



A TEXTUAL ANALYSIS ON THE CONTENT OF TV COMMERCIALS W.R.T. ADVERTISING APPEALS USED IN POSITIONING OF PARENT AND SUB BRANDS OF CADBURY'S AND NESTLE CHOCOLATES.

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ABSTRACT

This paper will examine the relevance of advertising appeals used in positioning of Cadbury's and Nestle Chocolates in TV commercials. It will relate to the relevance of the positioning of Parent and its Sub brands. Television medium being one of the popular medium for advertising among the youth has a great impact. The rationale behind the study is to find out how the different appeals in advertising help to position the products as brands and sub brands of the parent. The paper is anchored on the theory of Aristotle's three modes of Persuasion in Rhetoric. The paper would give a brief on the different types of appeal used in advertising. The aim of the researcher is to conduct a textual analysis on the content of TV Commercials w.r.t. Advertising Appeals used in Positioning of Parent and Sub brands of Cadbury's and Nestle Chocolates, as a qualitative methodology, with storyline, narration, visuals used, sound and music, characterisation and picturisation and over all appeal as parameters of the study.

Keywords: Appeals in Advertisements, TV Commercials on Chocolate, Aristotle's three modes of Persuasion in Rhetoric.

Background:

From storyline, to narration, to music, to starcast, to picturisation,... all must fall in one line with the advertising appeal rightly used to position the brand.

The skeleton of this research paper would include Significance of TV medium for advertising, the Consumer behaviour, Market segmentation, Psychographic approaches, Brand positioning and repositioning strategies, umbrella branding, parent and sub brands, Advertising and significance of appeals, Types of Appeals and its impact, conceptual understanding of Aristotle's theory of Persuasion and the textual analysis of the contents of 4 TV Commercials w.r.t. advertising appeals used in the positioning of Parent and sub brands of Cadbury's and Nestle Chocolates, with parameters of study including Storyline, narration, visuals used, sound and music, characterisation and picturisation, and the over all appeal.

Introduction:

Television advertising provides a very powerful vehicle for delivering a message about your product or service to the widest audience possible. The visual impact of video simply has a great ability to capture and hold the audience. It is today a window to another world. The world of entertainment, imagination and reality shows. It is a medium of immediacy. As TV Commercials combine sight, sound and animated stimuli, they are more dramatic than other forms of advertising and lend extra excitement and appeal to ordinary products. The medium offers for a strong potential Impact & High market coverage.

The magical world of moving images, resonant sounds and vibrant colors has made advertisers wonder that television is an excellent medium to build a product's brand image or boost up year end sales. This is because of the omnipresent nature of TV that has found its way into practically every home, every hut, even in every room. Even essentials such as food & clothing are often pushed into the houses through ads on TV, a medium that very easily convinces people despite of varying levels of literacy, gender and age.

TV has certainly come a long way since the days of Baird and Marconi⁽¹⁾. So has TV advertising. In 1975, the people of Tamilnadu were first exposed to the power of TV; the world was presented to us in shades of black & white. With 1982 color TV revolution and broadcast of Asiad games, advertisements of Washing Powder Nirma, flashing every five minutes on DD, to the market savvy Lalitaji of Surf fame to the little boy and the pug in the Hutch campaigns, Zoo-zoos in the Vodafone campaigns, commercials casting the celebrities

knocking the doors of the consumers to market Harpic Toilet cleaner or Pril Dish washer to an automatic washing machine. There has virtually been no looking back by the advertisers constantly trying to convince about their new products and additions.

Consumers are becoming far more discerning. If communicating with these consumers would be the main challenge in future, a challenge also lies in measuring the “impact” of such communication from those who are theoretically “reached”. But the TV spots are too brief to provide much product information. The growing costs of producing these television spots varying with the sets, special effects, talent, equipment, and crew necessary to pull off a simple concept, frequently challenge the use of the medium by the advertisers. TV advertising serves good at demonstrating products. Scope for concentrated reach and reaching out maximum number of targeted people, being the objective of multinational advertisers, unleashes their tight budget towards national network and local cable TV channels offering optimized economical packages of advertising. Given this, the most sought after programmes are film-based slots, soap operas and mega game shows featuring celebrity anchors. As a result **TV works best for products such as automobiles, fashion clothes, jewellery, food and beverages.**

