Encoding
Media planning
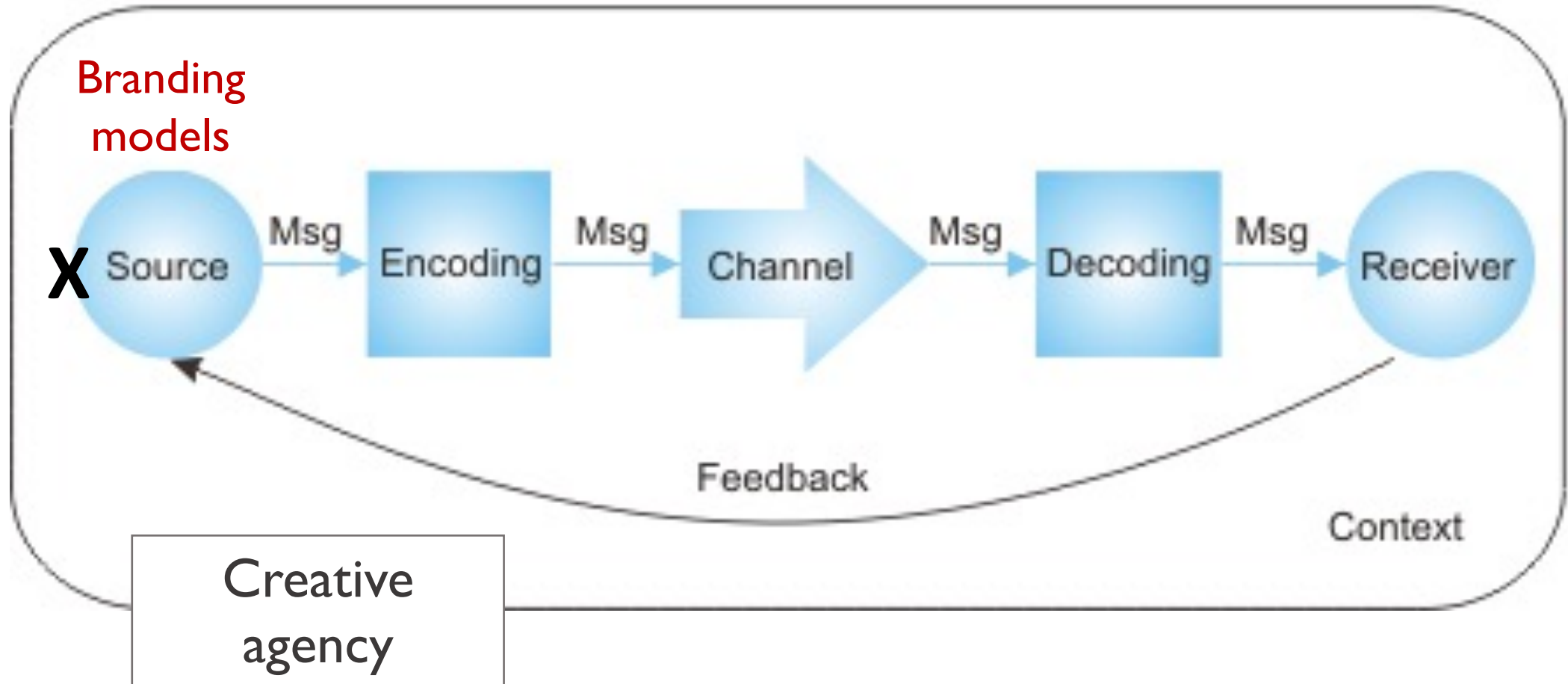The promotional mix tools

The story thus far!

Branding models
Branding and brand management from different perspectives
Brands and challenges
Your role as a brand strategist to managage brand succesfully

The Communications Process

Branding models

X Source → **Msg** → Encoding → **Msg** → Channel → **Msg** → Decoding → **Msg** → Receiver

Feedback

Context

Creative agency

Let's move on with the IMC process

Indentifying the brand challenge and the brand brief
Outsourcing the IMC campaign work to a creative agency

The Communications Process
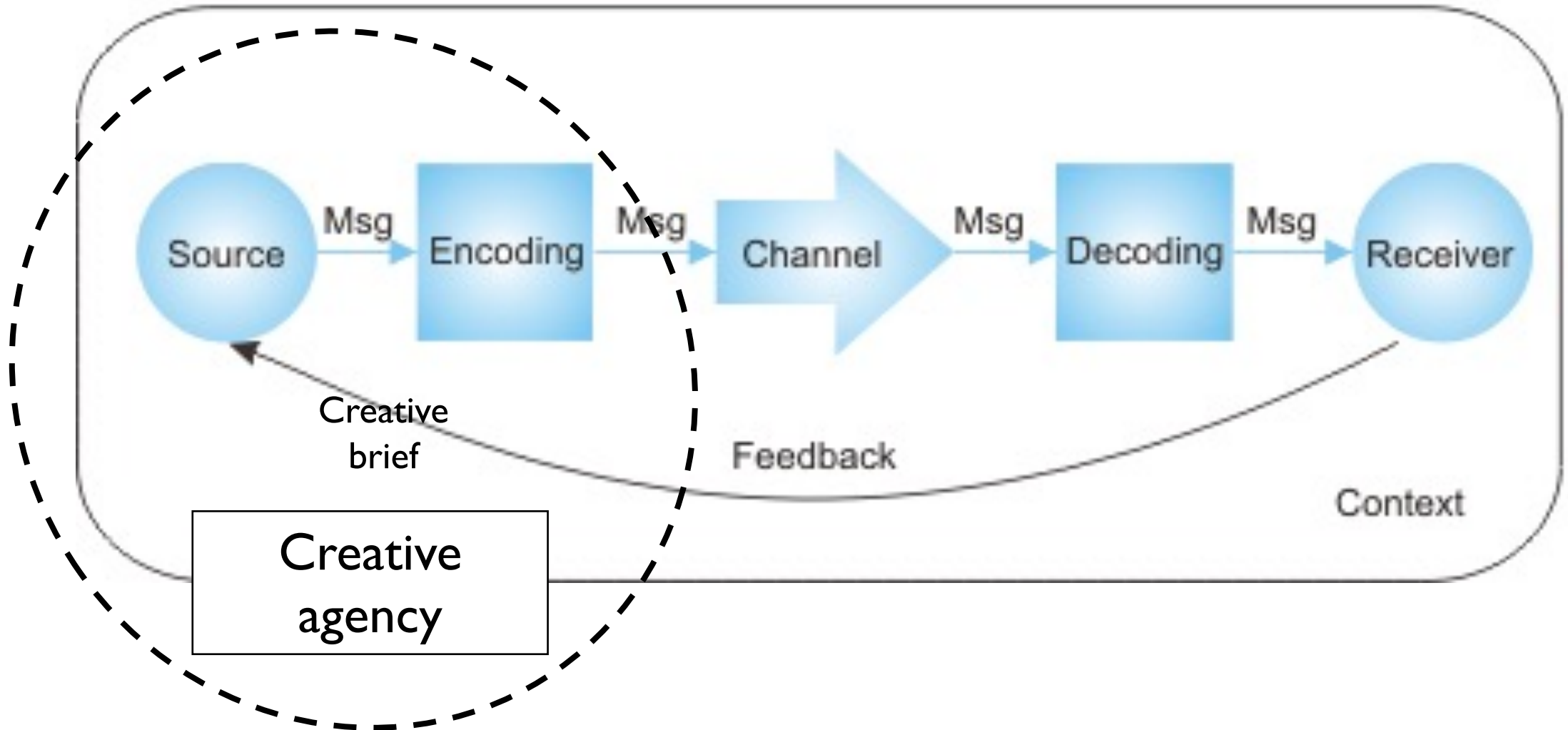
Brief / document

