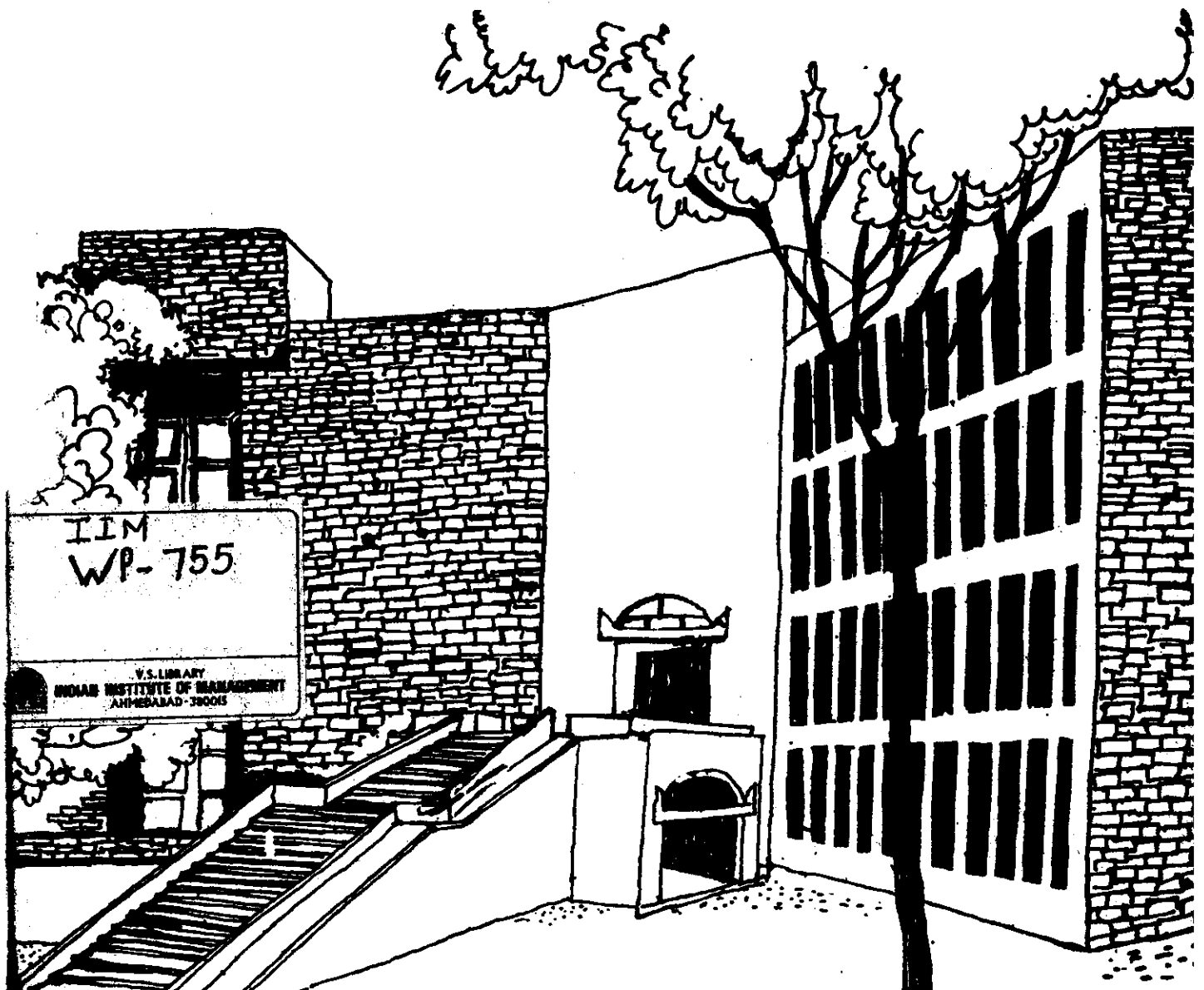




# Working Paper



AN EXPLORATORY STUDY OF VIEWERS'  
PERCEPTIONS OF TELEVISION ADVERTISING

By

Nirmal K. Gupta

WP755



WP

1988/755

W P No. 755  
July, 1988

The main objective of the working paper series of the IIMA is to help faculty members to test out their research findings at the pre-publication stage.

INDIAN INSTITUTE OF MANAGEMENT  
AHMEDABAD-380015  
INDIA

AN EXPLORATORY STUDY OF VIEWERS'  
PERCEPTIONS OF TELEVISION ADVERTISING

By  
Nirmal K. Gupta

---

I am grateful to Professors A.K. Jain and L.R. Bhandari for their valuable suggestions and guidance at different stages of the study.

AN EXPLORATORY STUDY OF VIEWER S' PERCEPTIONS OF TELEVISION  
ADVERTISING

Introduction:

Consumer opinion of advertising provide useful guidance to advertisers. Response studies help the advertisers in planning their advertising strategies and other components of the advertisement. By comparative evaluation of advertisements which are based on different creative strategies, appeals, and execution styles, the advertisers can select the appropriate 'content mix' for their advertising campaigns. Advertising researchers have shown considerable interest in developing scales to measure viewers' response to television commercials. Such scales have been used to gauge viewers' immediate, initial reactions to advertisements and to understand how advertising works. When consumers describe their responses to advertising in writing or orally, a wide range of cognitive and emotional reactions emerge that may not be easy to capture accurately.<sup>1\*</sup> For this reason, advertising researchers have developed multiple-item rating scales. These scales typically consist of many items and multiple dimensions.<sup>2\*</sup> Virtually all published consumer response scales have been developed in an exploratory fashion involving data reduction techniques such as factor analysis.

---

1\* W.D. Wells, "EQ, Son of EQ, and the Reaction Profile," Journal of Marketing, 28, (1964a), 45-52.

2\* M.J. Schlinger, "A Profile of Responses to Commercials," Journal of Advertising Research, 19, (1979), 37-46.

The construction of consumer response profiles has two major objectives. One is to create a stable list of items to track reactions to advertisements. Such an inventory could be used in studies that attempt to understand how advertising works and in tests of individual advertisements. The second goal involves advertising effectiveness. For example, once an inventory of responses has been developed, it is possible to investigate which dimensions are related to measures of advertising effectiveness such as attitude formation or purchase behaviour.<sup>3\*</sup>

Objectives of the study:

The broad objectives of the study were as follows :

1. To evaluate the viewers' reactions to selected TV commercials belonging to different product categories, creative strategies, appeals and execution styles.
2. Analysis of effectiveness of different creative strategies, appeals and execution styles on the basis of favourable response of viewers for given advertisements.
3. To gauge behavioural implications of the selected advertisements and its projection on different creative strategies, appeals and execution styles.

---

<sup>3\*</sup> George M. Zinkhan and Clacs Fornell, "A Test of Two Consumer Response Scales in Advertising," Journal of Marketing Research, 22, (November 1985), 447-52.

### Construction of Viewer Response Scale:

On the basis of the formulated research objectives, the attitude measuring scale was developed. The questions included eleven different semantic differential scales having seven points with the middle point being neutral. The ends of the scales were anchored with different adjectives; one end showing most favourable response (+3) and the other end showing most unfavourable response (-3) for each pair of the adjectives. While a large number of adjective pairs have been used in researches, the eleven scales were selected to suit our purpose.<sup>4&5\*</sup> The items in the scales were chosen so as to tap all three components (cognitive, affective and conative) of attitude. It was thought that cognitive component would be measured by the believable, informative, clear and favourable items and the affective or liking component would be effectively tapped by items pleasing, entertaining, appealing, impressive, attractive, eye catching and interesting. The eleven items used were as follows:

Dull	-	Interesting
Unappealing	-	Appealing
Unbelievable	-	Believable

---

4\* Sunil Mehrotra, Stuart Van Auken, and Subhash C. Lonial, "Adjective Profiles in Television Copy Testing," Journal of Advertising Research, 21, No. 4 (1981), 21-25

5\* Mary Jane Schlinger, "Profile of Responses to Commercials," Journal of Advertising Research, 19, No. 2 (1979), 37-

Unimpressive	-	Impressive
Unattractive	-	Attractive
Uninformative	-	Informative
Confusing	-	Clear
Not eye catching	-	Eye catching
Annoying	-	Pleasing
Not entertaining	-	Entertaining
Unfavourable	-	Favourable

To capture the conative component of the attitude, the two behavioural intention items were used in other two questions of the questionnaire. These questions were to evaluate the influence of the advertisement in changing the viewers' feelings and degree of persuasion to try the advertised product/service.

**Methodology:**

From a large number of advertisements (453) for which exhaustive content analysis was carried out a total number of 24 advertisements were selected for the study. The selection criterion for the advertisements in this study was that they should represent different product categories, creative strategies, appeals, and execution styles. While the number of advertisements in the study were to be kept low, the idea was that there should be roughly an approximate proportion of advertisements in the sample from the different product categories. A list of various advertisements was made representing different combinations of product categories, duration, creative strategies, appeals, and execution styles. Then by drawing lottery and by applying some judgement, finally

these 24 advertisements were selected. The advertisements selected for the study do not represent all the creative strategies, appeals and execution styles across various product categories as the combinations were very large.