Media is a number driven industry and that is not likely to change in the near future. But, as the market matures, *the focus will certainly change from “price” to “value”*. There are sporadic attempts to educate clients and guide investment decisions on media, but those are not adequately supported with numbers. However, traditional television will still be evaluated based on numbers. Given that there is a universal agreement on “impact” versus “reach” – appropriate when half of consumer universe is not interested in watching TV commercials -- the numbers that correspond with the evaluation must also indicate such reality. Another way to measure advertising effectiveness is known as ad tracking. This advertising research methodology measures shifts in target market perceptions about the brand and product or service. These shifts in perception are plotted against the consumers’ levels of exposure to the company’s advertisements and promotions. The purpose of Ad Tracking is generally to provide a measure of the combined effect of the media weight or spending level, the effectiveness of the media buy or targeting, and the quality of the advertising executions or creative. The most common method for measuring the impact of mass media advertising is the use of the rating point (rp) or the more accurate target rating point (trp). These two measures refer to the percentage of the universe of the existing base of audience members

that can be reached by the use of each media outlet in a particular moment in time. This becomes very useful when focusing advertising efforts on a particular group of people.⁽²⁾

Market segmentation

Ever wondered why marketers only target certain markets or how these markets are identified? Market segmentation is the division of a market into different groups of customers with distinctly similar needs and product/service requirements. The purpose of market segmentation is to leverage scarce resources; in other words, to ensure that the elements of the marketing mix, price, distribution, products and promotion, are designed to meet particular needs of different customer groups. Since companies have finite resources it is not possible to produce all possible products for all the people, all of the time. The best that can be aimed for is to provide selected offerings for selected groups of people, most of the time. With an increasing proliferation of tastes in modern society, consumers have increased disposable incomes. As a result, marketers have sought to design product and service offerings around consumer demand (market segmentation) more than around their own production needs (product differentiation) and they use market research to inform this process. To segment consumer goods and service markets, we use market information we have collected based on certain key customer-, product-, or situation-related criteria (variables). These are classified as segmentation bases and include profile (e.g. who are my market and where are they?); behavioural (e.g. where, when, and how does my market behave?); and psychological criteria (e.g. why does my market behave that way?).⁽³⁾

Source: Integrated Marketing Communications in Advertising and Promotion (AISE; 7th edn. by SHIMP, 2007). Reprinted with permission of South-Western, a division of Thomson Learning

Psychographic approaches to consumer profile

Psychographic approaches rely on the analysis of consumers' activities, interests, and opinions, in order to understand consumers' individual lifestyles and patterns of behaviour. Psychographic segmentation includes an understanding of the values that are important to different types of customers.

Product-related methods of segmenting consumer goods and service markets include using behavioural methods (e.g. by product usage, purchase, and ownership) as bases for segmentation. Observing consumers as they utilize products and media can be an important

source of new product ideas, and can lead to ideas for new product uses or product design and development. Furthermore, new markets for existing products can be indicated, as well as appropriate communication themes for product promotion. Purchase, ownership, and usage of products and media are three very different behavioural constructs we can use to help profile and segment consumer markets.

Brand architecture:

This may be defined as an integrated process of brand building through establishing brand relationships among branding options in the competitive environment. The brand architecture of an organization at any time is, in large measure, a legacy of past management decisions as well as the competitive realities it faces in the marketplace.

Umbrella Branding:

Companies may have more than one or one group of products and services to offer to its customers and potential people. As a line of extension, the business organization may opt to hold all its services under one umbrella or may opt to operate as water tight compartments, manufacturing and distributing different products and services under one parent company.

Parent brands and Sub brands:

A parent brand may be a corporate brand, an umbrella brand, or a family brand or a premium product /service of a company. A sub brand may be defined as a brand with its own name that uses the name of parent brand in some capacity to bolster equity.

It is the way in which the brands within a company's portfolio are related to, and differentiated from, one another. The architecture should define the different leagues of branding within the organization; how the corporate brand and sub-brands relate to and support each other; and how the sub-brands reflect or reinforce the core purpose of the corporate brand to which they belong.

