

Submission for the Award of Master of Business (Research)

“Distinctive Assets and Advertising Effectiveness”

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This thesis contains no material which has been accepted for the award of any other degree or diploma and to the best of my knowledge, this thesis contains no material previously published or written by any other person, except where due reference is made.

.....
Nicole Hartnett

ABSTRACT

This thesis investigates print advertising and specifically the impact of supplementing and substituting the brand name with distinctive assets. Distinctive assets are non-brand name elements, such as colours, logos and slogans, that are uniquely linked to a brand in the memory of the vast majority of consumers (Romaniuk and Hartnett, 2010b). Consumers use distinctive assets to identify and discriminate between competing brands (Zaichkowsky, 2010), either on-shelf or in advertising.

In advertising, marketers use distinctive assets to signal a brand in two ways – either in addition to or instead of the brand name. For example, Nike is renowned for using the “swoosh” logo as the only identifying mark in its advertisements. Despite being common practice, marketing research is yet to sufficiently investigate the role of distinctive assets in communicating the brand in advertising.

Several scholars have suggested that using distinctive assets in advertising may increase correct brand linkage (e.g., Franzen, 1994; Keller, 2003b; Romaniuk et al., 2007; Rossiter et al., 1991). Others have called for research to identify the extent to which distinctive assets can replace the brand name entirely (Newstead, 2007; Romaniuk et al., 2007; Romaniuk, 2009).

Advertising practitioners have further suggested that showing the brand indirectly, via distinctive assets, is potentially *better* than using the brand name (Aitchison, 1999). Their justification is that consumers dislike advertising and if the brand is prominent, readers will only “turn the page faster”. Alternatively, if the brand is shown indirectly, readers will be more likely to give attention and interest to an advertisement because it is not obviously an advertisement, subsequently making it more effective. By not having to include the brand name, advertising creatives are thereby also bestowed greater creative freedom. Thus, the objective of this thesis was to explore the respective roles of the brand name and distinctive assets in communicating the brand in advertising. The chosen metrics used to evaluate effectiveness were correct brand linkage and ad likeability.

An experiment was designed to determine the relative effectiveness of advertisements using; 1) only the brand name; 2) the brand name and a distinctive asset; and 3) a distinctive asset instead of the brand name. Visual distinctive assets (e.g., logos, characters and colours) and verbal distinctive assets (e.g., slogans) were compared. The experiment spanned four categories, including products and services, planned and impulse purchases. The advertisements were placed in a virtual magazine administered using online page-flip software. All respondents were recruited via one of Australia’s largest online panels.

The key findings of this thesis are that:

1. Compared to the benchmark of the brand name only, supplemented advertisements had significantly higher odds of correct brand linkage (at the aggregate). This was true for both visual and verbal distinctive assets.
2. Compared to the benchmark of the brand name only, substituted advertisements had similar (using visual assets) or significantly lower (using verbal assets) odds of correct brand linkage at the aggregate. Looking at individual executions, there were two cases where an *incredibly strong visual* distinctive asset performed equal to or better than using the brand name, showing that distinctive assets can provide an effective alternative to using the brand name. In spite of this finding, a pertinent issue is that many real-world distinctive assets are not incredibly strong; consumers often link a brand's distinctive assets to a competitor or no brand at all (e.g., Miller and Berry, 1998; Reece et al., 1994 [slogans]; Tom, 1993 [music and jingles]; Tom et al., 1993 [characters and celebrities]). As such, replacing the brand name with a distinctive asset introduces greater risk for many brands. Across the remaining six cases, distinctive assets (both visual and verbal) were much less effective branding devices, leading to significantly lower likelihood of correct brand linkage. Therefore, the majority of evidence suggests using distinctive assets as brand name substitutes presents a substantial risk for advertisers.
3. Visual distinctive assets were generally more effective than verbal distinctive assets. This supports and extends the body of knowledge documenting the "picture superiority effect" in memory applied to advertising (e.g., Childers and Houston, 1984; Childers et al., 1986; Shepard, 1967; Starch, 1966).
4. There was no discernable relationship between the presence of distinctive assets and overall advertisement likeability. This held for supplemented and substituted advertisements, and visual and verbal distinctive assets.

Thus, the findings demonstrate that a distinctive asset is not a superior branding device to (be used instead of) the brand name. Nor do consumers consciously penalise advertisements that explicitly use the brand name, or reward advertisements that signal the brand implicitly, as suggested by advertising practitioners. There is consequently no need to trade-off these two branding devices.

The practical implication for marketers is that the greatest benefit of using distinctive assets is in supplementing the brand name. Using distinctive assets as substitutes is potentially wasteful of advertising dollars because fewer people are likely to recognise who is advertising. Moreover, this thesis provides a justification for building and maintaining strong distinctive assets – something that takes time and investment to achieve. For marketing research, this thesis improves our understanding of how consumer's process the brand in advertising, but more research is needed to establish what is effective execution of the different types of distinctive assets, encompassing other media.

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CHAPTER 1: THESIS OVERVIEW

In this chapter I provide a brief summation of all components of this thesis. I broadly cover the research area and the experimental design used to address the research objective. I then highlight the key findings and implications of the research, and conclude by outlining the structure this thesis will take herein.

INTRODUCTION TO THE TOPIC

Distinctive assets are non-brand name elements that are used to identify the brand. Non-brand name elements can include taste, texture, scent, shape, logos, slogans, colours, typography, characters, celebrities, music, jingles, sounds and styles of advertising (Gaillard, 2007; Keller, 2005). By using distinctive assets, marketers can create a unique “face” or a “look” when communicating to the public (Duncan, 2005), both in advertising and on packaging. Consumers use these distinctive assets to identify and discriminate between brands (Zaichkowsky, 2010).

However, distinctive assets can differ in strength and therefore value to the brand. Romaniuk and colleagues (Romaniuk and Hartnett, 2010b; Romaniuk and Nenycz-Thiel, 2011; Romaniuk et al., 2007) propose that there are two key criteria to evaluate the strength of a distinctive asset – prevalence and uniqueness. Prevalence refers to *how many consumers* link the brand to its distinctive asset(s). Uniqueness refers to whether the brand is the *only* brand linked to its distinctive asset(s), because it is possible that consumers may link multiple brands to one distinctive asset. Ideally, the distinctive asset would be uniquely linked to the brand in the memory of all consumers. This is only possible if marketers invest in their distinctive assets over time, through communications activities, to engender consumer learning to build the strength of these identity elements. Once built, distinctive assets can become a “signature” for the brand and provide creative alternatives to simply using the brand name to signal the brand in advertising (Romaniuk et al., 2007).