Appendix-A gives the general description of different components of advertisement viz. creative strategy, appeal and execution style. Appendix-B gives the important details about the content analysis of 453 advertisements out of which 24 advertisements were selected for this study.

This study was carried out on 50 respondents selected on the basis of convenience judgemental sampling. Efforts were made to include viewers from different age, sex, education, occupation and income strata. The study was carried out in Jaipur, Faridabad, New Delhi, Kota and Ahmedabad. Appendix-C gives the profile of respondents selected for the study.

The viewers were first shown the 24 TV commercials on the monitor sets by using VCP. After they reviewed them once, they were given a set of 24 questionnaires (one for each advertisement). The same 24 commercials were again shown to them one by one and for each commercial the viewers were asked to give their responses on each question. No conversation was allowed among the viewers during the survey which normally took about 75 minutes. Due to long time of survey, low willingness of viewers to participate in a study lasting 75 to 80 minutes and the equipment requirements, the sample size was limited to 50 viewers. Table-1 gives the composition of the advertisements selected for the study.



TABLE-1

Composition of Advertisements Selected  
for Viewer Response Study

Sl. Advertisement No.	<u>Nature and content of the advertisement</u>				
	Dura- tion	Product Category	Main Appeal	Execution Style	Creative Strategy
1	20	Gwalior Suitings Textiles/ Garments	Self en- hancement	Spokesper- son & Tes- timonial	Brand Image
2	20	Lux Soap Toiletr- ies&Cos- metics	News	Spokesper- son & Tes- timonial	Brand Image
3	10	Coldarin Tablet OTC drugs &remedies	Self en- hancement	Dramatiza- tion	Resonance
4	30	Kinetic Honda Scooter Personal Transport	Self en- hancement	Fantasy	Brand Image
5	30	Godrej Refrigerator Domestic Appliance	Feature & Saving through use	Demonst- ration	Pre-emp tive
6	30	Crowning Glory Soap Toiletr- ies & Co- smetics	Self en- hancement	Spokesper- son & Te- stimonial	Brand Image
7	30	Vicks Vaporub OTC drugs &remedies	Self en- hancement	Dramatiz- ation	Positio- ning
8	90	Hot Shot Camera Other pe- rsonal durables	Favoura- ble price & Self en- hancement	Humour	Anomalous/ Affective/ Execution
9	30	Boost Food pro- ducts & beverages	Self en- hancement	Spokes- person Testimonial	Brand Image
10	30	Hawkins Pressure Cooker Domestic Appliances & Fixtures	Feature	Song & Dance	Anomalous/ Affective/ Execution
11	40	Promise toothpaste Toiletr- ies & cos- metics	Self en- hancement	Dramatiz- ation	Unique selling proposit.

Nature and content of the advertisement

S1. Advertisement No.	Dura- tion	Product Category	Main Appeal	Execution Style	Creative Strategy
12 Rin detergent cake	10	Washing/ cleaning material	Competitive advantage	Dramatization	Preemptive
13 Liril soap	20	Toiletries & Cosmetics	Self enhancement	Mood or Image	Unique selling proposition
14 Maggi Noodles	20	Food products & beverages	Self enhancement	Life style	Common Touch
15 DHL Courier service	30	Services	Feature	Special effects	Preemptive
16 Raymond's suitings	30	Textiles/ Garments	No appeal	Mood or Image	Anomalous Affective Execution
17 Kawasaki Bajaj Motorcycle	30	Personal Transport	Feature	Demonstration	Positioning
18 Amul Chocolate	10	Food products & beverages	No appeal	Borrowed Interest	Brand Image
19 Limca Cold drink	10	Food products & beverages	No appeal	Borrowed Interest	Resonance
20 Nirma Washing powder	90	Washing/ Cleaning material	Feature/ Popularity	Song & Dance	Common Touch
21 Colgate toothpaste	30	Toiletries & Cosmetics	Feature/ Self enhancement	Dramatization	Unique selling proposi.
22 Sylvania Laxman Bulb	30	Domestic Fixtures	Popularity	Humour	Common Touch
23 Surf Detergent Powder	50	Washing/ Cleaning material	Competitive advantage	Spokes./ Test./ Product comparison	Positioning
24 VIP Luggage	30	Others	No appeal	Borr.Int/ Mood, Image	Resonance

## Findings:

### Attitude Towards Advertisements

Table-2 gives the scores for each of the advertisements on different adjective pairs as well as the total score for each of the advertisement. Figure 1 to 4 (snake diagrams) also project the viewers' response for each of the advertisement on different items. Since projection of all 24 advertisements was not possible on one diagram, that is why they have been put on 4 different diagrams, each consisting of 6 advertisements. For each diagram, the advertisements were selected with wide spread ranks to avoid clutter on one side of the diagram. That would have happened if advertisements were selected with ascending or descending rankings. In the table the advertisements have been put in the rank, i.e. advertisement with highest score appearing first and so on.

It is quite evident from table-2 that there are practically no associations between the favourable response for the advertisements and the product category, creative strategy, appeal or execution style of the advertisement. It is the totality, the unified whole of the advertisement which decides the attitude of viewers for it. This clearly means that all the components of the advertisement are very crucial for its success. While creative strategy could be strong in some case, the desired response (appeal) may be appropriate but a poor execution could bring it to naught. Such permutations and combinations are many. For example, Gwalior suitings and Boost have used same creative strategy and same execution style but there is vast difference in

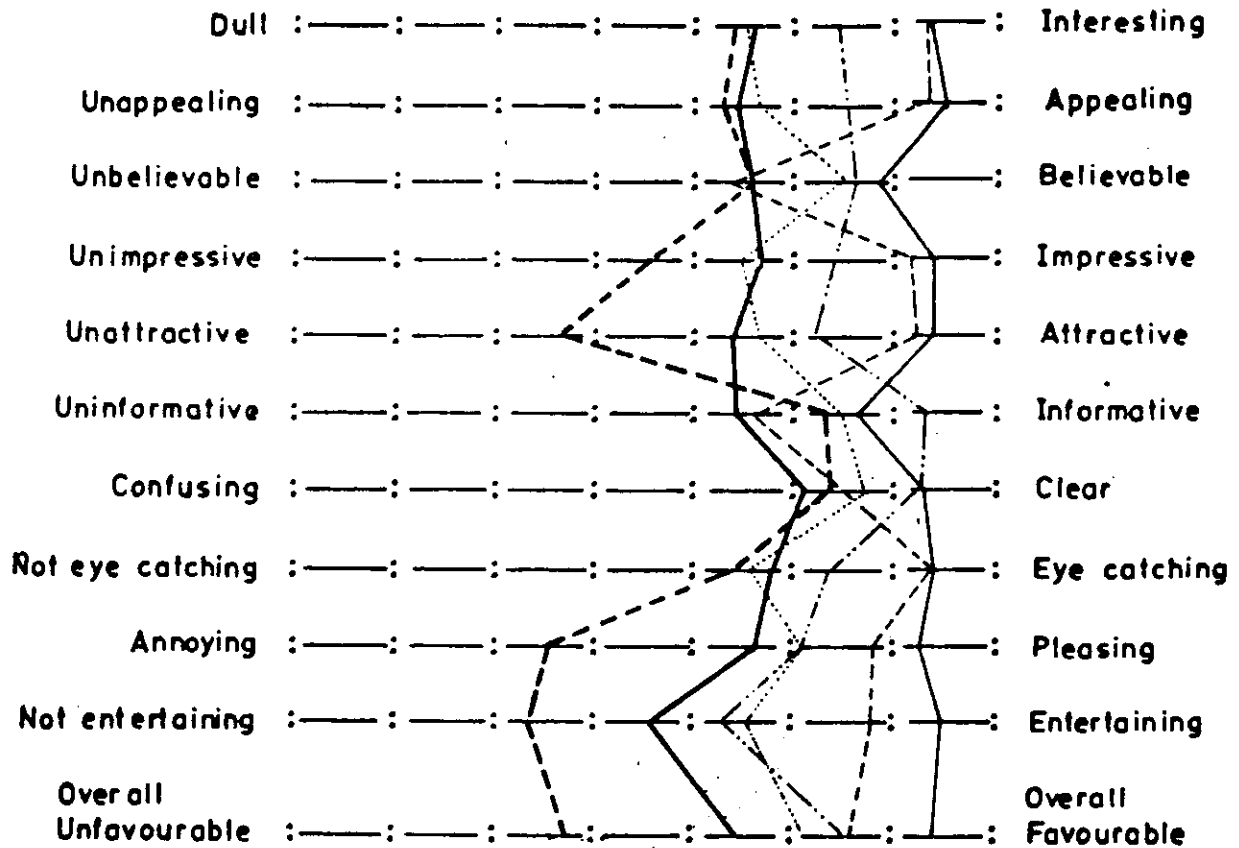
their ranking. Lux soap and Crowning Glory soap also provide a good example for difference. Advertisements for Hot Shot Camera and Sylvania Laxman Bulb, both have used humour in execution but there is no match between them in terms of favourable response.