Positioning of Brands

Having segmented the market, determined the size and potential of market segments, and selected specific target markets, the step in the marketing process is to position a brand within the target market(s). **Positioning** is important because it is the means by which goods and services can be differentiated from one another and so give consumers a reason to buy. Positioning encompasses two fundamental elements. The first concerns the physical attributes, the functionality and capability that a brand offers. The second positioning element concerns the way in which a brand is communicated and how consumers perceive the brand relative to other competing brands in the marketplace. This element of communication is vitally important as it is ‘not what you do to a product, it is what you do to the mind of a prospect’ (Ries and Trout, 1972) that determines how a brand is really positioned in a market. Kotler (1997) brings these two elements together when he says that ‘Positioning is the act of designing the company’s offering and image so that they occupy a meaningful and distinct competitive position in the target customers’ minds.’ Positioning therefore is about a product’s attributes and design, how the product is communicated, and the way these elements are fused together in the minds of customers. It is not just the physical nature of the product that is important for positioning, and it is not just communication that leads to successful positioning. Positioning therefore is about how customers judge a product’s value relative to competitors and its ability to deliver against the promises made.

Source: Yankelovich, D., and Meer, D. (2006), ‘Rediscovering market segmentation’, Harvard Business Review, 84, 2, 122–31.⁽⁴⁾

Positioning Strategies

Understanding how brands are positioned provides important inputs not only to the way a brand performs but also to the marketing communications used to support a brand. Through communications, and especially advertising, information can be conveyed about each attribute and in doing so adjust the perceptions customers have of the brand. Marketing communications can be used in one of two main ways to position brands, namely to position a brand either functionally or expressively (symbolically). Functionally positioned brands emphasize the features and benefits, whilst expressive brands emphasize the ego, social, and hedonic satisfactions that a brand can bring. Both approaches make a promise: with regard to, for example, haircare, a promise to deliver cleaner, shinier, and healthier hair (functional) or hair that we are confident to wear because we want to be seen and admired, or because it is important that we feel more self-assured ⁽⁵⁾(expressive).

Repositioning Strategies

Markets change and some change quickly. Technology, customer tastes, and competitors' new products are some of the reasons for these changes. If the position adopted by a brand is strong, if it was the first to claim the position and the position is being continually reinforced with clear, simple messages, then there may be little need to alter the position originally adopted. However, most marketers need to be alert and be prepared to reposition their brands as the relative positions occupied by brands, in the minds of customers, will be challenged and shifted around on a frequent basis. However, repositioning is difficult to accomplish, often because of the entrenched perceptions and attitudes held by buyers towards brands and the vast (media) resources required to make the changes. Repositioning is essentially a task that revolves around the product and the way it is communicated. There are four main ways to approach repositioning a product⁽⁶⁾. The choice of approach depends on each individual situation facing a brand. In some cases the brand needs to be adapted before relaunch.

Change the tangible attributes and then communicate the new product to the same market.

Change the way a product is communicated to the original market.

Change the target market and deliver the same product.

Change both the product (attributes) and the target market.

For example, the Indian company Dabur needed to develop but had to reposition itself as an FMCG company, rather than retain its earlier position as an Ayurvedic medicine manufacturer. To do this it had to develop new product offerings and new packaging, it dropped the umbrella branding strategy, and adopted an individual branding approach. This was then communicated, using leading Bollywood actors and sports stars, to reach their various new markets.

Advertising and significance of appeals

Advertising is paid communication through medium in which the sponsor is identified and the message is controlled. Variations include publicity, public relations, product placement, sponsorship, underwriting, and sales promotion. Every major medium is used to deliver these messages, including: television, radio, movies, magazines, newspapers, the Internet, and

billboards. Advertisements can also be seen on the seats of grocery carts, on the walls of an airport walkway, on the sides of buses, heard in telephone hold messages and in-store PA systems. Advertisements are usually placed anywhere an audience can easily and/or frequently access visuals and/or audio, especially on clothing. Media is one way to measure advertising effectiveness. Paying people to hold signs is one of the oldest forms of advertising. Buses and other vehicles are popular mediums for advertisers. Commercial advertising media can include wall paintings, billboards, street furniture components, printed flyers and rack cards, radio, cinema and television ads, web banners, web pop-ups, skywriting, bus stop benches, magazines, newspapers, town criers, sides of buses, taxicab doors, roof mounts and passenger screens, musical stage shows, subway platforms and trains, elastic bands on disposable diapers, stickers on apples in supermarkets, the opening section of streaming audio and video, posters, and the backs of event tickets and supermarket receipts. Any place an "identified" sponsor pays to deliver their message through a medium is advertising.