In advertising, marketers can use distinctive assets in two ways: to supplement direct branding (i.e., using the brand name) or to replace direct branding entirely. For example, Nike is renowned for using the “Swoosh” logo as the only identifying mark in its advertisements. In the case of substituting the brand name, this is most likely fuelled by advertising practitioners who advocate against featuring the brand name prominently in advertising. In his book *Cutting Edge Advertising* (1999) Jim Aitchison, former executive creative director for Batey Ads (Singapore), and other senior practitioners he interviews propose that when consumers see a brand name, they will register that what they are seeing is an advertisement and will mentally “switch off” as a result. For example, Aitchison says: “*Why advertise the fact that an ad is an ad? The less an ad looks like an ad, the more it is likely to be noticed*” (p. 72). They contend that subtler, indirect branding is better because viewers will be more likely to consume advertisements as they do editorial, with increased attention and interest. It is possible that increased attention will lead to a greater number of associations to the brand (Fazio et al., 1992) and favourable evaluations of content because increased attention correlates with increased liking (Maughan et al., 2007).

However, little research has empirically addressed how these practices impact the effectiveness of advertising. Consequently, little is known about the relative value of the two types of branding devices (direct versus indirect) on viewer’s processing of advertising.

RESEARCH BACKGROUND AND IMPORTANCE

The purpose of this research was to investigate the impact of supplementing and substituting the brand name with distinctive assets on advertising effectiveness.

Distinctive assets serve two purposes in advertising; as brand identification devices and also as inherently likeable creative devices (Keller, 2005). Of the few studies that have investigated the impact of distinctive assets on advertising effectiveness, most have done so using distinctive assets as *creative* devices to create contextually unique advertising (e.g., Andrews et al., 1992; Beattie and Mitchell, 1985; Heiser et al., 2008; Jain, 1990). However, this thesis is concerned with distinctive assets as *branding* devices.

Many scholars acknowledge that using distinctive assets provide an alternative means to achieve brand recognition in advertising, and therefore, by using such cues, can increase correct brand linkage (e.g., du Plessis, 1994b; Franzen, 1994; Keller, 2003b; Romaniuk et al., 2007; Rossiter et al., 1991). Others have suggested that distinctive assets can replace the brand name altogether in some circumstances and have called for research to identify the extent to which distinctive assets can replace the brand name in advertising (Newstead, 2007; Romaniuk et al., 2007; Romaniuk, 2009). However, research regarding distinctive assets as branding devices in advertising is scarce. Only two studies were found that had investigated distinctive assets as branding devices (Abernethy and Laband, 2004; Poiesz and Verhallen, 1989), yet the limitations of these studies prevent generalisable or actionable conclusions being drawn. For example, the Poiesz and Verhallen (1989) study found that correct brand linkage does occur in the absence of the brand name, but failed to isolate or identify the distinctive assets that were responsible.

Moreover, to the best of my knowledge, no research to date has explored the *relative* impact of using the brand name versus using distinctive assets in advertising. Research to date that has explored *effective branding* in advertising has largely been concerned with the execution of the brand name only – see Romaniuk (2009) for a review of such studies – and disregarded or excluded the presence of distinctive assets. However, it is possible that distinctive assets are better branding devices than the brand name itself.

The branding component of any advertisement must compete for the consumer's limited attention and against other creative elements within the advertisement. All too often advertising creativity overwhelms the branding component of advertising (Sutherland and Sylvester, 2000). The brand name, as written text or spoken word, is limited in its capacity to compete with other visual stimuli that demand greater attention (Franzen, 1994). Particularly visually based distinctive assets, such as colours, characters, and logos, may have a competitive advantage for drawing attention over a brand name execution. Moreover, distinctive assets can be likeable in themselves, through aesthetic appeal, and so elicit immediate affective responses (Schmitt and Simonson, 1997). Eye tracking evidence shows that we look more at what we like (Maughan et al., 2007) and as such, the

likeability of a distinctive asset may draw greater attention to it than that of a brand name execution.

This research is important for two key reasons. Firstly, because “good branding”, through the use of direct and indirect branding cues is fundamental to the success of brand advertising. All advertising theories agree that the viewer needs to realise which brand is advertising for advertising to be effective (Romaniuk, 2009). However, research indicates that a lot of advertising is not well branded. Previous studies have found that roughly half of advertising is not linked to the brand advertised (Franzen, 1994; Rossiter and Bellman, 2005). This suggests there is still much to learn about how to effectively incorporate the brand in advertising so that it is remembered. Consequently, this is a pertinent issue for marketers.

In principle, good branding should increase brand linkage, but preferably not at the expense of advertisement likeability, which is an important contributor to advertising success (Haley and Baldinger, 1991; Kennedy et al., 2000). This trade-off is evidently the concern of practitioners when using the brand name (Aitchison, 1999). Therefore, this study addresses how distinctive assets, as alternative branding devices to the brand name, can communicate the brand and impact advertising effectiveness using correct brand linkage *and* likeability metrics.

In addition, understanding the relative effects of the two types of branding is important to justify and guide marketer’s actions. Building distinctive assets to represent the brand takes time and investment. Empirically testing and quantifying the contribution of distinctive assets over-and-above the brand name provides justification for this necessary investment.

METHODOLOGY AND DATA COLLECTION

An experiment using magazine advertising was designed to address the research objective. Magazine advertising was chosen because it afforded maximum experimental control compared to other media. The design included three, two-level factors; 1) the presence or absence of the brand name; 2) the presence or absence of a distinctive asset; and 3) the mode of distinctive asset (visual or verbal). The resultant design consisted of five treatments – “Brand name only”, “Brand name + visual asset”, “Brand name + verbal asset”, “Visual asset only” and “Verbal asset only”. The “Brand only” treatment was the benchmark against which all other treatments were compared.

To test the generalisability of results, the experiment included four brands from four separate categories – Banking (Commonwealth Bank), Chocolate (Cadbury Dairy Milk), Hair care (Garnier Fructis) and Pasta sauce (Dolmio). Prior research conducted for commercial companies indicated each of the selected brands had a strong visual *and* verbal distinctive asset. An expert panel of 30 marketing experts was used to pre-test a range of executions prior to the main study to ensure the advertisements would be realistic. Once selected, a headline and the branding (the brand name and/or a distinctive asset) were overlaid onto the image.

In total, 20 advertisements were designed for the experiment – five treatments for four categories. As an example, Figure 1 shows the five treatments for Banking (see Figure 11 for all treatments).

Figure 1: Experimental treatments for Banking



The advertisements were placed in a 25-page magazine excerpt to imitate the conditions of real-world advertising exposure. Caxton CTP Ltd donated the magazine editorial content (women’s magazine *Your Family*) and filler advertising was sourced from U.S. magazines to ensure respondents had not seen any of the content before. The magazine was administered through Survey Sampling International’s online panel, using page-flip software. Each respondent saw one randomly assigned treatment for *each* category. To be included in the dataset, respondents had to recall at least one of the four executions they were exposed to.

A total of 1,042 subjects participated in the study. All respondents were female, between 18 and 54 years of age and living in New South Wales, Australia, which matched the target audience of the magazine. Immediately after viewing the magazine respondents completed the online survey.