- What is your brand about?
- The competitive landscape
- What is the "brand challenge" according to you?
- How do you see the overcoming of the brand challenge?
    - ➔ market research (consumer segment), data, insights, objectives…
- Communication objectives?
    - ➔ (e.g., increase awareness, foster loyalty, increase sales…)
- The message describing the brand value
    - ➔ (encapsulated in the creative concept)
- Encoding
- Media and the promotional strategy
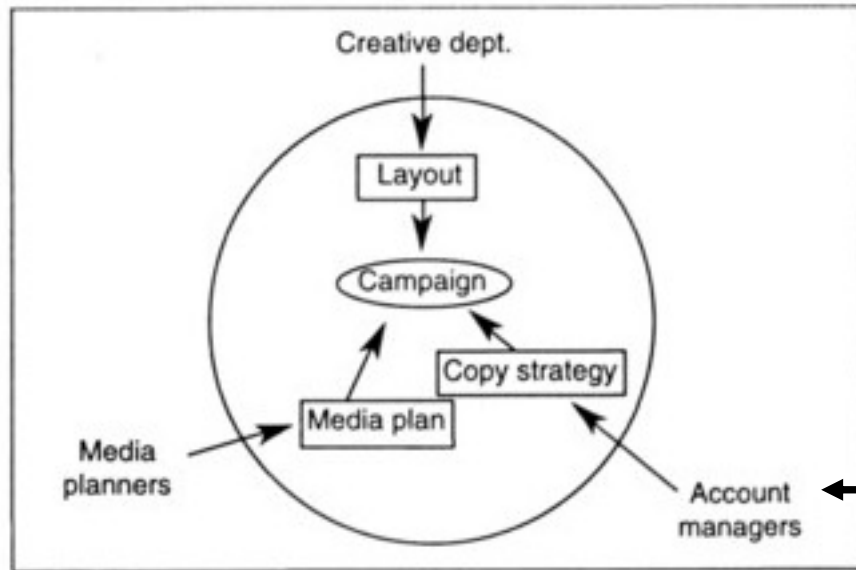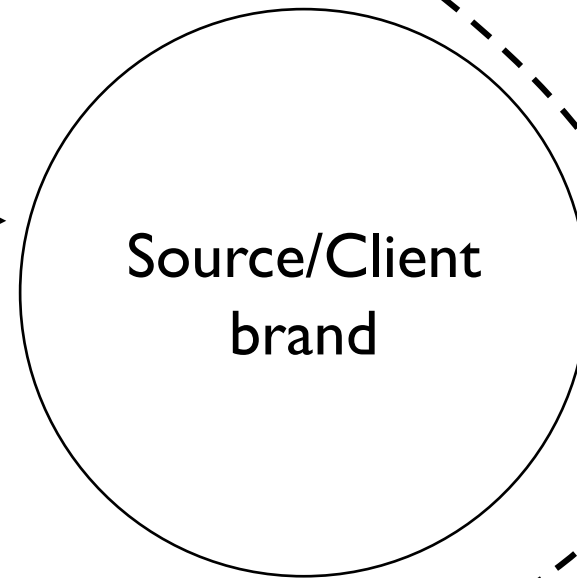- Campaign evaluation and metrics!
- Budgets!

Creative dept.

Layout

Campaign

Copy strategy

Media plan

Media planners

Account managers

Fig. 2. The three main activities in advertising.

Brief +

Source/Client brand
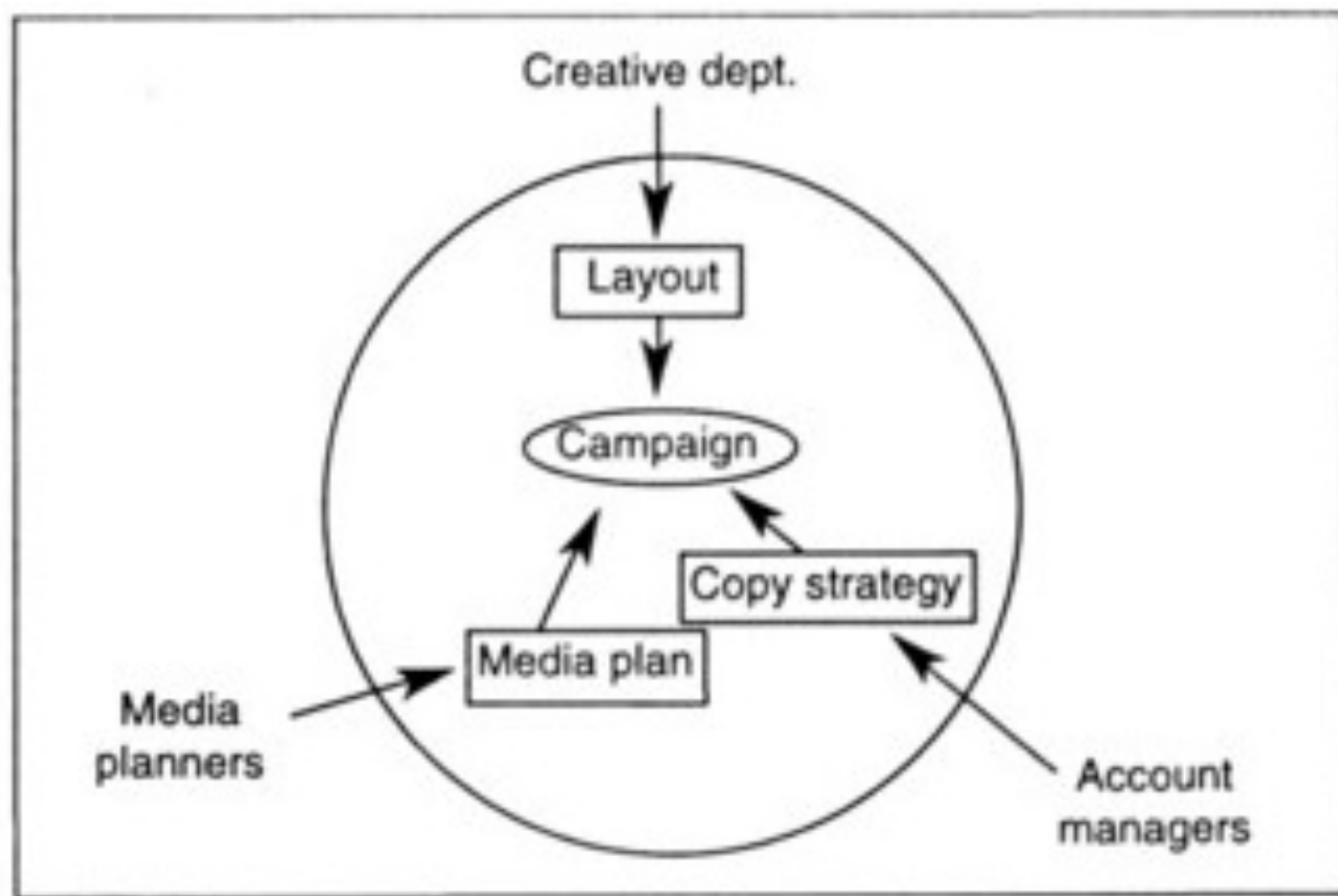
Henion and Meadel, 1993

CREATIVE BRIEF

Fig. 2. The three main activities in advertising.