Appeals is a good tool to use in TV and internet advertisements for going viral. When advertisement makes audiences laugh, they are more likely to want to share it with others. Thus, *appeals are the means by which marketers attempt to inform, persuade and remind consumers – directly or indirectly – about the brands they market.*

In general, advertising appeals can serve as a stimulus-as-coded in the mind of the consumer, thereby achieving advertising effectiveness as relates to cognition. Helson's adaptation-level paradigm argues that stimuli will attract attention when perceived as different from previously established stimulus norms ^[7]. Thus, when messages are passed on to consumers by humorous ads, consumers will pay more attention to the information that triggers their interest. *Source: British Journal of Economics, Management & Trade.*

Types of Appeals:

Speck ^[8] believed that different types of appeals that lead to different psychological reactions and produce various advertising effects. This study used a method proposed by Li ^[9] to classify appeals into: *Emotional, CognitiveSocialappeals.*

The Emotional appeal such as humor or fear used in an ad can effectively induces audience's strong emotional reactions;

The cognitively-oriented ad can activate audience's mental process leading to the perception of a situation;

The socially-oriented ad shapes the audience has the dominant position in the way of attack, satire, ridicule, contempt, and mockery to increase the difference between social status of different groups.

MacKenzie and Lutz ^[10] also found that attitude toward an ad affects consumer brand attitudes and purchase intentions. Spotts et al. Catanescu and Tom ^[11] have also considered the type of Emotional appeal to be one of the main factors that influence advertising effectiveness, and Ad is one of the indicators used to measure the level of feelings in advertising effectiveness. That is, Speck ^[8] believed that humor can draw the audience's attention and increase their favor. Humor helps audiences strengthen positive attitudes and promote the ad purchase intention ^[9].

Affective/ emotional message appeals are a popular method of drawing attention to any type of advertising ^[12], whereas cognitive message appeals are typically more useful for improving brand recognition ^[13]. By contrast, emotional i.e humorous appeal generates humor by virtue of the evoked emotion, which causes the viewer's emotions to run high and become soothed while watching ads. Furthermore, the viewer may focus more on the ads themselves and ignore information the advertising product conveys. Therefore, the affectively oriented humorous ad generates persuasive effects based on affective associations or simple inference ties to peripheral cues occurring in ads. However, the purpose of the socially humorous ad is to create a verbal attack, satire, laughter, spite, or deception, which might lead to higher levels of irritation that carelessly produce the discontent in some viewers and listeners; hence, this type of advertising attitude is the least favorable. Therefore, this study proposes that various types of advertising appeals have different effects on advertising attitude.

Thus study proves that the affectively oriented humorous appeal used in the advertisements generate a more favorable advertising attitude than the cognitive and socially oriented appeal does. This study proposes that the distinct types of humorous ads have substantially varied influences on various dimensions of the brand communication effects of both brand recall and brand recognition. Brand recall is the ability of consumers to remember the brand's name, facilitating the classification of a group of products ^[14]. Brand recognition is the ability of consumers to verify a certain brand when a line of the brand claim is provided.

Speck ^[8] used the **elaboration likelihood model** (ELM) to explain the consumer information processing route toward a brand while watching a humorous advertisement. A consumer focusing on the main message of a product or brand involves the central path of the information processing route. By contrast, if the main message is associated with the background of an ad, it involves the peripheral route. Therefore, the cognitive ad appeal has characteristics of cognitive thinking, causing the audience to pay more attention in-depth. The link between humorous ads and brand communication is represented by $Aad \rightarrow Cb \rightarrow Ab$. It is also relatively easy for customers to associate ads with brands and products. Furthermore, after deliberate thinking, the link between humorous ads and brands increases understanding of the brand message. Therefore, the audiences' ability to recognize a brand is greater when given brand-related messages or clues. Therefore, cognitive humorous advertising can attract viewers to spend more time attending to the message of a product- and brand-related advertising, there by obtaining more brand recognition.