After answering questions related to the dependent variables of this study, respondents were asked about their distinctive asset associations for each of the target categories using the method validated by Romaniuk and Nenycz-Thiel (working paper). The results revealed that the distinctive assets differed significantly in how well known they were by respondents. Consequently, to ensure comparability across the different distinctive assets, only respondents who were aware the distinctive assets belonged to the correct brands were included in the analysis. This meant that all distinctive assets were made 100% prevalent (known to all) and 100% unique (only linked to the correct brand). Therefore, the results of this thesis represent a “best case scenario” using the strongest possible distinctive assets.

SUMMARY OF KEY FINDINGS AND IMPLICATIONS

In terms of correct brand linkage, the most effective advertisements used a distinctive asset, visual or verbal, *and* the brand name. Supplemented advertisements were consistently more likely to be correctly branded compared to advertisements that used only the brand name or advertisements that used only a distinctive asset across categories.

When using distinctive assets to substitute the brand name, there was evidence that a *visual* distinctive asset could equal the brand name. In two categories, Banking and Pasta sauce, the visual distinctive asset alone achieved the same or higher correct brand linkage result compared to advertisements that used only the brand name. However, the remaining majority of results showed people who recalled substituted advertisements were much less likely to recall the brand advertised. Considering that all of the distinctive assets used in this study were made 100% prevalent and unique, this highlights that using weaker distinctive assets is a risky strategy. Indeed, most existing distinctive assets are not so strong, with many consumers linking a brand's distinctive assets to incorrect brands or to no brands at all (e.g., Miller and Berry, 1998; Reece et al., 1994 [slogans]; Tom, 1993 [music and jingles]; Tom et al., 1993 [characters and celebrities]). In which case, it is improbable that replacing the brand name with a distinctive asset will lead to equally or more effective advertising, regarding brand identification, for many real-world advertisers.

Underlying the above findings, visual distinctive assets were generally more effective than verbal distinctive assets for brands, especially when *replacing* the brand name in advertising. This finding suggests that marketers may receive the greatest return by investing in visual distinctive assets to use in highly visual advertising media.

No relationship was found between the presence of distinctive assets and overall advertisement likeability. Advertisements that supplemented or substituted the brand name with a distinctive asset were not more (or less) liked than advertisements that used only the brand name. Therefore, consumers do not penalise advertisements that explicitly use the brand name, nor do they reward advertisements that implicitly signal the brand.

The practical implication for marketers is that there is value to be gained in building (and defending) distinctive assets to use as *supplemental tools* in advertising to make *better-branded* advertising. However, this research also provides a largely cautionary tale for marketers using distinctive assets as substitutes for direct branding. An important implication of this research is highlighting the misconception by advertisers that showing the brand name directly is a bad thing or that showing the brand indirectly is better. This thesis contains no evidence that removing the brand name is necessary or makes for more effective advertising.

THESIS STRUCTURE

This thesis will be presented in six chapters. Below is an outline of the content of each chapter.

CHAPTER 1: THESIS OVERVIEW

The present chapter provided a broad overview of all elements of the research undertaken. I first introduced the topic and outlined the chosen method to address the research objective. I then highlighted the key findings and consequent implications of the research.

CHAPTER 2: BRAND DISTINCTIVE ASSETS

In Chapter 2 I define brand distinctive assets in more detail and apply the associative network of memory theories to discuss how distinctive assets “work” in consumer memory. I then review the literature for each type of distinctive asset brands can use and highlight the potential benefits of using distinctive assets. Finally, I discuss how marketers use distinctive assets in advertising and the possible motivations for choosing to reduce or remove the brand name from advertising.

CHAPTER 3: RESEARCH OBJECTIVE

In Chapter 3 I outline the limited research that has investigated the use of distinctive assets in advertising and, from this, identify the research objective to address the gap in the literature. I then introduce the relevant literature pertaining to advertising effectiveness and the measures of correct brand linkage and likeability, which are used to evaluate the impact of distinctive assets.

CHAPTER 4: METHOD

In Chapter 4 I describe the experimental design employed in this thesis and discuss the considerations that went into designing the stimuli. I then outline how the experiment was administered and the measures collected, as well as describe the respondents included in the study.

CHAPTER 5: RESULTS

In Chapter 5 I first describe the dataset. I then outline the analysis and results for each advertising effectiveness metric – correct brand linkage and likeability respectively. At the end of each section I re-address the relevant hypotheses and research questions to establish key findings of the research.

CHAPTER 6: DISCUSSION AND CONSLUSIONS

Chapter 6 concludes this thesis. Here I draw together the key findings from the results and the implications for advertising practitioners and advertising and branding research. I then discuss the limitations of the research and suggest directions for future research.

CHAPTER 2: BRAND DISTINCTIVE ASSETS

In this chapter I review the literature on brand distinctive assets. I then discuss how practitioners use brand distinctive assets in advertising.

DEFINING BRAND DISTINCTIVE ASSETS

The aim of this section is to clarify exactly what brand distinctive assets are.

DISTINCTIVE ASSETS ARE NON-BRAND ELEMENTS THAT REPRESENT A BRAND

A brand's identity theoretically encompasses all things that a brand aspires to be associated with (Aaker, 1996; Belch et al., 2009; Kapferer, 2008; Upshaw, 1995). When a brand identity is created, or repositioned, marketers design a number of brand elements or brand identifiers to visually and verbally represent the brand (Allen and Simmons, 2003; Keller, 2005; Wheeler, 2003). These elements are then incorporated into brand communications to consumers, including packaging (for FMCG) and advertising. This practice is commonly referred to as *branding*.

In its most utilitarian form, branding is a mark of ownership – telling potential buyers the origin or producer of a product or service (Moore and Reid, 2008). Of the brand elements, there are two fundamental forms of branding – direct branding and indirect branding. The most direct means to signal a brand is to use the brand name (Meyers-Levy, 1989; Romaniuk, 2009). The brand name is a “universal reference point” which is the most unlikely element to ever be changed (Blackett, 2009). It is also inherently unique because, by law, no two competing brands can carry the same name.

Brands also use non-brand name elements to indirectly signal the brand and simultaneously capture attention. These non-brand name elements are what this thesis refers to as *distinctive assets*. Brand identity experts say there are four staple distinctive assets that brands use to communicate brand identity. These are the logo, the slogan, typography, and colour (Dowling, 1994; Melewar and Saunders, 1999; Melewar, 2001; Olins, 1989). In addition, Gaillard (2007) identified that marketers also use taste, texture, scent, shape, characters, celebrities, music, jingles, sounds and styles of advertising to identify a brand. A review of the key areas of research undertaken for each type of distinctive asset follows later in this chapter. By using distinctive assets, marketers can create a unique “face” or a “look” that the brand uses when communicating to the public (Duncan, 2005).

Consumers rely on both the brand name and distinctive elements to identify brands, and at the same time distinguish between competitor offerings (Zaichkowsky, 2010), either on-shelf or in advertising.