Creative agency

- *Market* research to generate (more) insights
- Traditional market research techniques like focus groups & databases to gauge consumer needs, wants and behaviors (Rust et al. 2000)
  - Today, big data and analytics
- Cultural knowledge to "read" insights (Kelly et al., 2005; Holt, 2003; 2004)
- Insights: "an identification in consumers' experience that can open up a commercial link" (Ariztia, 2013) ➔ "brand connection"
- ➔ Creative idea/big idea: "X"

SNICKERS BIG IDEA

(Piercing Insight)

When you are hungry, it's hard to concentrate and hard to focus on what matters. You don't perform to the level you normally do because there's something missing.

(Brand Connection)

Snickers is the perfect way to get back to being yourself. Packed full of peanuts, caramel, nougat, and milk chocolate, Snickers satisfies your hunger – all in a quick and easy-to-carry snack.

(Succinct Expression)

Snickers: You Are Not You When You Are Hungry.

Encoding

"to change something into a system for sending messages […], or to represent complicated information in a simple or short way"
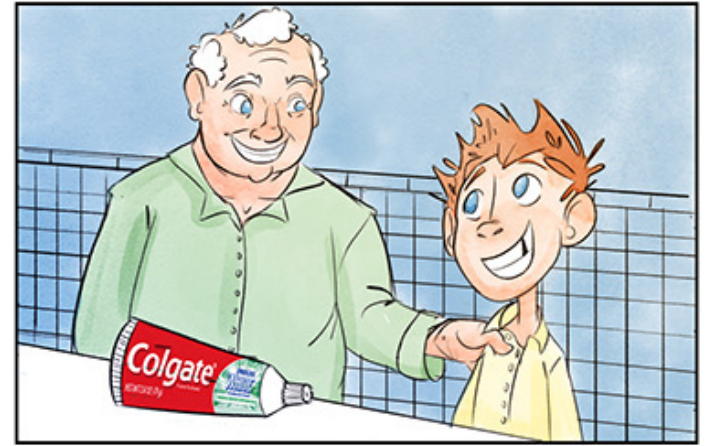
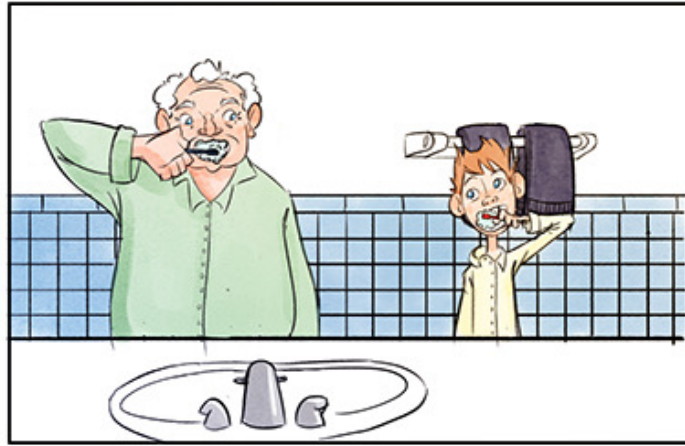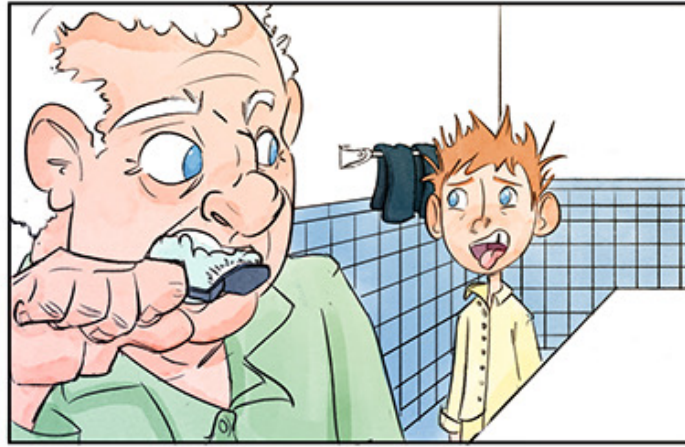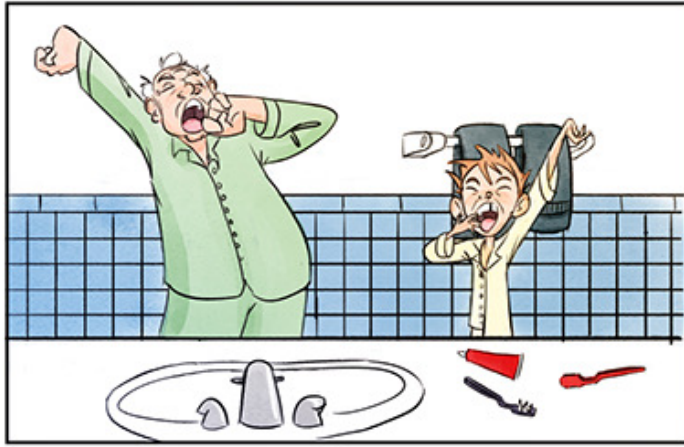➔ In advertising: the system of signs!

Encoding (copywriters and art directors)

Tone of voice

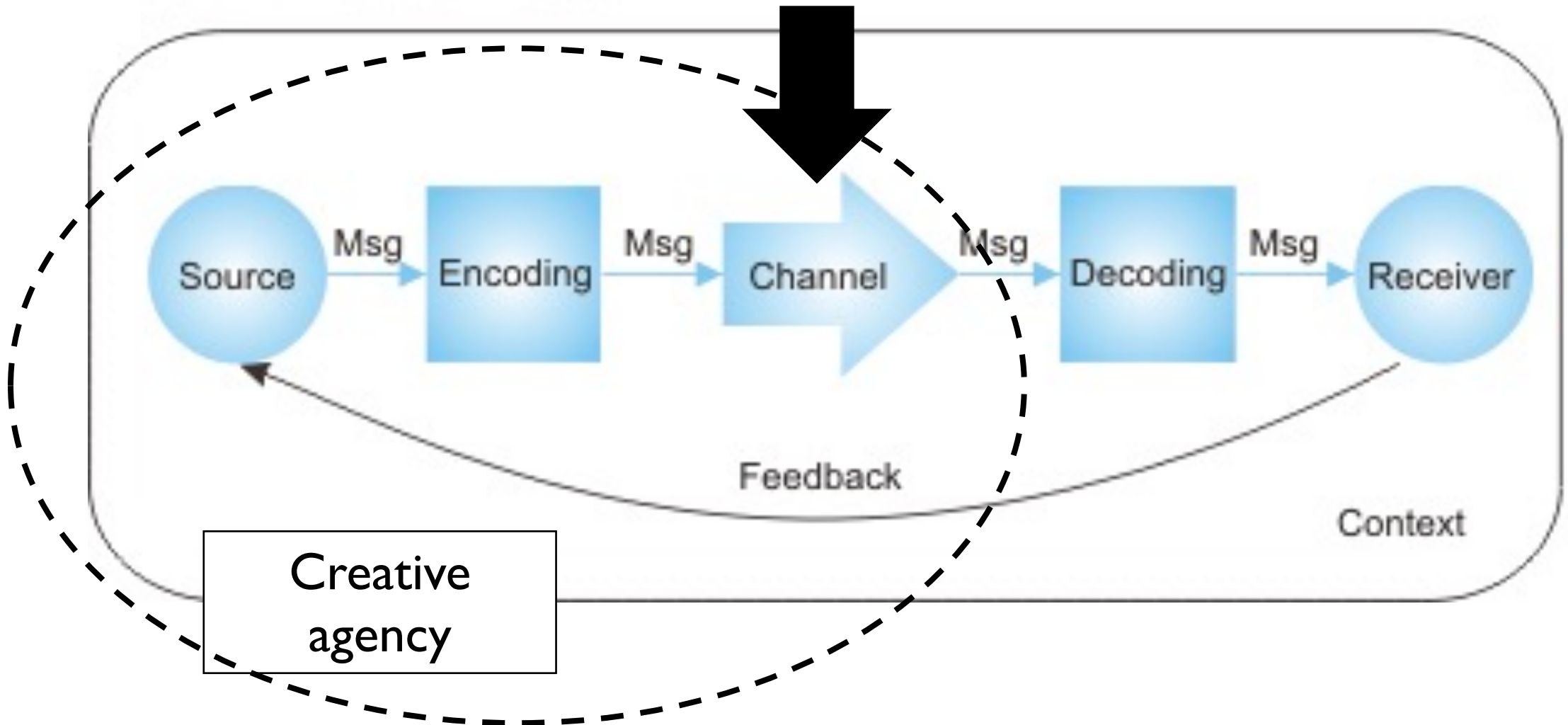The aesthetic appeal

➔ Initially done via story boards!

