate laddoos are the new affordable alternative to sweet.

CDM has captured the heart of Indian consumers for more than six decades; but there was room for a more premium entrant in the category. And thus came the CDM Silk. Most CDM lovers

thought that nothing could taste better, but CDM Silk came as a welcome surprise! It is creamier, smoother, and tastier. Its dome shaped cubes pack more chocolate and hence provide a superior eat experience. Launched in January 2010, with a tantalizing taste that tempts the taste buds, CDM Silk delivered an exquisite chocolate eating experience in the Indian market.

The advertising highlights the joy of savoring CDM Silk and builds on its creamy and smooth experience that instantly melts in your mouth. This brand promise was beautifully captured by the tagline 'Have You Felt Silk Lately?' The campaign comprised of three commercials which showcased different protagonists indulging and savoring CDM Silk chocolate, with innocence and unabashed joy, unmindful of their surroundings.



The success of Silk in a way reiterates the changing landscape of the country with increasing disposable incomes and higher propensity for indulgence. Silk, the way it has been positioned, has the ability to stand alone today, basically due to the very different product delivery it offers. While Silk is smooth and 'melty', CDM is hard and chunky. The appeal is pointing towards the softness (in relations too). However, at the same time, CDM and its base equity remains unshaken. The core appeal of the brand, which is "like silk to touch and taste," has been made the attention-grabbing factor with chocolate smeared faces used in the advertising.

Advertisement is about perception, about the ability to share a moment of bondage with the audience. It is not just about trying to sell the product, it's also about establishing a relationship with the consumers through a variety of appealing sequences involving imagery, emotions, moments of togetherness, and personal touch. CDM promises to be the best and most delicious chocolate. It promises a moment of pure magic, a moment of joy, a moment of sharing and togetherness, a moment of love and caring, a moment of warmth and feelings. It stands for goodness, stands for the values of a family, for the bonding called life and for the celebration of life. It is supposed to bring out the fun element in all of

us, a brand which is both wholesome and reliable.

Chocolates, till recently, were perceived as a western concept, more on the indulgent side. It was seen as a manifestation of parental affection for their children. What was required was to break the shackles in a place where opinions and mindsets are as myriad as the country itself. So from this background came



the earlier ad campaigns in which the parental love angle has been used to good effect to break early ground for the brand to make its presence felt in a rather non-responsive market so to say.

The 'saath rahe har pal' (remains with us always) campaign had a couple of back-to-back ads enforcing the image of a real friend who was there to



see one through the good and bad times. The friendly appeal was to position CDM as someone you could rely on to be your friend when the chips are down. In the tennis ad, the son is shown egging on his father who is one point away from losing the match, eventually he does lose the match; he is dejected, as his son runs over to him to console him with the jingle in the background.

In the other ad a group of jubilant sailors are shown having a ball expect for one man who is thinking about his last meeting with his girlfriend where he had asked her to tie a ribbon on the tree to tell him she will wait for him. He thinks of the tree being barren and his heart sinks, until his mates show

him the tree tied completely with dupattas so much so that in the last scene his sweetheart has to wear a denim jean. The idea behind both the ads was to position CDM as a friend, as your soul mate one on whom one could rely in times of joy and sorrow. These ads helped in establishing CDM as a popular household name as people started associating with it, across the big town-small town divide, across age barriers, across income anomalies and across barriers of cultures. It appeals to the emotions, to the humane side in each of us. It eggs the kid in all of us to take shape, it coaxes the fun loving person inside us to come out, it pushes us to be ourselves, to live life to the fullest and to cherish and enjoy.



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