NOT ALL DISTINCTIVE ASSETS ARE EQUAL: THEY DIFFER IN STRENGTH AND THEREFORE VALUE TO THE BRAND

As part of the term “distinctive asset”, the word asset implies ownership or added value, which in turn should create a competitive advantage. To be of great value to a brand, a colour, logo or slogan (etc.) must be uniquely linked to the brand in the minds of the vast majority of consumers (Romaniuk and Hartnett, 2010b). That is, it acts as a mental trigger that accurately evokes the brand from memory. Many authors refer to these assets as *signatures* or *shorthand*, because they are so

strongly identified with the brand that the name is no longer needed (Foster, 2001; Keller, 2005; Van Riel et al., 2001). In which case, the distinctive asset can be a creative alternative to using only the brand name in communications (Romaniuk et al., 2007).

All of the abovementioned non-brand name elements have the potential to become distinctive assets for a brand, however, merely using a colour, logo or slogan (etc.) does not necessarily mean they are assets for the brand. Numerous studies show that consumers often link distinctive elements with an incorrect brand or no brand at all (e.g., Miller and Berry, 1998; Reece et al., 1994 [slogans]; Tom, 1993 [music and jingles]; Tom et al., 1993 [characters and celebrities]). In these circumstances the non-brand name element is not a strong asset for the brand, but a wasted opportunity for brand recognition (by those that do not link the distinctive element to any brand) or worse, can work against the brand if it is mistakenly linked to a competitor.

Marketers can fail to build strong distinctive assets in a number of ways. Marketers can undervalue their distinctive assets by altering and changing them across campaigns (Kohli et al., 2007; Van Riel et al., 2001) or by not consistently integrating them across the marketing mix (Fill, 2000). A lot of reinforcement is necessary for consumers to learn (and remember) a brand's distinctive assets because most brands are a small, infrequent part of consumers' lives (Sharp, 2010). Therefore, if distinctive assets are often changed or used irregularly, consumers do not have adequate opportunities to learn the link between the distinctive asset and the brand. Competitors can also attempt to sabotage a brand's distinctive assets by imitation (e.g. commonly seen with store brands) and therefore confuse consumers (Morton and Zettelmeyer, 2004). Consequently, marketers need metrics to assess the strength of their distinctive assets.

Romaniuk and colleagues (Romaniuk and Hartnett, 2010b; Romaniuk and Nenycz-Thiel, 2011; Romaniuk et al., 2007) propose that there are two key criteria to evaluate the strength of a distinctive asset – prevalence and uniqueness. *Prevalence* refers to how many consumers link the brand to its distinctive asset(s). The more people that make the link, the stronger and more valuable the distinctive asset becomes. *Uniqueness* refers to whether the brand is the *only* brand linked to the distinctive asset. It is arguably the most important of the two criteria because if a distinctive asset is linked to competitor brands incorrectly, using it as the means to identify a brand could inadvertently build associations for competitors (Dahlén and Rosengren, 2005). Ideally, *all* consumers would link *only* the correct brand to the distinctive asset; this is the strongest possible asset.

Consumers' ability to recognise distinctive assets for the brand they represent is determined by their memory structures, i.e., as a part of consumer-based brand equity in people's heads (Keller, 1993). Therefore, it is pertinent to understand how memory is conceptualised and structured. The associative network theories and associative learning principles provide the conceptual framework to understand how distinctive assets "work" related to brand identification.

HOW DISTINCTIVE ASSETS “WORK” IN MEMORY

The associative network theories of memory, developed by Collins and Quillian (1969) and Anderson and Bower (1973), are the prevailing conceptualisation of how memory works (Keller, 1993; Martindale, 1991).

The associative network theories posit that memory is organised as a network of connected nodes. Each node represents a piece of information or a concept. From a marketing perspective, a node can represent a brand name (e.g., Nike), a product (e.g., running shoes), an attribute or benefit (e.g., durability), descriptive information (e.g., has laces), purchase/consumption situations (e.g., can be bought at Rebel Sports), or evaluative reactions (e.g., not for me) (Alba et al., 1991; Holden and Lutz, 1992). Nodes are built up over time through personal experiences using brands, advertising and word-of-mouth (Krishnan, 1996). Related or similar nodes are grouped into “schemas” or sub-categories of memory (Cohen, 1982).

Links between two nodes are formed when the nodes are experienced or thought of together. This is referred to as paired associative learning, or in a more extreme fashion, classical conditioning. Therefore, for consumers to initially learn the link between a brand and its distinctive assets, both need to be presented together. Most likely this would occur in marketing activities controlled by marketers (e.g., packaging, advertising, sponsorship, etc).

When a node is activated, or thought about, the activation can spread to other associated nodes. This process is termed spreading activation (Anderson, 1983) or “cued retrieval”, whereby thinking about a concept can retrieve other related concepts from memory. To use an example from Pham and Johar (1997), an advertisement for a car claims to be the “Ultimate driving machine”. Noticing and thinking of this claim could activate the node in memory and activation could spread to a node representing the claim in long-term memory. The brand’s name (i.e. BMW) could then enter the consumer’s working memory and the brand source would be recalled. For this to occur, a link *must* be present between the distinctive asset and the brand in memory, which relates to the evaluation criterion of *prevalence* discussed previously.

However, not all information is equally accessible. Memory retrieval will only occur when a node’s activation is raised above some threshold. Amongst other things, the strength of the link(s) between nodes determines whether exposure to a cue (e.g., a distinctive asset) will retrieve related information (e.g., the brand name). The stronger the link, the more likely it is that the distinctive asset will elicit retrieval of the brand name. The strength of the link between nodes is determined by a number of factors, including: 1) the uniqueness of a node relative to other nodes in the network (Meyers-Levy, 1989); 2) the number of pathways between two nodes (Unnava and Burnkrant, 1991b); and 3) the number of times the two concepts have been thought of together (Anderson, 1983; Fazio, 1986; Martindale, 1991). Concepts that are uniquely linked and thought of together often are the most likely to activate one another (Smith and Queller, 2004).

The issue of competitive links interfering with the retrieval process is particularly pertinent for marketers (Burke and Srull, 1988). Competitive interference occurs when other brands make similar claims or use similar distinctive assets. When a number of competitive (brand) links are attached to the distinctive asset, strength of association is diminished for each link (Heil et al., 1994), which increases the likelihood that cued retrieval will fail.

A fitting example comes from Miller and Berry (1998). They evaluated the success of advertising campaigns based on how many category users associated the correct brand with (11-years of) campaign slogans. They observed that car rental companies used slogans to communicate positioning and because all companies wanted to fulfil the position of luxury at low cost, most of the slogans were thematically similar. The results showed that, on average across slogans, category users linked the correct brand to a slogan only 12% of the time; a very disappointing result for marketers. Slogans that went against the category norm, such as Avis' "We try harder", were more often linked to the correct brand. When multiple brands use similar distinctive assets, recognition for the distinctive asset is high, but source confusion abounds (Law, 2002). Therefore, a strong link is largely determined by the *uniqueness* of the distinctive asset node for the brand, which represents the second criterion proposed by Romaniuk and colleagues.