(Moeran, 2009: The organization of creativity in Japanese advertising)

So far so good!

Simultaneously with the creative idea, the media strategy, and the promotional strategy are proposed

The Communications Process

Media strategy

The process by which marketers determine how, when and where a target segment is delivered the selected message to them.

Keep in mind:

➔ Campaign objectives as set agains brand equity dimensions
➔ Consumer segment(s) dwelling
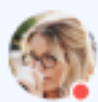➔ But also budgets

TABLE 1
Research Propositions Concerning Likely Communication Outcomes from Different Communication Options

Communication Outcomes	Communication Options										
	TV	Promos	Events	PR	Social Media	Website	Search	Display	Mobile	Direct	Selling
Create awareness and salience	+++	++	++	++	+++	++	+++	+++	+++	++	+
Convey detailed information	+	+	+	+	++	+++	+	+	++	+++	+++
Create brand imagery and personality	+++	++	++	++	+++	++	+	+	++	+	+
Build trust	+	+	+	+++	+++	+	+	+	++	+	+++
Elicit emotions	+++	++	+++	+++	+++	++	+	+	++	+	+
Inspire action	+	+++	+	+	+	++	+++	++	+++	+++	+++
Instill loyalty	++	+	+	+	++	++	+	+	++	++	++
Connect people	+	+	++	+	+++	+++	+	+	+++	+	+

Notes: +++ = greatest influence; ++ = medium influence; + = least influence.

The promotional strategy and mix

Advertising
Sponsorship
Sales promotions
Direct marketing
PR
Direct selling

- Inform
- Persuade
- Remind
- Influence, consumers opinions or elicit a response.

- The bottom line: stimulate action from consumers to buy (and stay loyal) the promoted brand.

Figure 1. Customer-Based Brand Equity Pyramid

Keller 2001
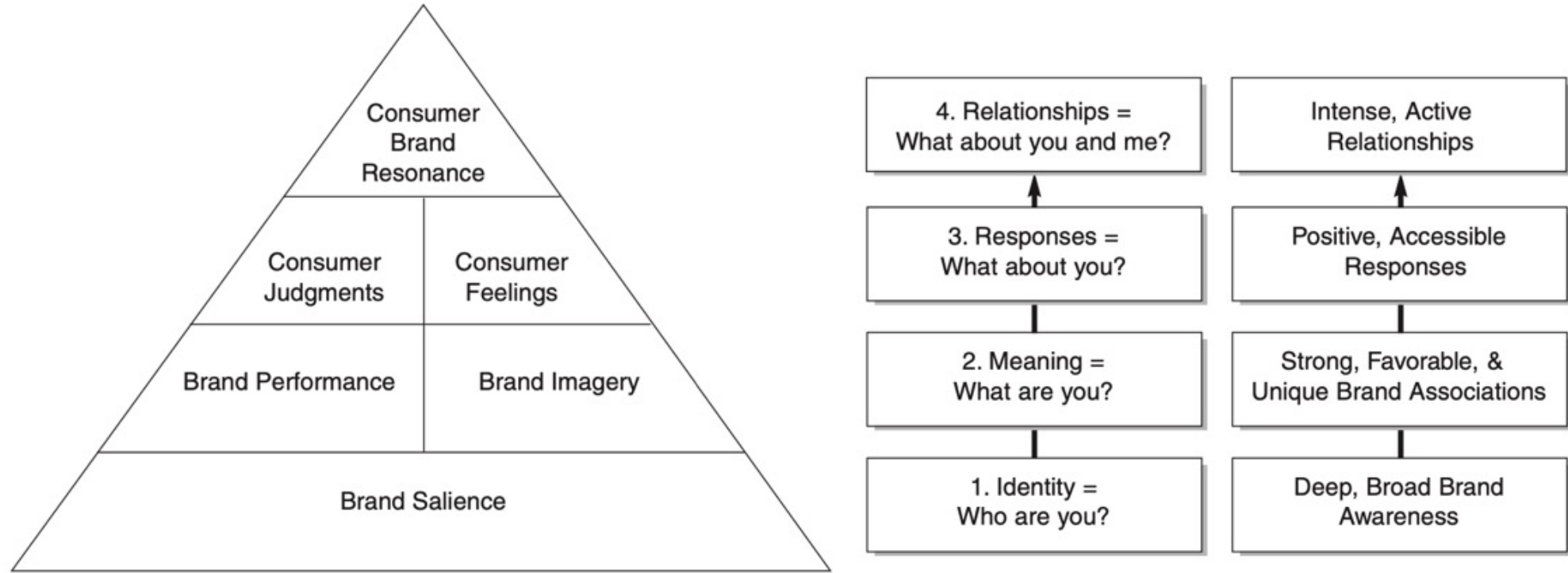
IMC perspective

A well thought and (theoretically informed) coordination of all promotional activities and media to produce a consistent and unified message that is consumer focused.

Break!