Theory of Aristotle's three modes of Persuasion in Rhetoric:

Aristotle's *On Rhetoric* describes the modes of persuasion⁽¹⁵⁾ thus:

Persuasion is clearly a sort of demonstration, since we are most fully persuaded when we consider a thing to have been demonstrated. Of the modes of persuasion furnished by the spoken word there are three kinds.

Persuasion is achieved by the speaker's personal character when the speech was so spoken as to make us think him credible. Secondly, persuasion may come through the hearers, when the speech stirs their emotions. Thirdly, persuasion is effected through the speech itself when we have proved a truth or an apparent truth by means of the persuasive arguments suitable to the case in question.

The Three Modes of Persuasion in Rhetoric:

Ethos, Pathos and Logos

Aristotle's Three Modes of Persuasion in Rhetoric	
Ethos	Appeal to the audience's sense of honesty and/or authority
Pathos	Appeal to the audience's sense of emotions
Logos	Appeal to the audience's sense of logic

Advertising Appeals Vs. Aristotle’s mode of Persuasion:

Logic is concerned with the thing as-it-is-known i.e. Logos equate to Cognitive Appeal in advertising Grammar is concerned with the thing-as-it-is-symbolized,i.e. Ethos equate to use of Social appeals in advertising and Rhetoric is concerned with the thing-as-it-is-communicated i.e. Pathos equate to Emotional appeal used in advertising.

The Textual analysis on the content of TV Commercials w.r.t. Advertising Appeals used in Positioning of Parent and Sub brands of Cadbury’s and Nestle Chocolates.

The researcher has undertaken Qualitative methodology to prove that emotional appeals used in advertising help in better positioning of the sub brand with the parent brand w.r.t Cadbury’s Dairymilk Silk and Bubble; and Nestlé’s crunchier Munch and New Milkybar fruit chew bar. The commercials are studied w.r.t their aesthetic elements in television advertising such as Storyline, narration, visuals used, music, over all appeal, sound, music, character, colour, etc.

Analysis, interpretation and findings:

Storyline and narration helps to understand the purpose of communication. The underlying idea / concept is elaborated with interesting plots and scenes to form an interesting commercial, effectively produced within 20 or 30 seconds to stop the TV viewer from changing the channel from one station to another.

Emotional ad appeals are best suited for positioning most of FMCGs, Cognitive appeals are mostly used when goods or services are slightly technical in nature or when the investment is

higher. Today social appeals are also considered to be one type of emotional appeal eg: Public Social Advertisements on Join the Army/ Navy, construction and use of Toilets, Importance of Education for Girl child, Reminders to pay/ file income tax returns etc.

With specific reference to TV Commercials on Cadbury's and Nestlé's Chocolate, 4 latest ads broadcast during 2016 are taken into consideration. In both the Cadbury's Dairymilk Silk Puppet ad and Bubble, the story is kept simple casting youngsters caught in a small challenge to impress upon each other and ends with the chocolate equalizing their ego status and smooth / good relationship with each other. In Nestlé'sMilkybar Chew and Fruit chew, the challenge between kids to accept each other or a new pet is beautifully rolled out with a situational storyline. The happy emotional appeal rightly suits the brand positioning of both the Cadbury's Dairymilk Silk Puppet ad and Bubble and the Nestle'sMilkybar Chew. But the Commercial on Nestlé's Munch that portrays the crunchier quality in the highest sound making completion, where the auditory tolerance meter bursting into the air takes a little cognitive oriented emotional appeal.

Sound and Music

Sound is very important in television commercials. There is the need to make use of good and attractive sound. Music is a peripheral cue, capable of impacting attitude toward the advertisement and therefore the brand under different levels of involvement—both central and peripheral route processing, depending on the situation the consumer is in. More, visual components are processed faster and generate feelings.