The links between nodes are bi-directional, whereby node "X" can access node "Y" and node "Y" can access node "X". However, the bi-directional strength of the nodes is not necessarily equal and opposite, but can be asymmetric (Anderson, 1996; Holden and Lutz, 1992). For instance, seeing the colour red may not retrieve the McDonald's node, but the activated McDonald's node may be more likely to retrieve the colour red. Directionality is important when considering the objective of using distinctive assets on packaging or in advertising. The strength of the link from the asset to the brand (i.e., red to McDonald's) should be of most concern to marketers because if the distinctive asset is presented without the brand name, it must be strong enough to bring the brand name to mind (Romaniuk and Nenycz-Thiel, 2011).

THE MANY TYPES OF DISTINCTIVE ASSETS

This section outlines the key literature for each type of distinctive asset and provides examples of well-known distinctive assets. These studies highlight the value of distinctive assets as tools that can assist brand recognition and build associations to the brand.

TASTE, TEXTURE AND SCENT

These three distinctive assets are grouped together because each is inherently tied to product and service consumption. These three senses are interlinked and have been shown to influence our affective responses (Davies et al., 2003; Klosse et al., 2004; Peck and Wiggins, 2006). Successful examples of brands setting themselves apart using these elements are: KFC which infuses its chicken with “11 herbs and spices”, Aero chocolate which has a light, fluffy texture by ensuring there are no less than 2,200 air bubbles in every bar, and Subway which uses the aroma of bread baking in-store to entice people from the street.

Marketers are often encouraged to incorporate these experiences into packaging design and in-store displays. Certain categories, like perfumes, also attempt to use sample sachets or scratch pads, but these remain the exception rather than the norm for advertising. Consequently, these elements are outside the scope of this research and not discussed in-depth.

SHAPE

“A bottle [shape] can become a trademark or an icon; it can create an identity almost single-handedly.” (Schmitt and Simonson, 1997, p. 88).

Shape is a key structural and visual element of products and/or their packaging. At the most basic level, shape indicates category membership (Berkowitz, 1987) and functional utility, e.g., zip-lock seals, microwaveable containers, etc. (Underwood, 2003). Consumers use shape to infer product quality and ergonomic value (Creusen and Schoormans, 2005). The most extensive area of research relating to shape is how consumers rely on shape to make volume judgements (e.g., Folkes and Matta, 2004; Yang and Raghubir, 2005). Elongated packages are perceived as larger.

Shape can also portray symbolic benefits or identity-based attributes, such as rugged, reliable, energetic or health conscious (Berkowitz, 1987; Schmitt and Simonson, 1997; Silayoi and Speece, 2007; Underwood, 2003). This in turn can influence product choice. For example, using food products, Berkowitz (1987) showed that shape can influence perceptions of taste. He found natural shapes were associated with fresher, less processed corn that respondents claimed “tasted better” despite no actual differences between products.

Using shape to convey brand identity is more suited to some categories than others. For instance, products and packaging that are made with malleable materials (e.g., metal, plastic, glass or sugar)

are more capable of creating unique shapes compared to boxed products, such as cereals or laundry powders (Zaichkowsky, 2006). Successful examples of brands using unique shapes are Hershey's Kisses teardrop mould (Garber et al., 2008), Toilet Duck's duck-necked bottle (Heath, 2001a) or Coca-cola's iconic glass bottle that has been used since the early 1900's (Garber et al., 2000b).

COLOURS

"Could you imagine a McDonald's product without red and yellow? It's burned into your consciousness. You can't disassociate the colours from the brand." (Sheedy, 2010, p. 22)

Colour is one of the most widely used types of distinctive assets (Klink, 2003). It is used to emphasise packaging and other trademarks, such as logos or the brand name itself. Over time, consumers learn to associate certain colours with specific products or brands (Garber et al., 2000b). A definitive example of strong colour association is Lindstrom's (2008) test using a blue Tiffany's box. He presented 600 women with a pale blue box and their heart rates went up, on average, by 20 per cent. These women never saw a brand name or logo, but physiologically reacted to the colour. Lindstrom's conclusion was that the colour has become inherently linked to Tiffany's and evoked feelings linked to the occasions relevant to its products (e.g., engagements, births).

Colour is the element most likely to be used in brand identification (Gaillard, 2007; Garber et al., 2000a; Kapferer, 1995; Zaichkowsky, 2006). When consumers approach an in-store display, up to 60% of the first impression comes from colour (Heath, 1997) and colour is supposedly accountable for 60% to 90% of brand acceptance or rejection (Zaichkowsky, 2006). This is most likely because colour can attract and captivate attention and is the dominant visual element present (Bloch, 1995; Danger, 1987). Prior research indicates that brands that develop a well-known unique link with a colour, or colour combination, are more easily and quickly identified on-shelf (Christ, 1975; Jansson et al., 2004; van der Lans et al., 2008). Quick recognition is ideal because consumers have low motivation to scan all available options (Alba et al., 1991). However, packaging studies have found that coloured labels are attended to more and are considered more readable (Adams and Edworthy, 1995; Braun et al., 1995; Hellier et al., 2006; Williams and Noyes, 2007). Similarly, many advertising studies have found that coloured print advertisements are viewed for longer and recalled better than black and white advertisements (e.g., Consterdine, 2002; Finn, 1988; Holbrook and Lehmann, 1980; Lohse, 1997; Magazine Publishers of America, 2009; Twedt, 1952).

Moreover, colours have intrinsic meaning and can arouse moods and emotions (e.g., Bellizzi et al., 1983; Gorn et al., 1997; Klink, 2003). As Lee and Barnes (1990) say; *"Colour can excite or calm. It can be refreshing, mysterious, exotic, or pure. It can be masculine or feminine."* Marketers intentionally use colours to excite emotion, either in a retail environment, on packaging or in advertising. For example, blue promotes feelings of relaxation when browsing in a store (Bellizzi and Hite, 1992) or when waiting for a brand's webpage to download (Gorn et al., 2004). However, emotional responses to colour are not universal – studies have shown differences between cultures (Madden et al., 2000; Aslam, 2006) and genders (Lee and Barnes, 1990). For example, in Japan, China and South Korea, purple connotes "expensive", whereas it is the opposite in the United States (Madden et al., 2000). Colours are also used to connote warnings (Derefeldt et al., 2004), flavours

(Garber et al., 2003) or attributes, e.g., environmentally friendly, less fattening (Plasschaert and Wilms Floet, 1995).

LOGOS

“Like national flags, logos provide something common to identify with and an image to rally around.” (Passikoff, 2005, p. 16)

Virtually every brand, big or small, profit or not-for-profit, has a logo, which means logos are big business. It is estimated that in 1994, \$120 million was spent on creating and implementing new logos for 3,000 new companies in the US alone (Anson, 1998). Logos can be purely typographic, purely graphic, or a combination of the two (Buttle and Westoby, 2006). For example, Coca-cola uses only a stylised font; Shell uses only an image of a shell; and BMW embed their name around an abstract image of an aircraft propeller. Brands pair images with typography in logos because pictures can enhance memory for accompanying words (Barrett, 1985).