**Table-2**  
**Viewers' Response to Different Advertisements**

No. of Viewers-50  
Average Response Score on the scale -3 to +3 (for indiv. items)

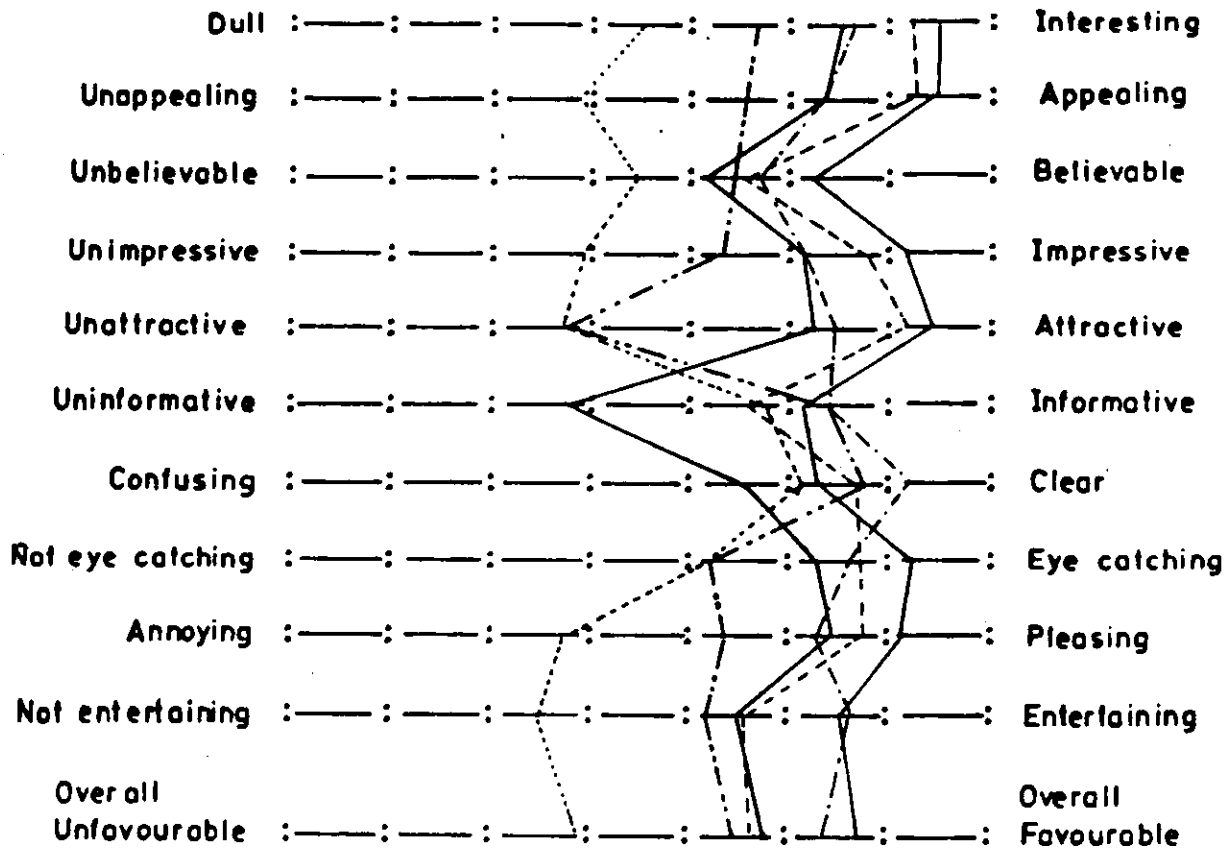
Advertisement	Oull- Interesting	Unappealing- Appealing	Un-believable -Believable	Un-impressive -Impressive	Unattractive- Attractive	Uninformative -Informative	Confusing- Clear	Not eye catch ing-eye cat.	Annoying- Pleasing	Not entertain ing-Entertain	Unfavourable- Favourable	Total Score
Hot Shot Camera	2.2	2.5	1.9	2.3	2.3	1.6	2.1	2.3	2.2	2.6	2.3	24.1
VIP Luggage	2.4	2.4	1.1	2.0	2.3	1.0	1.3	2.2	2.0	1.6	1.7	20.0
Maggi Noodles	2.1	2.1	1.7	1.7	1.8	1.8	2.0	1.8	1.9	1.5	1.6	20.0
Limca	2.2	2.4	1.0	1.7	1.9	0.7	1.5	2.0	1.9	1.7	1.9	18.9
Kinetic Honda	2.2	2.2	0.4	2.0	2.1	0.5	1.5	2.3	1.9	1.9	1.7	18.7
Liril Soap	2.0	2.1	0.5	1.8	2.0	0.6	1.7	1.8	1.8	1.6	1.7	17.6
Amul Chocolate	2.2	1.7	1.8	1.6	1.8	0.7	1.7	1.4	2.0	1.3	1.4	17.6
Gwalior Suitings	1.7	1.9	1.5	2.0	2.0	0.1	1.7	1.9	1.9	1.5	1.5	17.5
DHL Courier	1.4	1.6	1.8	1.4	1.1	2.2	2.1	1.4	1.2	0.2	1.6	16.0
Nirma	1.7	1.4	0.7	1.1	1.5	1.3	2.0	1.7	1.2	1.6	1.3	15.5
Crowning Glory	1.6	1.2	0.5	1.4	1.4	0.3	1.7	1.3	1.5	1.3	1.0	13.2
Promise	1.1	1.1	1.1	0.8	0.6	1.5	1.8	0.7	1.0	0.9	1.1	11.7
Vicks	0.5	0.7	1.7	0.4	0.6	1.6	1.8	0.5	1.0	0.4	1.0	10.2
Raymond's	1.5	1.4	0.1	1.0	1.1	0.3	0.6	1.2	1.4	0.4	0.8	9.2
Godrej	0.7	0.8	1.2	0.5	0.7	1.0	1.6	0.3	0.9	0.1	0.7	8.5
Kawasaki Bajaj	1.2	1.0	0.4	0.8	1.2	0.4	1.1	1.3	0.9	0.6	0.5	8.4
Boost	0.6	0.5	0.6	0.7	0.4	0.4	1.0	0.8	0.7	0.0	0.5	6.2
Coldarin	0.6	0.5	0.4	0.2	0.1	1.2	1.7	0.1	0.2	0.1	0.5	5.4
Sylvania Laxman	0.7	0.4	0.1	0.3	0.2	0.1	1.3	0.6	0.2	0.5	0.2	4.6
Hawkins	0.4	0.2	0.3	0.2	0.2	0.6	0.8	0.6	0.1	0.0	0.2	3.2
Surf	0.3	0.3	0.7	0.0	0.3	1.3	1.4	0.4	0.5	0.6	0.2	2.8
Rin	0.0	0.1	0.0	0.1	0.3	0.8	1.0	0.1	0.3	0.5	0.1	0.5
Colgate	-0.5	-0.6	1.1	-0.5	-0.3	1.4	1.4	-0.4	-0.3	-1.0	-0.2	0.1
Lux	-0.3	-0.2	-0.7	-0.9	-0.1	-0.4	1.4	-0.2	0.4	-0.8	-0.2	-1.8