In both the Cadbury's Dairymilk Silk Puppet ad and Bubble, the Jingle “ Kiss me close your eyes...Miss me....Happiness in your eyes...” is very apt, communicating the cute harnessing relationship between a boy and a girl. Applying Aristotle's Pathos mode of Persuasion, the musical structure in advertising influences emotional responses and behavioural intentions towards products.The sound effects and music used in the positioning of Nestle'sMilkybar Chew and the Crunchier Munch seem to portray cognitive appeal, according to the Aristotle's logical mode of persuasion.

Characters and Picturisation

The characters used should be attractive enough. The characters should be able depict exactly what the advertisement is saying. Picturisation must signify that the consumers who

see the advertisement will assume that as soon as they use the product, they will look like those characters used to advertise the product.

In both the Cadbury's Dairy Milk Silk Puppet ad and Bubble, the visuals are aesthetically interesting showcasing youngsters caught in a small challenge to impress upon each other and ends with the chocolate equalizing their ego status and smooth / good relationship with each other. In the Nestle's Milkybar Commercial, the family members are well portrayed to reason out to the child to welcome and accept new changes. Even in the Nestle's Munch, the youth who takes the first bite, is shown to create attraction among the crowd, Here again, in all the four commercials the Characterisation and Picturisation go hand in hand.

Colour and overall visual appeal

Colour is the sensation that is created in the eyes. Television advertising should contain colour that is attractive. The colour combination in the advertisement should be harmonious. The use of colour is very important in any production. Colour is the visual perceptual property corresponding in humans to the categories called red, blue, yellow, green and others. Visual appearance is supposed to be more attractive, compared to the other senses, no matter what the presentation is. Colours are known to influence the behaviour of a person. From the standpoint of the advertiser, we can conclude that colours can determine the buying habits of customers. Companies use colours in the logo, advertising, etc., to pass the right message to customers. *After repeated viewing, the researcher has observed that color schemes of Cadbury's commercial using puppets, ranges between subtle brown- misty soft lighting where the chocolate wrapper is clearly visible. The visual of molten chocolate spread on the fingers and around the mouth of the starcast clearly indicates their emotional indulgence with chocolate. The Cadbury's bubble ad clearly showcases the use of purple, white and pink color through costumes of the starcast and the balloons, gives a harmonizing emotional appeal. The use of cream color or off-white color through the costumes and the white puppy signifies the color schemes of Nestle's Milkybar chocolate. The newly launched strawberry filling is effectively communicated through the visual of the chocolate. The visuals of the commercial for Crunchier Nestle's Munch showcases the loudest sound making competition and moving away of audience seating arrangement, leaving the person who takes the first bite of the chocolate with the blast of the measuring equipment. The color schemes are normal and there is no special significance of the color*

scheme or visual. This may not have a direct impact on the audience but helps to establish the brand sequences and harmonizing impact of the entire ad copy.

Summary and Conclusion

Advertising aims at persuading people to purchase products; organisations advertise products for several reasons and one of the reasons is to make people to be loyal to products. And for the advertisement to arrest people's attention, it must be persuasive. Thus, there has to be aesthetics in the advertisement and emotional appeals are best suited for the same. Based on the analysis, the paper concludes that television advertisement needs aesthetic elements to appeal to the people. It is a necessity for an advertiser to have knowledge about colours, sound, music, storyline, narration, characterisation and picturization etc. and what they can do ⁽¹⁶⁾. Black could represent elegance, seduction, sophistication and mystery. White could represent peace, pure, clean, smooth and youthful. The gold could stand for luxury, prestige and elite. Silver could stand for prestige, Scientific and cold. Yellow could represent warmth, happiness and joy. Orange could represent warmth, joy and vibrant. Red could represent love, emotion, strength, passion and danger. Green could represent nature, fertility, fresh, and abundance. Blue stands for trust, cool, belonging and reliability.

Thus, the paper recommends that advertisers should endeavour to make the audience have an aesthetic experience in the product or service that is advertised; there is the need for products and services to be constantly advertised so as to make consumers to be loyal to such products and services; organisations should endeavour to create good image for themselves before advertising products. This means that brand positioning and advertising appeals must go hand in hand. And visual perception of the parent brand influences the perception of the sub brands.

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