The graphics used can be abstract or figurative. Abstract images are those that do not have an accepted meaning and so are difficult to name – making it harder to understand what is depicted. Figurative, or representative, images are easier to identify due to capturing a familiar meaning (Henderson and Cote, 1998; van der Laar and van den Berg-Weitzel, 2004). Logos that depict a product category cue have been found to be particularly effective in enhancing memory for the brand name (Giberson and Hulland, 1994).

The widely accepted description of a good logo is that it *“should be recognisable, familiar, elicit a consensually held meaning in the target market and evoke positive affect”* (Henderson and Cote, 1998, p. 15). Only a small cohort of researchers have attempted to pinpoint the design characteristics that make a logo recognisable or stimulate strong affective responses. In their seminal study, Henderson and Cote (1998) found natural, harmonious and elaborate logos were more effective on these dimensions. They also replicated the findings in Asian cultures (Henderson et al., 2003). However, other studies (Buttle and Westoby, 2006; van der Laar and van den Berg-Weitzel, 2004) have found abstract logos can develop equally, or more, effective links to the brand in memory compared to figurative (i.e., natural) logos. All agree there is much scope for future research.

Pairing an appropriate colour with a logo is also another important consideration. Images, like colours, have connotative meaning, and studies have shown that consumers can assess suitable colour/logo match ups when asked (Bottomley and Doyle, 2006; Hynes, 2009). Limited research to date has found that congruent colours and logos are better received than incongruent pairings (Bottomley and Doyle, 2006) – e.g., functional products should be depicted using functional colours (e.g., blue), whereas social-sensory products should be depicted in social-sensory colours (e.g., red).

SLOGANS

"Slogans are some of the most repeated and most important words that a company uses in its marketing communications." (Dowling and Kabanoff, 1996, p. 63)

Slogans are often used as a succinct, creative means to communicate a brand benefit or positioning attribute (Dahlén and Rosengren, 2005; Kohli et al., 2007). Most slogans are between three and five words in length (Dowling and Kabanoff, 1996). They can be merely descriptive or attempt to be persuasive (Keller, 2003b) – for example, "Tastes great, less filling" for Miller Light is descriptive, whereas "Probably the best beer in the world" for Carlsberg is more persuasive. Alternatively slogans can be creative "fluff" without underlying meaning – such as "Made from beer" for Carton Draught or "Wassup?" for Budweiser. As with logos, many brands have a slogan, and use it in their advertising. Prior research has found that anywhere between 50% and 80% of magazine advertisements use slogans to emphasise the brand name or build an image (Bauerly and Tripp, 1997; Dowling and Kabanoff, 1996).

Slogans have received a fair amount of criticism from marketers and advertising practitioners alike. Slogans are considered by some as self-gratuitous and a waste of space (Aitchinson, 1999; Glennon, 1993; Wateridge and Donaghey, 1998). Others maintain that slogans are an important means of simple brand identification and continuity between campaigns that facilitate brand learning (Dowling and Kabanoff, 1996; Foster, 2001; Katz and Rose, 1969; Reece et al., 1994). Clearly there is also great variation in the quality, stability, cleverness and relevance of slogans – so comparing slogans is not often like with like.

More so than for other distinctive elements, many studies have investigated recognition and associated brand recall for slogans (e.g., Dotson and Hyatt, 2000; Katz and Rose, 1969; Keiser, 1975; Larson and Wales, 1970; Reece, 1984). Generally, accurate memory for slogans is quite poor (Kiley, 2004; Miller and Berry, 1998; Pham and Johar, 1997). This most likely reflects that brands often switch slogans every few years, not allowing consumers to develop strong memory structures (Kohli et al., 2007), and that consumers find it difficult to remember exact phrases, but are better able to remember an inferred meaning (Harris et al., 1989).



Few studies have explored the characteristics that make a slogan memorable. Word play and rhyming (Reece, et al, 1994) and pairing slogans with jingles (Wateridge and Donaghey, 1998; Yalch, 1991) have been found to enhance memorability. Some authors suggest a shorter, simple slogan is better (Corder, 1986; Foster, 2001) whereas others recommend more complex slogans as they are likely to undergo elaborative encoding in memory and so are a better long-term strategy (Bradley and Meeds, 2002). There is still much scope for research in this area.

TYPEFACE

“Typography is the art, or skill, of designing communication by means of the printed word.”
(Childers and Jass, 2002, p. 94)

There are four visual features that can be manipulated to change the appearance of typeface. These are: 1) lines: using serifs to detail the finishing points of letters; 2) weight: light, medium, bold; 3) orientation: the degree of slant; and 4) size: x-height, descenders and ascenders. Typeface can impact the readability of verbal text – making the words more or less discernable. Legibility is often measured using the time taken to read a passage, or a comprehension test after the passage has been read (McCarthy and Mothersbaugh, 2002).

Another body of research has investigated the issue of typeface appropriateness or congruity, similar to the appropriateness of colours for logos, as discussed previously. Typefaces generate their own connotative meaning that readers are consciously aware of, and can judge matches/mismatches between typeface and text (e.g., Bartram, 1982; Brumberger, 2003b; a; Mackiewicz and Moeller, 2005; Rowe, 1982). Congruity arises when the connotative meaning of the typeface is similar to the denotative meaning of the text. For example, Walker, Smith and Livingston (1986) conducted an experiment testing the congruity of typeface and professions. They found that *Palatino Italic* was best suited to doctors and dentists, because they shared feminine, bright and quiet qualities. On the other hand, **Braggadocio** was matched with builders, because the typeface was judged as masculine, rough and strong. Congruity has been found to positively influence the speed of text processing (Lewis and Walker, 1989), advertising memorability (Childers and Jass, 2002; McCarthy and Mothersbaugh, 2002) and brand choice (Doyle and Bottomley, 2004).

Examples of brands that have created well-known distinctive fonts include Disney (e.g., , IBM (e.g., ) and Snickers (e.g., **SNICKERS**).

CHARACTERS

“With the use of creative artwork and animation, agencies can present spokes-characters as walking, talking, humanlike creatures touting brand benefits.” (Garretson and Niedrich, 2004, p. 27)

Spokes-characters, also referred to as spokes-creatures or trade-characters, are characters designed specifically to promote a brand in advertising, in-store or at sponsorship events. They can be real people (e.g., alive as in Mr. T for Snickers or deceased as with Colonel Sanders for KFC), imaginary people (e.g., Jan Miner as Madge for Palmolive), animal personifications (e.g., the Aflac Duck) or mythological figures (e.g., the Jolly Green Giant for Green Giant). Spokes-characters have been around since the late 1800s, but their use has increased in the last decade (Heiser et al., 2008). This most likely reflects advances in animation technology. In earlier times however, part of the motivation to create a spokes-character was to establish a personal connection with consumers in the face of mass production and industrialisation (Morgan, 1986; Callcott and Alvey, 1991).