**FIGURE - 1**  
**ATTITUDE PROFILES OF ADVERTISEMENTS**



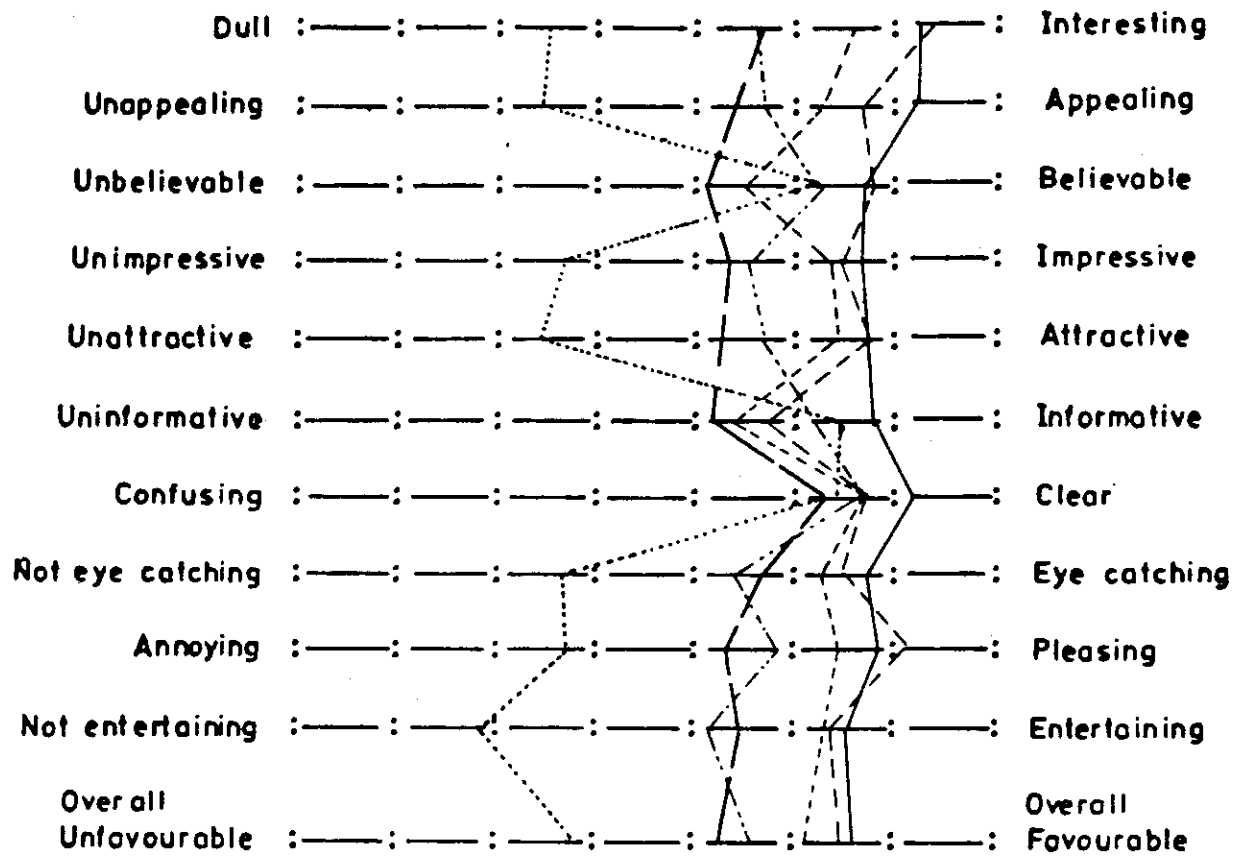
- Hot Shot Camera (Rank 1)
- Kinetic Honda Scooter (Rank 5)
- . . . . DHL Courier (Rank 9)
- ..... Vicks Vaporub (Rank 13)
- Boost (Rank 17)
- Surf (Rank 21)

**FIGURE - 2**  
**ATTITUDE PROFILES OF ADVERTISEMENTS**



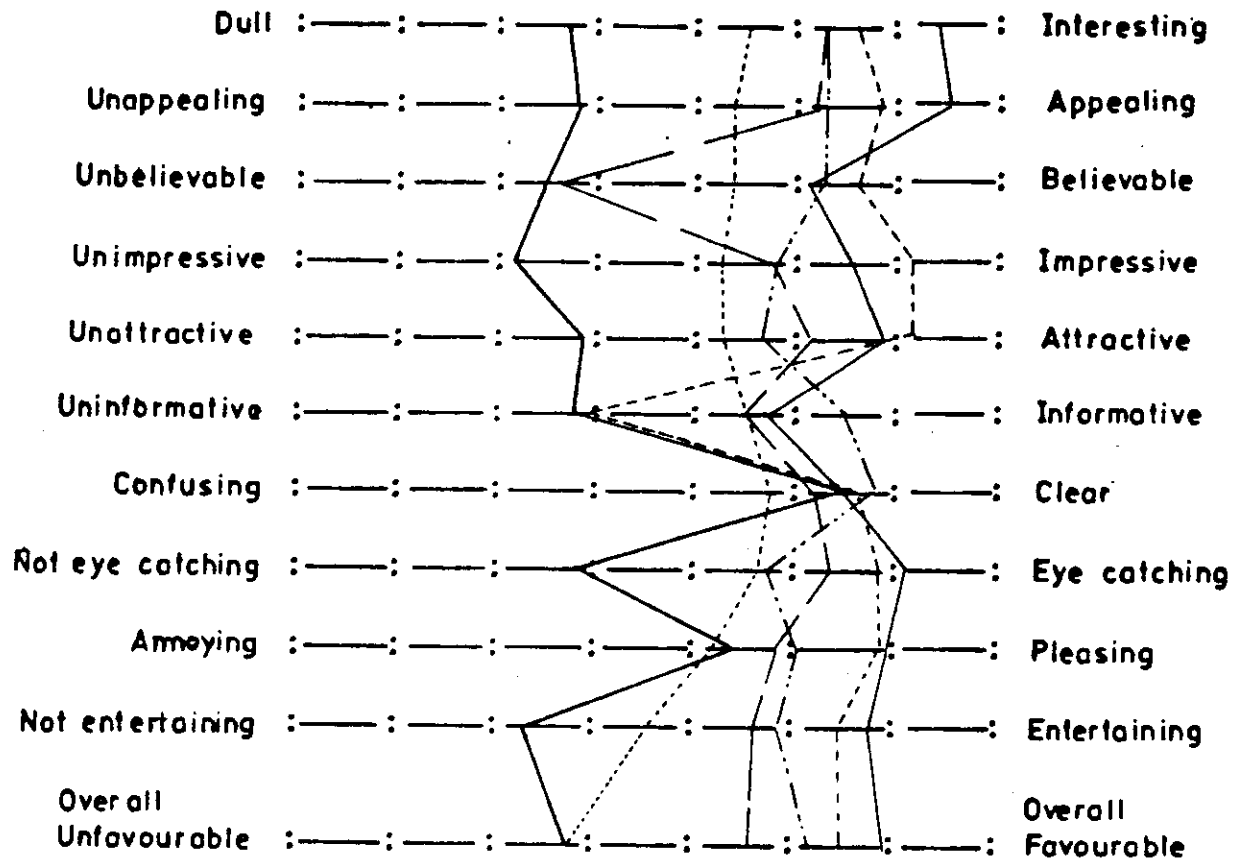
- VIP Luggage (Rank 2)
- Liril Soap (Rank 6)
- - - - - Nirma Washing Powder (Rank 10)
- Raymond's Suitings (Rank 14)
- Coldarin Tablet (Rank 18)
- ..... Rin Detergent Cake (Rank 22)

**FIGURE - 3**  
**ATTITUDE PROFILES OF ADVERTISEMENTS**



- Maggi Noodles ( Rank 3 )
- Amul Chocolate ( Rank 7 )
- ..... Crowning Glory Soap ( Rank 11 )
- . - . - . Godrej Refrigerator ( Rank 15 )
- Sylvania Laxman Bulb ( Rank 19 )
- ..... Colgate Toothpaste ( Rank 23 )

**FIGURE - 4**  
**ATTITUDE PROFILES OF ADVERTISEMENTS**



- Limca ( Rank 4 )
- - - - - Gwalior Suitings ( Rank 8 )
- ..... Promise Toothpaste ( Rank 12 )
- Kawasaki Bajaj Motorcycle ( Rank 16 )
- ..... Hawkins Pressure Cooker ( Rank 20 )
- Lux Soap ( Rank 24 )



To substantiate this point further, analysis of variance (ANOVA) was calculated for the liking scores of advertisements across different product categories, creative strategies, appeals and execution styles separately. Table nos. 3 to 6 summarise the results of ANOVA (when one component was taken at a time). In each case we find that liking of advertisements is independent of any of these components and the perceptions of viewers for advertisements do not get influenced by a single component of advertisement. Barring the results in appeal categories, in rest of the cases this hypothesis has been true. Liking pattern shows statistically significant variation across different appeals. This has mainly been because of two reasons. First the advertisements with self enhancement appeal have tended to score slightly higher as compared to other appeals except for one or two cases. Similarly advertisements with catchy jingles and good music have also scored favourably. Secondly, this relationship across appeals has the limitation that out of 13 appeals in which all the advertisements were classified, only 6 categories could be represented in the sample. If there were more appeal categories in sample, the result might have been on the similar pattern as has been in other treatments. When Anova was attempted taking combinations of two components at a time i.e. creative strategy and appeal, appeal and execution style etc; the hypothesis of independence still holds true. The detailed Anova analysis for single variables and two variables appear in Appendix-D. The combinations of three components at a time could not be tried because of the small sample size of advertisements, making entries in each combination very very small with most of

the combinations having no entry at all.

TABLE-3

Analysis of Variance (ANOVA) of liking scores of advertisements  
across different product categories

---

<u>Source of Variation</u>	<u>Sum of squares</u>	<u>D.F.</u>	<u>Means of Sq.</u>	<u>F Ratio</u>
Between Group	609.56	9	67.73	1.44
Within Group	658.43	14	47.03	
Total	1267.99	23	55.12	

There were 10 product categories and 24 advertisements in the sample

---

Since the table value of F for (9,14) degrees of freedom at 0.05 level is 2.65, the hypothesis of independence in liking pattern and product categories is accepted.

Ho : Liking score of ads and product category are independent

Ha : Liking score of ads and product category are not independent

Since calculated F is less than tabulated value, Ho cannot be rejected.

TABLE-4

Analysis of Variance (ANOVA) of liking scores of advertisements  
across different Creative Strategies

---

<u>Source of Variation</u>	<u>Sum of squares</u>	<u>D.F.</u>	<u>Means of Sq.</u>	<u>F Ratio</u>
Between Group	138.39	6	23.07	0.347
Within Group	1129.68	17	66.45	
Total	1268.07	23		

In all 7 creative strategies were represented in this sample

---

Since the table value of F for (6,17) df at 0.05 level is 2.7 the hypothesis about independence is accepted.