The Communications Process

Source → Msg → Encoding → Msg → Channel → Msg → Decoding → Msg → Receiver

Promo tools

Feedback

Context

Creative agency
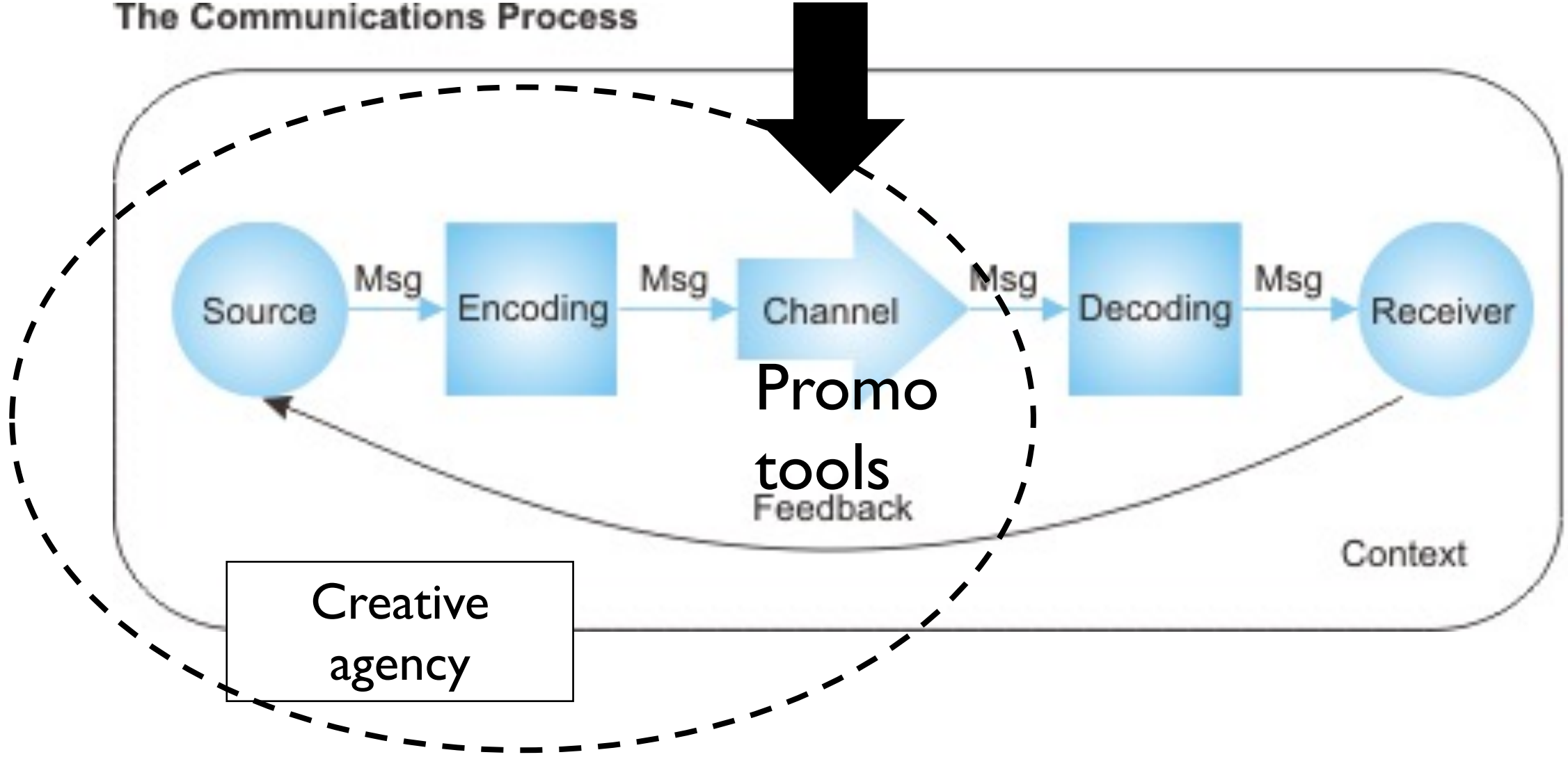
Promotional mix tools

Advertising

What is advertising?

- One of the promotional mix tools

- Advertising = communicating with specific audiences

- Differentiate or (re)position brands, reinforce brand messages, inform and persuade, shift attitudes …

- Bottom line: there's a disconnect with the customers' perception and the company's preferred perception qua a brand!

As a promotional tool

- High potential to engage consumers (audiences)
- High reach (see Batra and Keller, 2016)
- Short-term effects!
- Good for: change perceptions and building brand values, encouraging change in attitudes and behavior
- Advertising entails a call-to-action

See also, Fill (2009)

Perspectives

Consumer psych. Exercise

- Take Coca-Cola as an example

- Shout out words (associations) that you think of when you think of Coca-Cola

- <u>Anything</u>: emotions, colors, word associations, positive/negative etc.

Consumer psych. example

E.g.: Associations

1. Refreshing
2. Happy & youth
3. Santa
4. Artificial sweet.
5. Obesity
6. Tasty
7. Caff…
8. Bad teeth

Consumer psych/cog. exercise

- From a consumer psych perspective, advertising strives to strengthen/weaken certain associations (or create new ones!), and increase salience in a product category
  - Salience (awareness) can be an effective means to drive consumption and increase sales volume (Keller, 2001)

- You can also think of it as "in which order do certain ideas come to mind"

Brand equity

(Aaker and Joachimsthaler 2000: 17)

Awareness

Perceived Quality

Associations

Loyalty
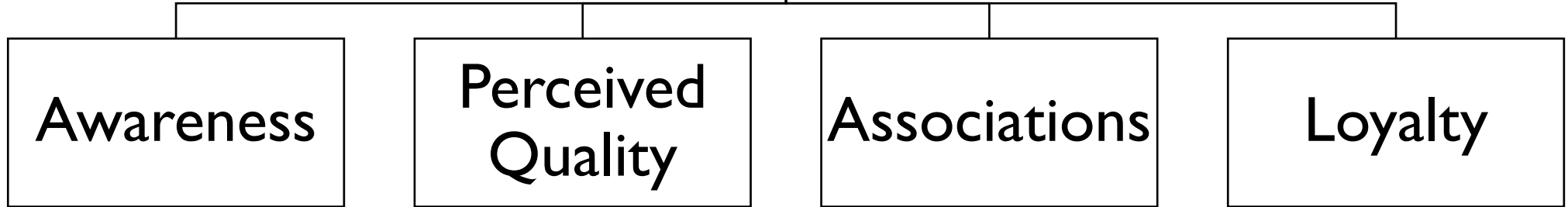
- Linked to perceptions and even taste

- Consumers *like* familiarity and are likey to ascribe "positive" attributes to brands

Argued to influence brand associations … also argued to <u>partly</u> affect profitability as measured by ROI and stock return
➔ Reason to buy
➔ Helps with pricing
➔ Position and differentiate

Anything that connect consumers to a brand:
- Imagery
- Attributes (e.g., hedonic & utilitarian)
- Personality
- Symbols

- The **crux** of brand's value
- The goal is to strengthen the size and each loyalty segment
- Think about touch points and consumer decision making journey, for e.g.!

Consumer psych. example

(Not so) current associations
1. Red
2. Enjoy
3. Glass
4. Sugary
5. Santa Claus
6. Family

Desired associations
1. Enjoy
2. Red
3. Family
4. Santa Claus
5. Glass
6. Sugary
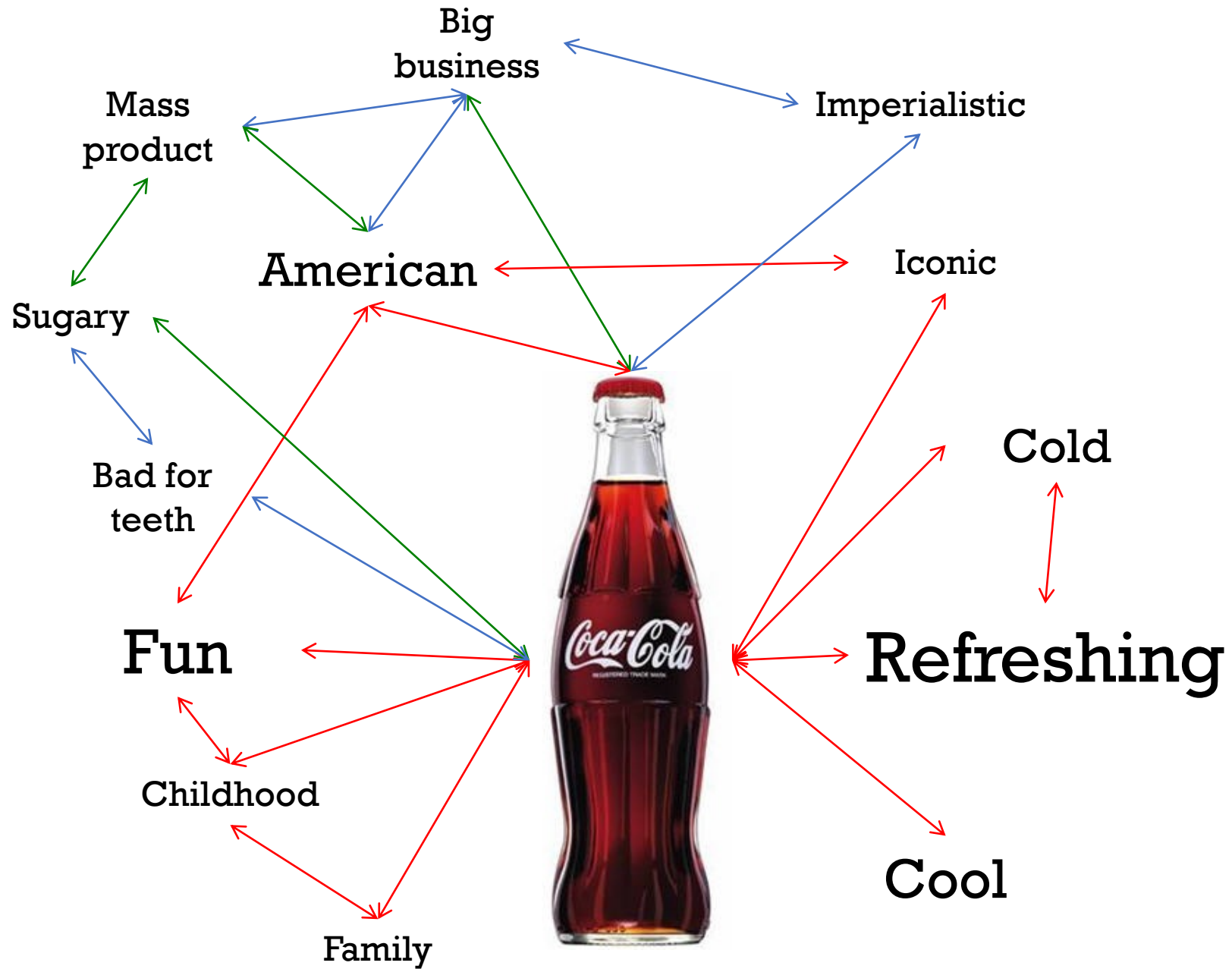
Cultural perspective