The vividness of characters combining imagery, colours and movement, means they are a useful tool for gaining attention (Keller, 2003a) and brand identification (Callcott and Alvey, 1991). Studies have also found spokes-characters can create favourable brand associations, through feelings of trust and nostalgia, but this is moderated by brand experience – see Garretson and Neidrich (2004) and Garretson and Burton (2005) for an overview of the relevant studies.

A major benefit of imaginary spokes-characters is also their longevity – spokes-characters are often used for decades and so can span generations of consumers. For example, Figure 2 shows nine different depictions of Betty Crocker, of General Mills, that have been used on product packaging or in cookbooks over the past 80 years (Wurzer, 2005).

Figure 2: Depictions of Betty Crocker from the 1920s to the 1990s, from Wurzer (2005)



CELEBRITIES

“It seems that once a celebrity becomes famous and popular, he or she immediately appears in an ad and sometimes several at the same moment.” (Le Roy et al., 2009, p. 2)

Celebrity endorsement in advertising is quite common – as of the late 1990s, one in four or five US advertisements contained some form of celebrity endorsement (Erdogan, 1999; Till, 1998). Brands use celebrities in the hope that admired characteristics of the celebrities are transferred to the brand (McCracken, 1989; Erdogan and Baker, 2000). Celebrity endorsers are believed to influence consumer behaviour by possessing social powers, such as expert, referent and legitimate power (Tom et al., 1993). *Expert power* is determined by the experience and natural ability a celebrity has

with a product, e.g., Michael Jordan's endorsement of Nike sneakers. *Referent power* is when an audience identifies with and aspires to be like a celebrity, e.g., George Clooney, who was voted "Sexiest Man Alive" in People Magazine in 2009 and 2010, endorses Nespresso. *Legitimate power* or *trustworthiness* is when a spokesperson is a natural authority figure that brings legitimacy to a claim, e.g., George Bush's endorsement of United Way. Perceived *attractiveness* has also been found to impact the influence of the endorser (e.g., Kahle and Homer, 1985).

However, using celebrities to endorse brands can be a risky strategy. From a brand equity perspective, there is evidence that the controversial actions of celebrities can impact negatively on the perceptions of endorsed brands (Till and Shimp, 1998). There are many examples of brands severing sponsorship or employment contracts with celebrities after a media scandal, such as AT&T and Gatorade dropping Tiger Woods, and Burberry, Chanel and H&M dropping Kate Moss. From an advertising perspective, another common risk is that celebrities will overshadow the brand in advertising. If the focus of the advertisement is the celebrity, and the brand is not processed, there is no benefit for the advertiser (Erdogan, 1999; Rossiter and Percy, 1987).

On top of the above issues, celebrities are often ineffective distinctive assets for two key reasons. The first is that, in consumers' minds, celebrities are linked to many things other than brands – their activities and careers are under constant scrutiny. Consequently, these other associations can be more top-of-mind and "crowd out" links to brands (Till, 1998). Research by Tom, et al. (1993) showed that celebrities were less often correctly associated with brands than spokes-characters designed by brands for this reason. Second, as noted by Le Roy, et al. (2009), celebrities often choose to endorse multiple brands at one time. The contracts are usually short-term, often at the height of a celebrity's popularity, which prevents long-term association with the brand. As such, the link between a brand and a celebrity is not unique and often fleeting, as well as expensive.

MUSIC AND SOUNDS

"Children sing 'Keep on, keep on, keep on moving with Twix' in the school yard. Parents smile, shaking their heads. Advertising music is a shared experience we can parrot and parody together." (Scott, 1990, p. 223)

There are three types of music used in advertising – popular music, needledrop and jingles. Popular music refers to when brands buy the rights to songs produced by popular artists in the music industry. For example, Apple used "Jerk It Out" by the Caesars in advertisements that launched the iPod. Popular music can also be parodied to include the brand name in the lyrics, for example, Cadbury's adaptation of "Wouldn't It Be Nice" by the Beach Boys. Needledrop is the musical equivalent of stock photos – it is an inexpensive substitute for original music that is prefabricated, multipurpose and highly conventional (Scott, 1990). Jingles are musical messages written specifically for the brand (Keller, 2003b) and often contain unique, novel lyrics (Wallace, 1991). Examples of brands that have well-known jingles include Aeroplane Jelly ("*I like Aeroplane Jelly, Aeroplane Jelly for me*") and Vegemite ("*We're happy little Vegemites, bright as bright can be*"). Tom (1993) found that jingles were the most effective retrieval cue for brand names, compared to popular music and parodied popular music

Figures of how many advertisements use music vary from 40% to 94% (Allan, 2008; Appelbaum and Halliburton, 1993; Stewart and Furse, 1986). A recent study that conducted an audit of prime-time television advertisements in the US found that of the advertisements that used music, needledrop was used most frequently (81%), followed by popular music (14%) and lastly jingles (5%) (Allan, 2008). Researchers have investigated the impact of tempo and timbre, genre, lyrical versus instrumental, and congruency or “fit” of music on measures of purchase intent, brand attitudes, brand recall and affective responses with mixed conclusions. Music is outside the scope of this research, but for a comprehensive literature review see Oakes (2007).

Sounds are separate from music, in that they are not a lengthy composition, but are shorter and more often generated from “real life”. Successfully trademarked sounds include the roar of the lion for MGM, the chimes for NBC and the three-second-chord sequence for Intel’s Pentium processor.

ADVERTISING STYLE

Advertising style is a creative theme that is used consistently over time across many campaigns. The message portrayed is different each time but the execution of the advertisements stays consistent. As such, style is the combination of elements that create an overall look and feel to an advertisement. Examples of well-known advertising styles are depicted in Figure 3 and Figure 4 over the page. In Figure 3, Red Bull consistently uses stylised cartoons with limited colour in television advertising to depict different storylines around the slogan concept “Red Bull gives you wings”. In Figure 4, Absolut uses the product’s bottle shape as the central focus to its print advertising campaigns.

Advertising style is the least researched of the distinctive assets, possibly because the incidence of brands maintaining a distinctive advertising style is quite rare (Braun-LaTour and LatTour, 2004). Most advertisers (or their agencies) perceive consistency as stymieing the creative process and/or due to concern that consumers will become bored after several campaigns (i.e., “wear-out” effects). However, the limited research to date indicates using a consistent theme with minor variations enhances memory for the brand name (Unnava and Burnkrant, 1991a) and causes better brand attitudes (Yoo et al., 2009). Consistent themes were compared to; 1) multiple exposures to the same ad, in both studies, and 2) an inconsistent series of advertisements, in the latter study only.