TABLE-5

Analysis of Variance (ANOVA) of liking scores of advertisements  
across different Appeals

<u>Source of Variation</u>	<u>Sum of squares</u>	<u>D.F.</u>	<u>Means of Sq.</u>	<u>F Ratio</u>
Between Group	751.2	6	125.2	4.119
Within Group	516.63	17	30.39	
Total	1267.83	23	55.12	

There were 7 appeal categories out of 13 which were represented in the sample.

Since the table value of F for (6,17) df at 0.05 level is 2.7 the hypothesis about independence is rejected. There is significant relationship between appeal and liking score of advertisements.

TABLE-6

Analysis of Variance (ANOVA) of liking scores of advertisements  
across different Execution Styles

<u>Source of Variation</u>	<u>Sum of squares</u>	<u>D.F.</u>	<u>Means of Sq.</u>	<u>F Ratio</u>
Between Group	607.91	10	60.8	1.19
Within Group	659.77	13	50.75	
Total	1267.69	23	55.12	

Out of 15 execution styles, 11 were represented in the sample.

The table value of F for (10,13) df at 0.05 level is 2.67, the null hypothesis about independence is accepted.

Behavioural Implications:

Table-7 gives the percentage figures for each advertisement in terms of its effectiveness in changing viewers' feelings about the advertised product/service. Again the advertisements have

been put in rank i.e. advertisement with highest 'yes' score coming on number 1 and so on.

Regarding changes in feelings, there is once again a wide dispersion in the scores across product categories and strategies, appeals and execution styles. Advertisements which were higher in response score have once again been perceived to change feelings more than the advertisements with a low rank in response scores. However there are some variations in ranking. Understandably as behavioural implications depend on many other factors. Table-8 evaluates each advertisement in terms of its effectiveness in generating trials for the product/service. The conclusion once again is that the effectiveness of advertisements is not associated with any particular creative strategy, appeal or execution style. Contrary to common belief, even for durables the advertisements have been perceived by viewers to be powerful enough to persuade them to try the product. However, in terms of ranking, advertisements for durables have definitely come down as compared to their ranking on attitude scores. Advertisement for Hot Shot Camera scores very high even on this level. As discussed earlier, the trial of the product depends on many factors apart from advertising. Even in advertising, the generation of trial will depend on the objectives of a particular advertising campaign and the trial score cannot be the only measure of advertisement's effectiveness.

If we compare the ranking of advertisements in terms of their effectiveness in terms of changing feelings and persuading to try the product, a good association exists between them. Table-9

gives the calculation of Spearman's rank correlation coefficient for these two rank order data and the value of  $r_s$  comes out to be 0.6974. This means that viewers have given higher ranking in generation of trial to great extent to those advertisements which they felt had changed their feelings about the advertised product/service. The association is although not very strong but it is stastically significant.

Similarly tables 10 and 11 give the calculation of Spearman's Rank Correlation coefficient for the associations of ranks between liking of ad and its value in changing the feeling about the product and in other case with its persuasion in trial of the product. In both the cases the association is strong and stastically significant giving support to the earlier discussed argument.

Table-7

Changed the Feelings about the Advertised Product/Service  
No. of respondents :50

S.No.	Advertisement	% of people saying		
		Yes	No	Can't say
1.	Maggi Noodles	65.0	27.5	7.5
2.	Hot Shot Camera	60.0	17.5	22.5
3.	DHL Courier Service	57.5	25.0	17.5
4.	Limca	55.0	32.5	12.5
5.	Liril Soap	52.5	35.0	12.5
6.	Kinetic Honda Scooter	50.0	45.0	5.0
7.	VIP Luggage	47.5	25.0	27.5
8.	Crowning Glory Soap	47.5	52.5	0.0

Table-7 (contd.)

Changed the Feelings about the Advertised Product/Service  
No. of respondents :50

S.No.	Advertisement	% of people saying		
		Yes	No	Can't say
9.	Amul Chocolate	45.0	37.5	17.5
10.	Nirma Washing Powder	45.0	52.5	2.5
11.	Promise Toothpaste	40.0	50.0	10.0
12.	Vicks Vaporub	37.5	55.0	7.5
13.	Gwalior Suitings	35.0	50.0	15.0
14.	Raymond's Suitings	35.0	57.5	7.5
15.	Godrej Refrigerator	32.5	47.5	20.0
16.	Rin Detergent Cake	32.5	62.5	5.0
17.	Coldarin Tablet	32.5	65.0	2.5
18.	Kawasaki Bajaj Motorcycle	27.5	52.5	20.0
19.	Hawkins Pressure Cooker	22.5	65.0	12.5
20.	Surf Detergent Powder	22.5	70.0	7.5
21.	Boqst	17.5	65.0	17.5
22.	Colgate Toothpaste	17.5	70.0	12.5
23.	Sylvania Laxman Bulb	12.5	72.5	15.0
24.	Lux Soap	5.0	32.5	2.5

Table-8  
Persuaded to Try the Product/Service

S.No	Advertisement	% of people saying		
		Yes	No	Can't say
1.	Maggi Noodles	75.0	20.0	5.0
2.	Hot Shot Camera	64.0	24.0	12.0
3.	Limca	62.5	24.0	12.0
4.	Liril Soap	62.5	22.5	15.0
5.	Coldarin Tablet	57.5	42.5	0.0
6.	Amul Chocolate	55.0	20.0	25.0
7.	Crowning Glory Soap	52.5	45.0	2.5
8.	Nirma Washing Powder	45.0	40.0	15.0
9.	Vicks Vaporub	45.0	45.0	10.0
10.	Raymond's Suitings	37.5	42.5	20.0
11.	VIP Luggage	35.0	22.5	42.5
12.	Gwalior Suitings	35.0	50.0	15.0
13.	Rin Detergent Cake	35.0	55.0	10.0
14.	Promise Toothpaste	32.5	55.0	12.5
15.	DHL Courier Service	30.0	32.5	37.5
16.	Colgate Toothpaste	30.0	47.5	22.5
17.	Godrej Refrigerator	30.0	50.0	20.0
18.	Surf Detergent Powder	27.5	50.0	22.5
19.	Kinetic Honda Scooter	25.0	35.0	40.0
20.	Boost	20.0	70.0	10.0
21.	Kawasaki Bajaj Motorcycle	17.5	55.0	27.5
22.	Hawkins Pressure Cooker	17.5	70.0	12.5
23.	Sylvania Laxman Bulb	12.5	55.0	17.5
24.	Lux Soap	7.5	82.5	10.0

Table-9

Advertisements Performance on Behavioural Implications

(Spearman's Rank Correlation Coefficient)

S. No.	Advertisement	Feeling Ranking Xi	Trial Ranking Yi	Ranking Diff. di=Xi-Yi	Difference Squared di <sup>2</sup>
1.	Maggi	1	1	0	0
2.	Hot Shot	2	2	0	0
3.	DHL Courier	3	15	-12	144
4.	Limca	4	3	1	1
5.	Liril	5	4	1	1
6.	Kinetic Honda	6	19	-13	169
7.	VIP Luggage	7	11	-4	16
8.	Crowning Glory	8	7	1	1
9.	Amul Chocolate	9	6	3	9
10.	Nirma	10	8	2	4
11.	Promise	11	14	-3	9
12.	Vicks Vaporub	12	9	3	9
13.	Gwalior Suitings	13	12	1	1
14.	Raymond's	14	10	4	16
15.	Godrej Refrigerator	15	17	-2	4
16.	Rin	16	13	3	9
17.	Coldarin	17	5	12	144
18.	Kawasaki Bajaj	18	21	-3	9
19.	Hawkins	19	22	-3	9
20.	Surf	20	18	2	4
21.	Boost	21	20	1	1
22.	Colgate	22	16	6	36
23.	Sylvania Laxman	23	23	0	0
24.	Lux Soap	24	24	0	0

Spearman's Rank Correlation Coefficient

$$r_s = 0.6974$$

$$H_0 : r_s = 0$$

$$H_a : r_s \neq 0$$

$$\text{calculated } t = 4.5642$$

Critical t at 0.05 level for 22 df is 1.717. So the null hypothesis is rejected.