- Contemporary advertising is conceived of not as an occasional conduit of product information but rather as an omnipresent communication arena in which human reality is mediated

- Psych/Information processing model ignores the cultural context of consumption

Critique of the conventional perspective

- Overly individualistic (McCracken 1987)
- Managerial relevance … why individuals buy … leave out the **how**
- Exclusion of social interaction

- Not so much about the distinctive brand benefits as much as what the brand stands for (➜ symbolic value)
- "…brands are valued because, through them, people get to experience powerful myths" … simple stories … they provide ideals to live by, and they work to resolve life's most vexing questions" (Holt, 2003)
- Consumers come to perceive the myth as encapsulated (embodied) in the product
- Relationships with brands are forged through ritualistic consumption

Movement of meaning

Culturally Constituted World

Advertising/Fashion System — Fashion System

Consumer Goods

Possession Ritual — Exchange Ritual — Grooming Ritual — Divestment Ritual

Individual Consumer

Key — ☐ Location of Meaning

→ Instrument of Meaning Transfer
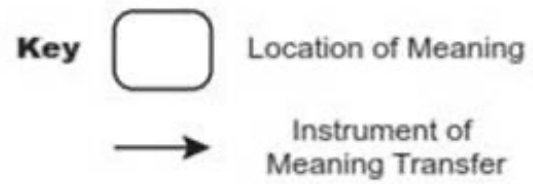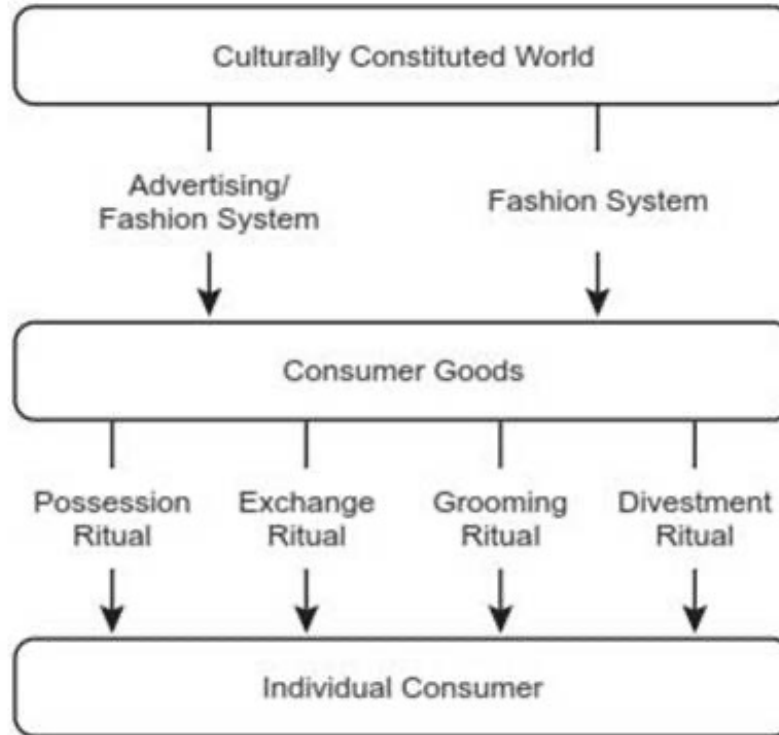
McCracken, 1986

EXAMPLE

How technology (myths) inform the encoding of advertisments?

(… simple stories … they provide ideals to live by, and they work to resolve life's most vexing questions" (Holt, 2003)

TECHTOPIAN

Position · Consumer · Subject · Interpellates

Science · Empowerment
Technology Consumption as SOCIAL PROGRESS
Community · Moral Improvement

GREEN LUDDITE

Position · Consumer · Subject · Interpellates

Threat to Ecosystems · Threat to Traditions
Technology Consumption as DESTRUCTION OF THE NATURAL
Threat to Ways of Life · Inauthentic

WORK MACHINE

Position · Consumer · Subject · Interpellates

Efficiency · Productivity
Technology Consumption as ECONOMIC ENGINE
Success · Wealth

TECHSPRESSIVE

Position · Consumer · Subject · Interpellates

Fun · Play
Technology Consumption as PLEASURE
Style · Self Expression

Contrariety of Morality

Contradiction of Individualism

Contradiction of Standards

Complimentarity of Reason

Complimentarity of Emotion

Contrariety of Indulgence

Kozinets 2008

Semiotics

A (super) brief introduction

- Semiotics a broad field
- No consensus
- On semiotics as a method of analysis

- 'semiotics is concerned with everything that can be taken as a sign' (Eco 1976, 7)

- A sing = anything that stand for something else

- In a semiotic sense, signs take the form of words, images, sounds, gestures and objects (Chandler 1994/2004/2017)

- "semio[tics] confronts the question of how images make meanings head on … produce detailed accounts of the exact ways the meanings of an image are produced through that image (Rose 2016)

Aalto University

Ferdinand de Saussure (1857-1913)