Table-10

Agreement in the Ranks (Generated by Liking Score and Changed the Feeling Score): Spearman's Rank Correlation Coefficient

S.No.	Advertisement	Ranking from Table-2 (Xi)	Ranking from Table-7 (Yi)	Difference Squared (di <sup>2</sup> )
1.	Hot Shot	1	2	1
2.	VIP Luggage	2	7	25
3.	Maggi	3	1	4
4.	Limca	4	4	0
5.	Kinetic Honda	5	6	1
6.	Liril	6	5	1
7.	Amul Chocolate	7	9	4
8.	Gwalior Suitings	8	13	25
9.	DHL Courier	9	3	36
10.	Nirma	10	10	0
11.	Crowning Glory	11	8	9
12.	Promise	12	11	1
13.	Vicks	13	12	1
14.	Raymond's	14	14	0
15.	Godrej	15	15	0
16.	Kawasaki Bajaj	16	18	4
17.	Boost	17	21	16
18.	Coldarin	18	17	1
19.	Sylvania Laxman	19	23	16
20.	Hawkins	20	19	1
21.	Surf	21	20	1
22.	Rin	22	16	36
23.	Colgate	23	22	1
24.	Lux Soap	24	24	0

Spearman's Rank Correlation Coefficient  $r_s = 0.92$

$H_0 : r_s = 0$

$H_a : r_s \neq 0$

Calculated  $t = 11.01$

Critical  $t$  at 0.05 level and 22 df is 2.074.

Hence  $H_0$  is rejected. There is strong association between the ranks.

Table-11

Agreement in the Ranks (Generated by Liking Score and Persuasion Score): Spearman's Rank Correlation Coefficient

S.No.	Advertisement	Ranking from Table-2 (Xi)	Ranking from Table-8 (Yi)	Difference Squared(di <sup>2</sup> )
1.	Hot Shot	1	2	1
2.	VIP Luggage	2	11	81
3.	Maggi	3	1	4
4.	Limca	4	3	1
5.	Kinetic Honda	5	19	196
6.	Liril	6	4	4
7.	Amul Chocolate	7	6	1
8.	Gwalior Suitings	8	12	16
9.	DHL Courier	9	15	36
10.	Nirma	10	8	4
11.	Crowning Glory	11	7	16
12.	Promise	12	14	4
13.	Vicks	13	9	16
14.	Raymond's	14	10	16
15.	Godrej	15	17	4
16.	Kawasaki Bajaj	16	21	25
17.	Boost	17	20	9
18.	Coldarin	18	5	169
19.	Sylvania Laxman	19	23	16
20.	Hawkins	20	22	4
21.	Surf	21	18	9
22.	Rin	22	13	81
23.	Colgate	23	16	49
24.	Lux Soap	24	24	0

Spearman's Rank Correlation Coefficient

$$r_s = 0.6687$$

$$H_0 : r_s = 0$$

$$H_a : r_s \neq 0$$

$$\text{Calculated } t = 4.2183$$

Critical  $t$  at 0.05 level and 22 df is 2.074 hence  $H_0$  is rejected.

There is significant association between the two ranks.

### Summary of Findings:

1. There is practically no association between the attitude of viewers for an advertisement and the product category.
2. There is also no significant association between viewers' attitude and a single component of an advertisement viz. creative strategy, or execution style. Advertising appeal has however shown some associationship.
3. This is the totality of an advertisement, the right blend of component mix that decided viewers' response for it.
4. Television is basically considered as an entertaining medium and probably because of this, the advertisements with high entertainment value, with good music and catchy jingles and slightly off the track have tended to score higher than ones with hard sell and rational features.
5. There might be some halo effect involved in viewers' evaluation of advertisements where high score on one of the adjective pairs for an advertisement has biased them to give high score on totally unrelated other adjective pair or vice versa.
6. Even the behavioural implications such as change in feelings and persuasion for trial for advertisements do not have an association with product category, creative strategy, appeal or execution style.
7. Advertisements with high score on response scales are perceived higher even on the behavioural implications factors

with some variations.

8. There is once again a very strong agreement in rankings for advertisement regarding their effectiveness in changing feelings and in persuading to try the products/services advertised.

9. It is evident that people look for something more than plain, hard information in an advertisement and their attitude towards the advertisement plays significant role in their attitude towards advertised product or service.

#### Concluding Remarks:

The creating of advertising is essentially a technique of creating a persuasive message. The viewers' attitudes for an advertisement reflects only one of the tasks it set out to accomplish. Advertising may function (i) as a reminder of a product, (ii) as a source of information, (iii) as an argument, (iv) as a stimulus to create an emotional climate for a product, (v) as inducement for trial of a product or, (vi) as a means of establishing an image of a product. Measurement of the viewers attitude for an advertisement provides no means of gauging the intensity of qualitative performance for all these functions. There are instances where negative attitude for an advertisement sometime help the advertisers in generating awareness, curiosity and even trials for their products and services.

The creative process requires more than reason. The assessment of the tentative communication in terms of ideas and feelings that they might evoke is the foundation of modern advertising. More

research is required at the conceptual level. Post-mortem research are only useful if they can help the creative men understand how to make improvements or what to avoid in future. The task of advertiser is more than selecting just the right creative strategy, appeal or execution style. The totality of the advertisement must project benefit as well as feelings. It requires going deeper in the consumers' mind, evaluating their attitudes for different communication packages which the companies may use and then blending each component of advertising in right proportion which will stimulate the consumers and channel their behaviour in a manner as desired by the advertiser. Consumers are definitely interested in quality and value of the product. They want to believe that the objects of their choice do have functional and economic advantages. Nevertheless, the psychological overtones have to be desirable also. Even when they cite logic and hard facts as the reason for their choice, the real buying force may have come from the psychological overtones attached to the product.

The advertisers therefore must strive for a combination of both approaches. They must blend in varying degree of both logic and emotion, both realism and fantasy to be successful in their communication endeavour.

## APPENDIX-A

### GENERAL DESCRIPTION OF CREATIVE STRATEGIES, APPEALS AND EXECUTIONS

Advertising is essentially a communication task, irrespective of what is being advertised. The development of message which has to be communicated should match with the needs and expectations of the target audience. At a broad level the message development includes different stages such as (i) planning of overall communication strategy, (ii) the creative strategy which is to be used to specify general nature and character of the message, (iii) the appeals to be used in the message, (iv) the execution style that will be used to communicate the message, and finally (v) different components of advertisements such as head-line, copy, visuals, slogans etc.

#### A. Creative Strategy :

The advertising creative strategy can be defined as (Frazer 1983)

Creative strategy is a policy or guiding principle which specifies the general nature and character of messages to be designed. Strategy states the means selected to achieve the desired audience effect over the time of the campaign.

Advertising creative strategy is the mean to reach the desired advertising objectives.

#### B. Advertising Appeal :

For bringing about changes in the attitude of the target audience, the basic under pinning of any advertisement is the 'appeal' which has been used in the message.

Advertising appeal is a device by which specific consumer response is solicited in the advertisement.  
(Weilbacher 1984)

### C. Execution Style :

After specifying advertising objectives, creative strategies used, and deciding what is to be said in the copy or the campaign, the ideas are generated on how it is to be said and how these ideas will be converted into the final advertisement. This is the creative phase of the advertising, where the marketing goals and research inputs are converted into a creative message which has to fulfil a specific objective.

An advertising execution is the way in which the specific advertising appeal is transformed into advertising. This is the way in which content is presented in the ad. (Weilbacher 84)

The following discussion gives the general description of classificatory framework used in the study for creative strategies, appeals and execution styles.

#### Creative Strategy:

1. Generic strategy : No claim is made and no brand superiority is projected. The claim which is common to category can be used by any brand. This strategy is suitable to monopoly or market leaders.
2. Preemptive strategy : A superiority assertion is made by using a product benefit which is common to all products. By taking preemptive action the competitors can be forced to the position of 'me-too' products.
3. Unique Selling Proposition strategy : USP is generally based on physical differentiation of the product. The proposition must be based on a specific product benefit and it should be unique.

4. Brand Image strategy : A claim of superiority or distinction is made, based on factors extrinsic to the product. The differentiation is more psychological rather than physical. The emphasis is on the development of the personality of the product.

5. Common Touch strategy : This strategy is based on simplicity and common touch. Plain and ordinary people are used in the ads. Message is warm and believable.

6. Positioning strategy : It requires giving the product a place in consumer's mind relative to competition. That particular element is selected which has great consumer appeal.

7. Resonance strategy : This strategy presents circumstances, situations and emotions which have resonance with the information and experience of the target audience. The experience of consumer rather than the attribute of the product becomes the main focus for the sale.

8. Anomalous/Affective/Execution strategy : This strategy is based on attention involvement resulting from the ambiguity of the commercials. Here, how you say is more important than what you say.

Source : Charles F. Frazer, "Creative Strategy : A Managerial Perspective," Journal of Advertising, 12, No.4(1983), 36-41.

#### Advertising Appeals:

1. Feature appeal : These appeal focus on the dominant features of the product.



2. Competitive Advantage appeal : The performance of the product is evaluated against competitive products.
3. Favourable Price appeal : The attention is focused on the reduced price of the product or service. Generally used for limited period of time.
4. News appeal : Something new is talked about the product, some information is given.
5. Popularity appeal : The popularity and wide acceptability of the product is the central aim in such advertisements.
6. Generic appeal : The product category as a whole is promoted and not a particular brand.
7. Consumer Service appeal : These ads educate the consumers about the various uses of the product.
8. Consumer Saving through use appeal : This appeal focuses on the economy and savings through the use of the product/service.
9. Self-enhancement appeal : Emotional appeal suggesting some form of pleasure, experience or enhancement of personality of the user because of the advertised product/service.
10. Fear appeal : These ads portray a threatening, dangerous or unwanted situation which can be overcome through the advertised product/service.
11. Subsidized Product Trial appeal : This appeal is generally used in sales promotion schemes where consumers are offered free

samples, discounts or some other incentives for generating trials.