- Swiss linguist
- Lecture series or seminars in ''general linguistics'' (1907-11)
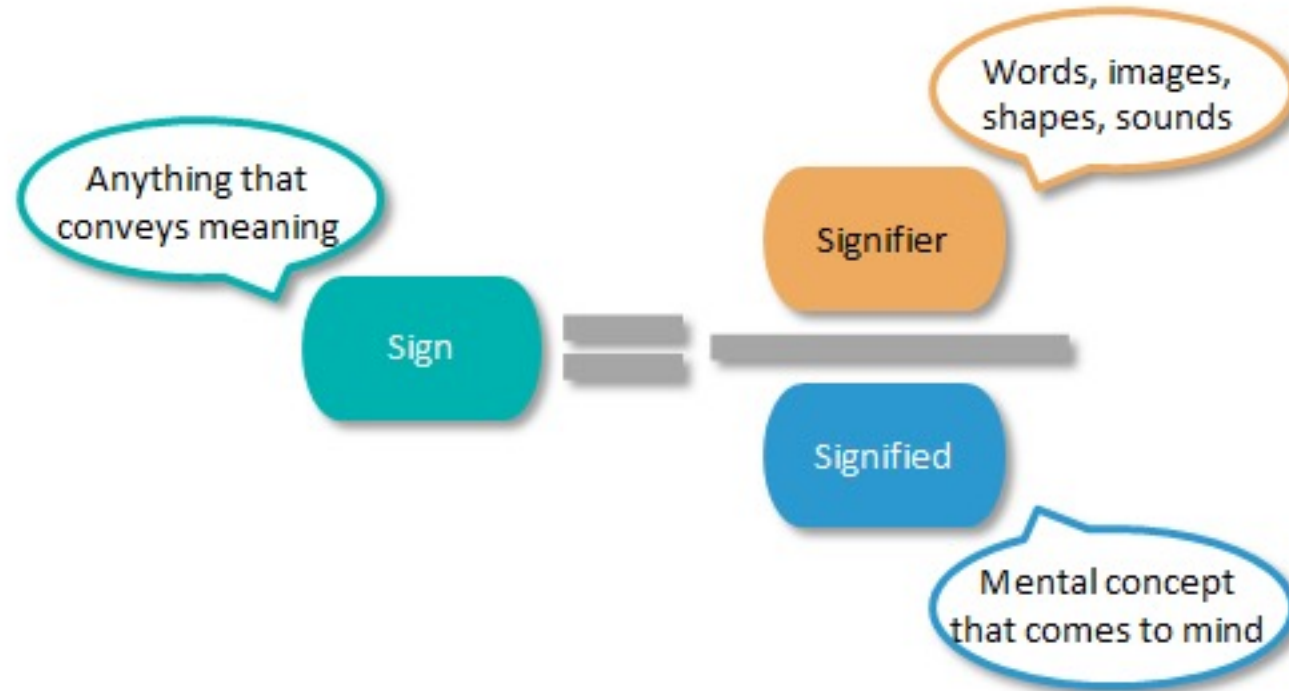- The founding father of semiotics

The "sing" is the most fundamental unit of mainstream semiology.

From linguistics

- Sign = two parts only distinguishable at the analytical level
  - the first part ➜ **signified** … concept or and object,
  - second part **signifier** … a sound or an image that is attached to a signified
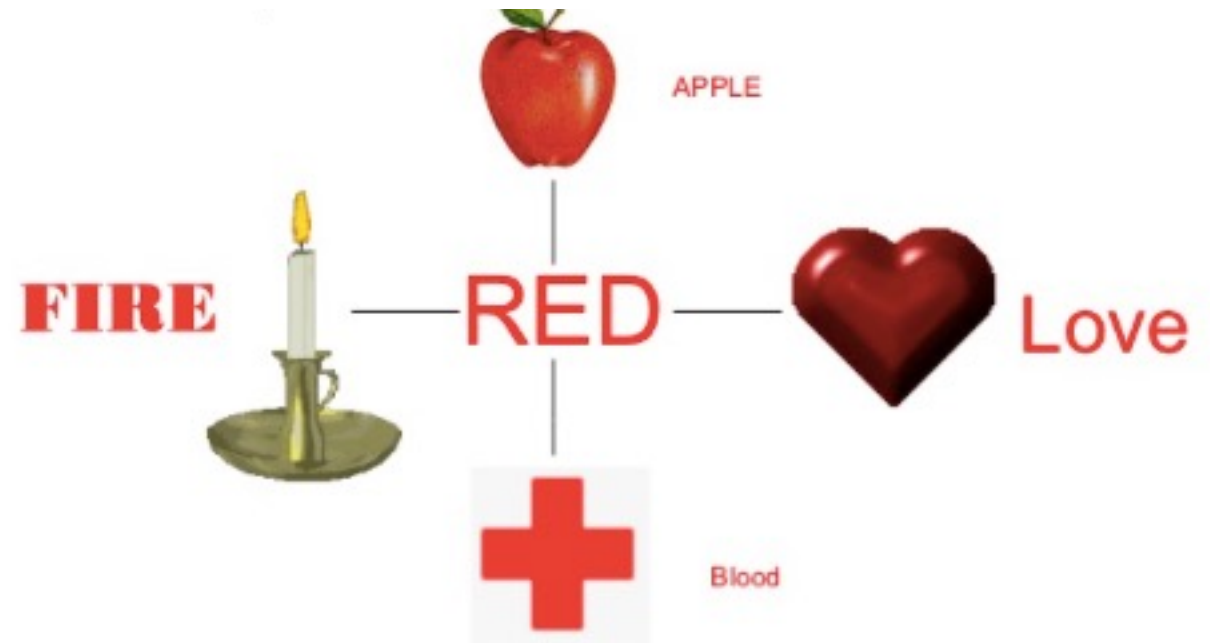
- Arbitrariness

Signified

Signifier

DOG

Sign

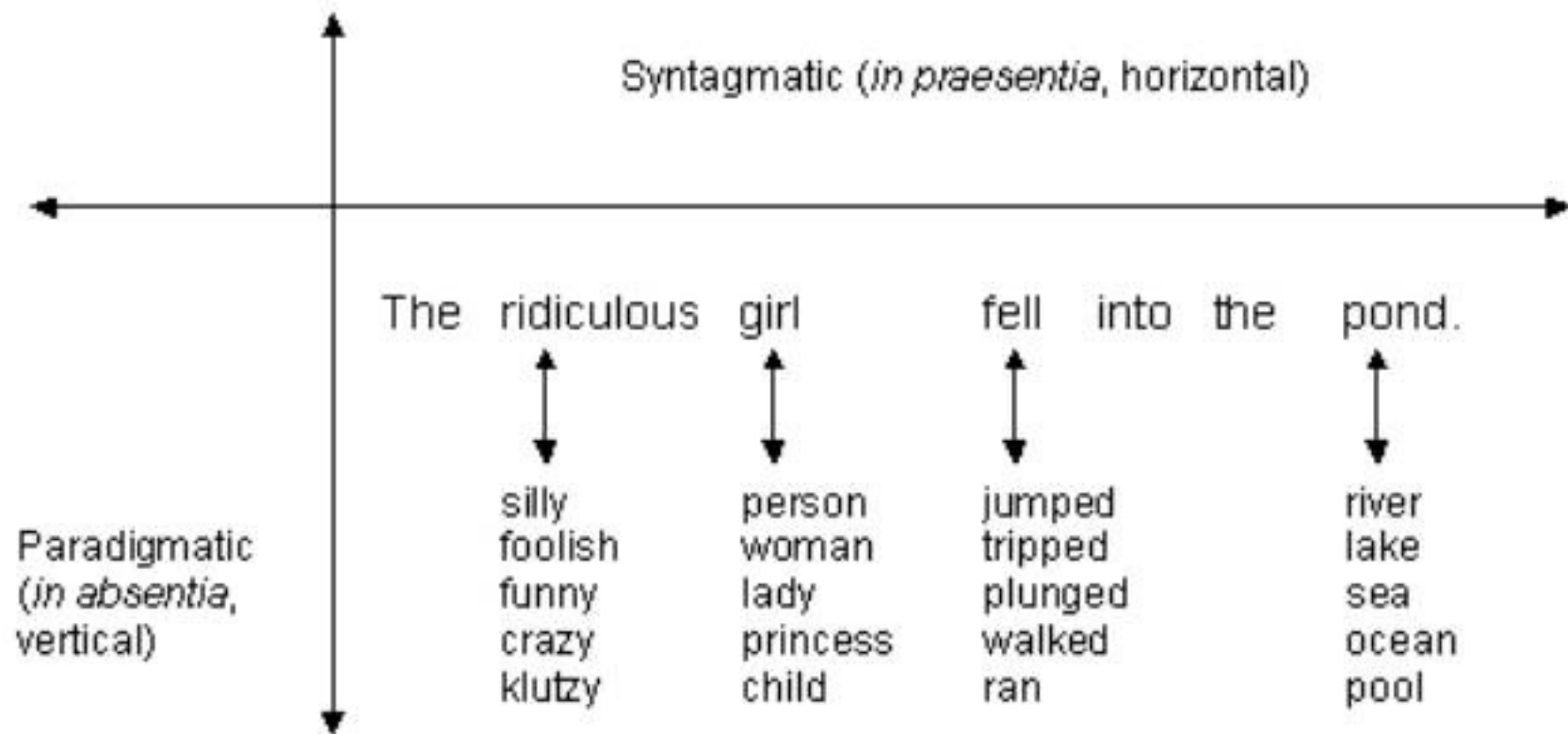Signifiers can have multiple signifieds (*concepts**):

Think of signifier red
A number of signifieds are possible:
(depending on the context)

Brands as signs

Paradigmatic and syntagmatic relations

Syntagmatic (*in praesentia*, horizontal)

The ridiculous girl fell into the pond.

Paradigmatic (*in absentia*, vertical)

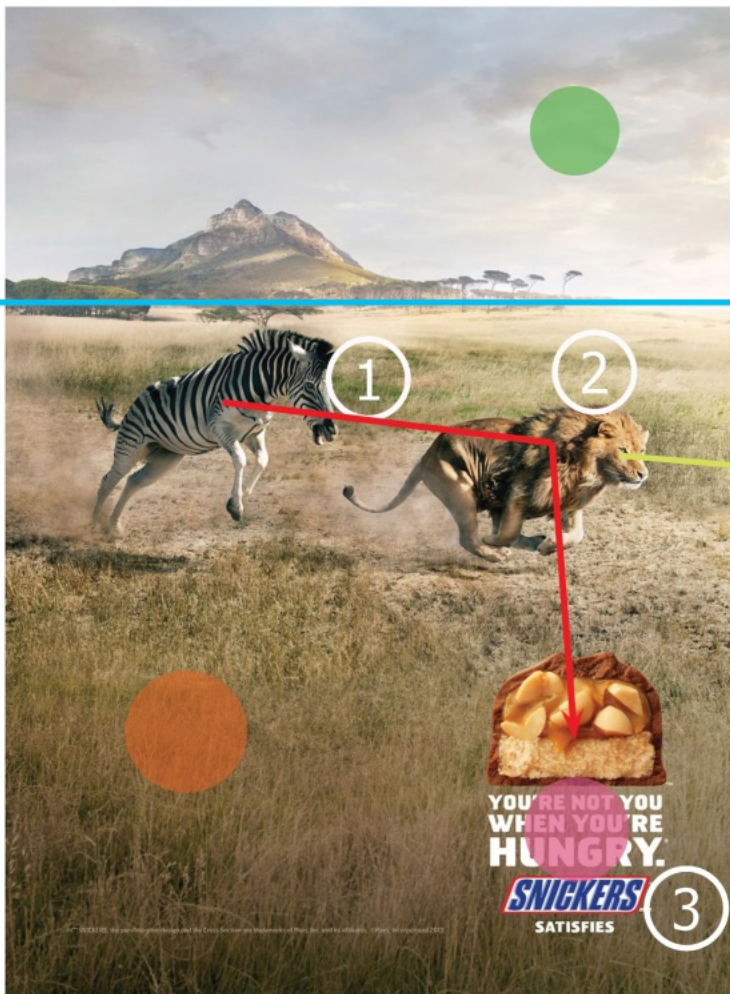|			
silly	person	jumped	river
foolish	woman	tripped	lake
funny	lady	plunged	sea
crazy	princess	walked	ocean
klutzy	child	ran	pool

Aalto University

Notice how the paradigm is changed to alter the meaning of the message

Lion is a predator king – when hungry, lions prey on zebras and on other animals

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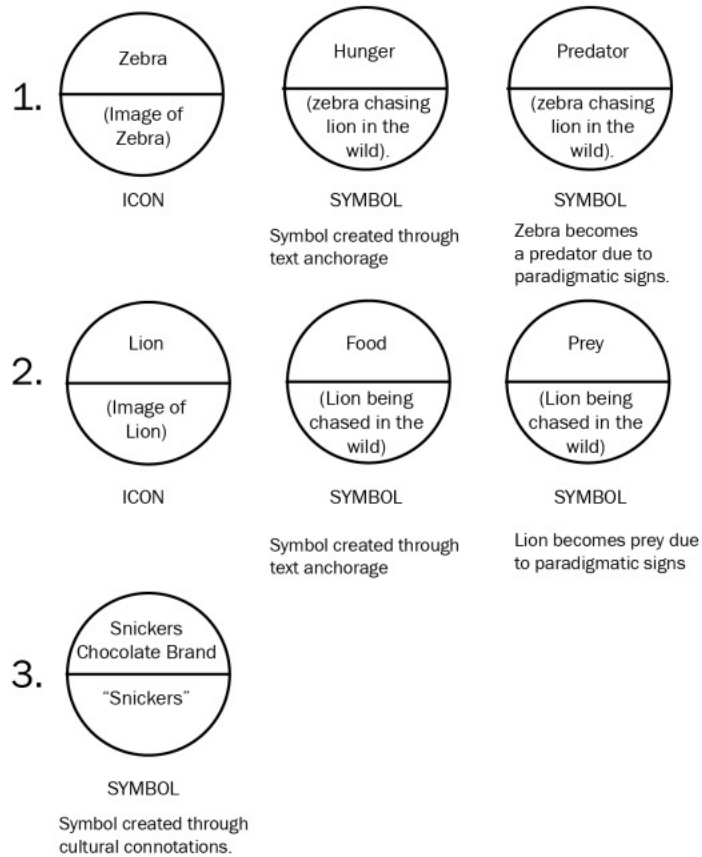Zebra is a predator king – zebra as a sign standing for hunger (one sign) + zebra as a sign standing for a predator (second sign) … now preying on lions

HORIZON LINE: Above the subjects which indicates the viewer is looking down on the image, observing.

Focalisers indicate implied spectators

The gaze of the Zebra leads viewers eyes along to the lion and down to the product image

1.

Zebra / (Image of Zebra)
ICON

Hunger / (zebra chasing lion in the wild).
SYMBOL
Symbol created through text anchorage

Predator / (zebra chasing lion in the wild).
SYMBOL
Zebra becomes a predator due to paradigmatic signs.

2.

Lion / (Image of Lion)
ICON

Food / (Lion being chased in the wild)
SYMBOL
Symbol created through text anchorage

Prey / (Lion being chased in the wild)
SYMBOL
Lion becomes prey due to paradigmatic signs

3.

Snickers Chocolate Brand / "Snickers"
SYMBOL
Symbol created through cultural connotations.

Light: Natural, realistic

Colour: Hues: brown, green, grey. Dull saturation, high value.

Text as anchorage, pins down meaning of image.

"The use of text as anchorage works to lead viewers to interpret the meaning of the image. At first glance the image makes no sense as it is stereotypically unusual as the lion normally hunts the zebra. It is not until viewers read the text "you're not you when you're hungry" that the reversal of roles is explained and the Zebra is identified as the hungry predator."

https://dxb402groupblog.wordpress.com/2016/08/16/week-3-semiotics-2/

Q&A!