12. Corporate Citizenship appeal : These ads project a favourable image of the company in the society.

13. Investor appeal : These are special purpose ads focused on the investment community with the aim of raising funds for the company.

Source : William M. Weilbacher. Advertising. 2nd ed. New York : Macmillan Publishing Company, 1984.

#### Execution Styles :

1. Factual : Straight forward/Provocative Statement : In these ads the facts of the product are presented either in a straight forward manner or in provocative manner. No other way of execution is used.

2. Product Comparison : In this technique the advertised product is compared with some other product or against generic competition.

3. Demonstration : This technique uses some physical apparatus to demonstrate a product's effectiveness. The product characteristics take central stage.

4. Still Life : In these ads, the product stands alone with a very short copy. It could be a still photograph of the product or a simple camera exercise in the photography of the product from different angles.

5. Mood or Image : This technique builds an evocative mood or image around the product- beauty, love, or serenity. No claim is made about the product except through suggestions.

6. Dramatization : Some drama is created about the product. It could be a story line, a problem-solution drama or a suggestion drama.

7. Spokesperson & Testimonial : In spokesperson technique, a person speaks on behalf of the product. In testimonial the person's assertions about the product are based on his/her own experience. In both the techniques either a celebrity or an unknown person can be used.

8. Borrowed Interest : In this technique, the interest factor (which can be a model, music, scenic beauty etc.) has nothing to do with the product.

9. Fantasy : This creates a fantasy about what might happen in connection with the use of the product. Generally, caricatures or special effects with high blend of imagination are used to create fantasy surrounding product & product use.

10. Life Style : This technique emphasises how a product fits in with a life style.

11. Humour : These ads use sophisticated wit to point out human foibles, generally produced in an exaggerated style.

12. Animation : This technique involves the use of animated cartoons where a motion picture is produced from drawings.

13. Song and Dance Sequence : The ad is presented in song and dance sequence usually with the help of catchy jingle.

14. Special Effects : These ads do not have a strong structural pattern. The memorability is achieved through the use of some striking device, e.g. an unusual musical sound or pictorial technique.

15. Technical Expertise : These ads show some technical superiority about the product.

Source : Weilbacher (1984).

## APPENDIX-B

### CONTENT ANALYSIS OF TELEVISION ADVERTISEMENTS (Summary)

The content analysis of advertisements is not an easy task and poses many problems. Identification of creative strategies, appeals and execution styles is time consuming and also requires a fair amount of judgement.

The advertisements selected for the study were taken at random from the national network of Doordarshan. The ads were recorded on a video cassette at different times on different week days. However, most of the advertisements were recorded from 9:00 p.m. slot everyday in about a month's time in October-November, 1986. In all a total of 500 advertisements were recorded out of which 47 ads were later rejected because of poor or incomplete recording. So the actual sample consisted of 453 advertisements. No deliberate attempt was made to avoid an advertisement coming more than once in the stipulated time so that the sample can be a true representative of the study population. However, there were about 250 distinct advertisements in this sample.

The video cassette of these advertisements was then subjected to reviewing number of times for analysis. The following tables give the breakup of all the advertisements according to their duration, product category, creative strategies, appeals and execution styles.

Table B-1

Break up of Advertisements (TV Spots) According to Duration

Nature	Sample	
	No.	%
10 second	101	22.3
20 second	142	31.3
30 second	169	37.3
Others	41	9.1
Total	453	100.0

Table B-2

Breakup of Advertisements by Product Categories

Product Category	Advertisements in each category	
	No.	%
Toiletries & Cosmetics	93	20.53
Washing/Cleaning Material	20	4.4
Food Products & Beverages	111	24.5
Textiles & Garments	62	13.7
Domestic Appliances & Fixtures	50	11.04
Personal Transport	15	3.3
OTC Drugs & Remedies	21	4.64
Other Personal Durables	19	4.2
Services	21	4.64
Others	41	9.05
Total	453	100.0

Table B-3

Classification of Advertisements in different Creative Strategies

Total number of Advertisements : 453

Creative Strategy	Advertisements in each category	
	No.	%
Generic	41	9.0
Preemptive	62	13.7
Unique Selling Proposition	60	13.3
Brand Image	47	10.4
Common Touch	57	12.6
Positioning	63	13.9
Resonance	48	10.6
Anomalous/Affective/Execution	57	12.6
Unclear	18	4.0

Table B-4

Classification of Advertisements in different Appeals

Total number of Advertisement : 453

Appeals	Advertisements in each category	
	No.	%*
Feature	118	26.0
Competitive Advantage	27	6.0
Favourable Price	13	2.9
News	41	9.0
Popularity	25	5.5
Generic	4	0.9
Consumer Service	16	3.5
Consumer Saving through use	8	1.7
Consumer Self Enhancement	104	23.0
Fear	1	0.2
Subsidized Product Trial	6	1.3
Corporate Citizenship	2	0.4
Investor	8	1.8
No appeal**	113	25.0
Classification doesnot apply	7	1.5

\* adds up to more than 100 as 40 advertisements have more than one appeal.

\*\* In a large number of advertisements, the appeal was either missing, unclear or could not be identified.



Table B-5

Classification of Advertisements in different Execution Styles

Total number of Advertisements : 453

Execution Style	Advertisements in each category	
	No.	%*
Factual	66	14.6
Product Comparison	6	1.3
Demonstration	59	13.0
Still Life	15	3.3
Mood or Image	37	8.2
Dramatization	65	14.4
Spokesperson & Testimonial	53	11.7
Technical Expertise	9	2.0
Borrowed Interest	34	7.5
Fantasy	5	1.1
Life Style	48	10.6
Humour	20	4.4
Animation	6	1.3
Song and Dance Sequence	25	5.5
Special Effects	47	10.4

\* adds up to more than 100 as 42 advertisements have used a combination of two execution styles.

APPENDIX-C

PROFILE OF VIEWERS IN THE SAMPLE FOR THE STUDY

---

Variable	No.	%
<hr/>		
Total Sample Size	50	100.0
Sex Wise		
Male	20	40.0
Female	30	60.0
Age Wise		
18 to 24	18	36.0
25 to 34	18	36.0
35 to 54	7	14.0
55 and older	7	14.0
Marital Status		
Married	28	56.0
Single	22	44.0
Education Wise		
Higher Secondary or below	3	6.0
Graduation	24	48.0
Post graduation and above	21	42.0
Any other	2	4.0
Occupation Wise		
Professional/Executive/Officer	11	22.0
Clerk/Blue Collar/Sales	3	6.0
Businessman/Self employed	7	14.0
Retired	3	6.0
Student	19	38.0
House Wife	7	14.0
Income Wise		
Less than Rs.2000	7	14.0
Rs. 2000 to Rs. 4999	25	50.0
Rs. 5000 to Rs. 9999	10	20.0
Rs. 10000 or more	8	16.0

---

APPENDIX-D

TABLES OF ANOVA CALCULATIONS FOR LIKING OF ADVERTISEMENTS

Table D-1

ANOVA Calculations for Liking Scores of Ads Across Product Categories

Product Categories	Liking Scores of ads in each category	Group Mean
Textiles & Garments	17.5, 9.2	13.35
Toiletries & Cosm.	-1.8, 17.6, 13.2, 11.7, 0.1	8.16
OTC drugs & Remed.	10.2, 5.4,	7.8
Personal Transport	18.7, 8.4	13.55
Domestic App. etc.	8.5, 3.2, 4.6	5.43
Other Personal Dura.	24.1	24.1
Food Products & Bev.	20.0, 18.9, 17.6, 6.2	15.68
Washing/Cleaning Ma.	15.5, 2.8, 0.5	6.27
Services	16.0	16.0
Others	20.0	20.0

n = 24

Grand Mean  $\bar{x} = 11.17$

<u>Source of Var.</u>	<u>Sum of Sq.</u>	<u>DF</u>	<u>Mean of Sq.</u>	<u>F Ratio</u>
Total Group	1267.79	9	55.12	
Between Group	609.56	14	67.73	1.44
Within Group	658.43	23	47.03	

$H_0 : \mu_1 = \mu_2 = \mu_3 = \dots$  Group means are equal

$H_1 : \mu_1 \neq \mu_2 \neq \mu_3 \dots$  Group means are not equal

Table value of F for (9,14) degree of freedom at 0.05 level is 2.65. Hence  $H_0$  cannot be rejected. Liking scores are independent of the product categories to which the advertisement belongs.

Table D-2

ANOVA Calculations for Liking Scores of Ads Across Creative Strategies

Creative Strategies	Liking Scores of Ads in Each Cat.	Group Mean
Preemptive	16.0, 8.5, 0.5	8.33
USP	17.6, 11.7, 0.1	9.8
Common Touch	20.0, 15.5, 4.6	13.37
Resonance	20.0, 18.9, 5.4	14.77
Positioning	10.2, 8.4, 2.8	7.13
Brand Image	18.7, 17.6, 17.5, 13.2, 6.2, -1.8	11.9
Execution	24.1, 9.2, 3.2	12.17

n = 24

Grand mean  $\bar{x} = 11.17$

<u>Source of var.</u>	<u>Sum of Sq.</u>	<u>DF</u>	<u>Mean Square</u>	<u>F Ratio</u>
Between Group	138.39	6	23.07	
Within Group	1129.68	17	66.45	0.347
Total	1267.79	23	55.12	

H<sub>0</sub> :  $\mu_1 = \mu_2 = \mu_3 = \dots$  Group means are equal

H<sub>1</sub> :  $\mu_1 \neq \mu_2 \neq \mu_3 \dots$  Group means are not equal

Table value of F for (6,17) degree of freedom at 0.05 level is 2.7. Hence H<sub>0</sub> is rejected. Thus liking scores and creative strategies are independent.

Table D-3

ANOVA Calculation for Liking Scores of Ads Across Appeals

Appeals	Liking Scores of Ads in each category	Group Mean
Self enhance.	17.5, 5.4, 18.7, 13.2, 10.2, 6.2, 11.7, 17.6, 20.0	13.39
News	-1.8	-1.8
Feature	8.5, 3.2, 16.0, 8.4, 0.1	7.24
Favour. Price	24.1	24.1
Compet. Adv.	0.5, 2.8	1.65
No appeal	9.2, 17.6, 20.0, 18.9	16.43
Popularity	15.5, 4.6	10.1

	n = 24		Grand mean $\bar{x} = 11.17$	
<u>Source of Var.</u>	<u>Sum of Sq.</u>	<u>DF</u>	<u>Mean Square</u>	<u>F Ratio</u>
Between Group	751.2	6	125.2	
Within Group	516.63	17	30.39	4.119
Total	1267.79	23	55.12	

$H_0$  :  $\mu_1 = \mu_2 = \mu_3 = \dots$  Group means are equal

$H_1$  :  $\mu_1 \neq \mu_2 \neq \mu_3 \dots$  Group means are not equal

Table value of F for (6,17) degree of freedom at 0.05 level is 2.7. Hence  $H_0$  is rejected. There is relationship between liking of ad and appeal.

Table D-4

ANOVA Calculation for Liking Scores of Ads Across Execution Style

---

Execution Style	Liking Scores of Ads in each cate.	Group Mean
Spokesperson etc.	17.5, -1.8, 13.2, 6.2	8.78
Dramatization	5.4, 10.2, 11.7, 0.5, 0.1	5.58
Fantasy	18.7	18.7
Demonstration	8.5, 8.4	8.45
Humour	24.1, 4.6	14.35
Song & Dance	3.2, 15.5	9.35
Mood or Image	17.6, 9.2, 20.0	15.6
Life Style	20.0	20.0
Special effects	16.0	16.0
Borrowed Interest	17.6, 18.9	18.25
Product Comparison	2.8	2.8

---

n = 24      Grand mean  $\bar{x} = 11.17$

<u>Source of Var.</u>	<u>Sum of Square</u>	<u>DF</u>	<u>Mean Square</u>	<u>F Ratio</u>
Between Group	607.92	10	60.8	
Within Group	659.78	13	50.75	1.19
Total	1267.8	23	55.12	

Ho :  $\mu_1 = \mu_2 = \mu_3 = \dots$  Group means are equal

H1 :  $\mu_1 \neq \mu_2 \neq \mu_3 \dots$  Group means are not equal

Table value of F for (10,13) degree of freedom at 0.05 level is 2.67. Hence Ho cannot be rejected. Liking of advertisements and execution style are independent.

Table D-5

ANOVA Calculation for Liking Scores of Ads Across Various Combinations of Creative Strategies and Appeals

Combinations of Creative Strategies and Appeals	Liking Scores of Ads in each category	Group Mean
Common Touch & Popularity	4.6	4.6
USP & Self enhancement	11.7, 17.6	14.65
Brand Image & Self enhancement	17.5, 18.7, 13.2, 6.2	13.9
Resonance & Self enhancement	5.4	5.4
Common Touch & Self enhance.	20.0	20.0
Positioning & Self enhancement	10.2	10.2
Execution & Self enhancement	24.1	24.1
Preemptive & Feature	8.5, 16.0	12.25
USP & Feature	0.1	0.1
Common Touch & Feature	15.5	15.5
Positioning & Feature	8.4	8.4
Execution & Feature	3.2	3.2
Preemptive & Compet. Adv.	0.5	0.5
Positioning & Compet. Adv.	2.8	2.8
Brand Image & No Appeal	17.6	17.6
Resonance & No Appeal	18.9, 20.0	19.45
Execution & No Appeal	9.2	9.2

n = 23      Grand mean  $\bar{x} = 11.7$

<u>Source of Var.</u>	<u>Sum of Square</u>	<u>DF</u>	<u>Mean Square</u>	<u>F Ratio</u>
Between Group	950.345	16	59.39	
Within Group	141.9	6	23.65	2.51
Total	1092.23	22	49.6	

$H_0 : u_1 = u_2 = u_3 = \dots$  Group Means are equal

$H_1 : u_1 \neq u_2 \neq u_3 \dots$  Group Means are not equal

Table value of F for (16,6) degree of freedom at 0.05 level is 3.9 hence  $H_0$  can not be rejected. Therefore, liking of ads is independent of combinations of creative strategies and appeals.

Table D-6

ANOVA Calculation for Liking Scores of Advertisements Across Various Combinations of Creative Strategies & Execution Styles

Combinations of Creative Strategies & Execution Styles	Liking Scores of Ads in each category	Group Mean
Brand Image & Spokesperson etc.	17.5, -1.8, 13.2, 6.2	8.78
Positioning & Spokesperson etc.	2.8	2.8
Preemptive & Dramatization	0.5	0.5
USP & Dramatization	11.7, 0.1	5.9
Resonance & Dramatization	5.4	5.4
Positioning & Dramatization	10.2	10.2
Preemptive & Demonstration	8.5	8.5
Positioning & Demonstration	8.4	8.4
Common Touch & Humour	4.6	4.6
Execution & Humour	24.1	24.1
Common Touch & Song and dance	15.5	15.5
Execution & Song and dance	3.2	3.2
USP & Mood or Image	17.6	17.6
Resonance & Mood or Image	20.0	20.0
Execution & Mood or Image	9.2	9.2
Brand Image & Borrowed Interest	17.6	17.6
Resonance & Borrowed Interest	18.9	18.9

n = 21      Grand Mean  $\bar{x} = 10.16$

<u>Source of Var.</u>	<u>Sum of Square</u>	<u>DF</u>	<u>Mean Square</u>	<u>F Ratio</u>
Between Group	806.95	16	50.43	
Within Group	281.44	5	56.29	0.89
Total	1088.4	21	54.420	

Ho :  $\mu_1 = \mu_2 = \mu_3 = \dots$  Group means are equal

H1 :  $\mu_1 \neq \mu_2 \neq \mu_3 \dots$  Group means are not equal

Table value of F for (16,5) degree of freedom at 0.05 level is 4.6 hence Ho can not be rejected. Therefore, liking of advertisements is independent of combinations of creative strategies and execution styles.



Table D-7

ANOVA Calculations for Liking Scores of Advertisements Across Various Combinations of Appeals and Execution Styles

<u>Combinations of Appeals &amp; Execution Styles</u>	<u>Liking Scores of Ads in each category</u>	<u>Group Mean</u>
Self enhanc. & Spokesperson	17.5, 13.2, 6.2	12.3
Compet. Advant. & Spokesper.	2.8	2.8
Self enhance. & Dramatiza.	5.4, 10.2, 11.7	9.1
Feature & Dramatization	0.1	0.1
Compet. Adv. & Dramatiza.	0.5	0.5
Feature & Demonstration	8.5, 8.4	8.45
Self enhance. & Humour	24.1	24.1
Feature & Song and dance	3.2, 15.5	9.35
Self enhance. & Mood/Image	17.6	17.6
No appeal & Mood or Image	9.2, 20.0	14.6
No appeal & Borrowed Inte.	17.6, 18.9	18.25
Popularity & Humour	4.6	4.6

n = 20      Grand Mean  $\bar{x} = 10.76$

<u>Source of Var.</u>	<u>Sum of Square</u>	<u>DF</u>	<u>Mean Square</u>	<u>F Ratio</u>
Between Group	716.67	11	65.15	
Within Group	221.11	8	27.63	2.35
Total	938.2	19	49.37	

$H_0 : \mu_1 = \mu_2 = \mu_3 = \dots$  Group means are equal

$H_1 : \mu_1 \neq \mu_2 \neq \mu_3 \dots$  Group means are not equal

Table value of F for (11,8) degree of freedom at 0.05 level is 3.3 hence  $H_0$  can not be rejected. Therefore, liking of advertisements is independent of combinations of appeals and execution styles.