Figure 3: Red Bull advertising style - "Last Will", "Leonardo", "Mafia", "Genie", "Pigeon" and "Superhero"¹



Figure 4: Absolut advertising style - "Arrival", "Spring", "Bangkok", "Host"²



¹ Source: Coloribus, the Global Advertising Archive (www.coloribus.com)

² Source: Absolut Ad (www.absolutad.com)

THE BENEFITS OF HAVING DISTINCTIVE ASSETS

Brands *can* use only the brand name to signal the origin of a product or service. However, there are a number of compelling reasons why marketers should invest in distinctive assets to use on packaging and in advertising.

1. TO REDUCE THE COGNITIVE EFFORT REQUIRED BY CONSUMERS TO RECOGNISE AND RECALL THE BRAND

Hoek and Gendall (2010) aptly note that in addition to being identifying marks, distinctive assets also simplify consumers' purchase processes. Making it simple is important because the number of brands, and media channels, available to consumers has increased exponentially in the last millennia. Similarly, the amount of advertising clutter has also grown (Green, 2003; Solomon, 1998). To cope with the overwhelming amount of information, consumers screen-out a lot of the stimuli they are exposed to. Research shows that we spend, on average, 12 seconds making a purchase decision in-store and examine only 1.2 brands per category/choice (Dickson and Sawyer, 1990). Moreover, we spend only two seconds "reading" the average print advertisement (Franzen, 1994). Consequently, only a small proportion of brands on-shelf and advertisements in media are selectively attended to (Jain, 1990). Getting noticed is one of the biggest challenges marketers face.

Therefore, consumers use distinctive assets to quickly locate brands in their time-sparse lives. Distinctive assets provide multiple cues for consumers to notice, recognise or recall the brand name, either in-store or in advertising (du Plessis, 1994b; Romaniuk et al., 2007; Rossiter et al., 1991). If the brand is easily recognised, the cognitive effort required by potential buyers or media viewers to locate the brand is substantially reduced. Typically brands that are recognised quicker on-shelf stand a better chance of being purchased (Baker, 2003). Similarly, when advertising is easily identifiable, it increases the likelihood that the advertising message will be processed and stored with the *correct* brand in memory (Romaniuk et al., 2007). This then enables brands to effectively build and maintain brand awareness, brand equity and salience (Aaker, 1996; Keller, 2003b; Romaniuk and Sharp, 2004a).

2. TO MAKE THE BRAND STAND OUT IN CLUTTERED RETAIL ENVIRONMENTS AND ADVERTISING CONTENT

Distinctiveness is more than simply brand identification for known brands. Distinctive assets can be eye-catching, and so capture and demand disproportionate attention compared to other stimuli in the surrounding environment (Garber et al., 2000b), which is also important for smaller less well-known brands.

Eye tracking research has found that unique distinctive assets, such as colour and shape, can bring a product to the visual foreground of buyers' attention at point-of-purchase (van der Lans et al., 2008). Asking consumers directly what they thought made brands stand out on-shelf also found colour and

“structural elements” of packaging to be key distinctive assets (Gaillard, 2007). Standing out is also an issue *within* advertising, where branding must compete with other creative components and competitor’s advertising to be recognised. This will be discussed further in the following section.

3. TO ACCESS SENSES THAT THE BRAND NAME CANNOT

We live in a world of sensory overload. Marketers are now attempting to create multi-sensory experiences for consumers by appealing to sight, sound, touch, smell and taste (Hultén et al., 2009). In any given environment, our senses are registering different information and stimuli compete for our focal attention.

In memory, there are separate subsystems for encoding each type of sensory stimuli (visual, auditory, haptic, gustatory and olfactory). According to Sadoski and Paivio (2001), the different sensory stimuli form codes within the subsystems that are structured differently and can function independently. Although the subsystems can function independently, they are interrelated. Mental structures can be linked and activation can spread across different systems (Paivio, 1990; Schmitt et al., 1993). The implication is that different sensory stimuli can access different information in memory, or, in the reverse, access the same information via different processes.

The brand name, as written text or a spoken word, is limited in its creative application and cannot access all senses. Therefore, it is difficult to create a striking impression with only the brand name and the brand name itself cannot always compete effectively with other sensory stimuli in visually or phonetically cluttered environments. Research has shown that written text is given low priority attention on packaging and in advertising compared to imagery (Franzen, 1994).

By comparison, distinctive assets allow for much more creative freedom, combining vivid visual imagery and phonetics that can draw greater attention. Thus, by linking the brand name to (multiple) distinctive assets, consumers can access brand related information via different sensory experiences, thereby increasing the competitiveness and availability of brand information in memory.

It must be noted that despite the previous literature review covering studies that have highlighted the importance of congruency and meaning conveyed by distinctive assets, this area of research is outside the scope of this thesis. The focus of this research is only whether a link exists between a distinctive asset and a brand for consumers, not their assessment of the distinctive asset itself.

HOW ADVERTISERS USE DISTINCTIVE ASSETS

The discussion until this point has explained what distinctive assets are and the potential benefits distinctive assets provide over-and-above the brand name. In this thesis I look at the impact of using distinctive assets on advertising effectiveness. It is therefore necessary to discuss, with examples, *how* advertisers use distinctive assets in advertising.

Advertisers can use distinctive assets, if they have them, in two ways:

1. To *supplement* the brand name (i.e., using the brand name *and* distinctive assets together); or,
2. To *substitute* the brand name (i.e., using distinctive assets to replace the brand name).

Obviously, these two practices are mutually exclusive.

Figure 5 is an example of an advertiser supplementing the brand name with distinctive assets and Figures 6, 7 and 8 are examples of advertisers substituting the brand name with distinctive assets

Figure 5: An example of distinctive assets supplementing the brand name – Uncle Ben’s “Authentic Asian Rice” (USA, 2009)³



This advertisement uses three distinctive assets to identify the brand “Uncle Ben’s” in addition to the brand name – the colour orange, the spokes character/namesake “Ben” and the slogan “Ben knows best”.

³ Source: O: The Oprah Magazine (October, 2009: Vol. 10, No. 10)

Figure 6: An example of distinctive assets substituting the brand name – Commonwealth Bank (Australia, 2010)⁴



Commonwealth Bank has developed a unique advertising style using the colour yellow and the shape of the diamond logo. The brand name is not included in the second advertisement.

Figure 7: An example of distinctive assets substituting the brand name – Coca-cola “Surfing the Wave” (Singapore, 2007)⁵



Coca-cola has used the “wave” which underlines the brand name on the bottle label, as well as the colour red, to identify the brand name without the brand name present.

⁴ Source: The Advertiser, South Australia (September, 2010)

⁵ Source: Coloribus, the Global Advertising Archive (www.coloribus.com)

Figure 8: An example of distinctive assets substituting the brand name – Nike “St Rooney” (UK, 2007)⁶



Nike is renowned for only using the “Swoosh” logo or the slogan “Just do it” as the only brand identification in its advertising (print, TV, sponsorship) and on its products (e.g., clothing, shoes and shoeboxes).

REASONS WHY MARKETERS REDUCE OR REMOVE THE PRESENCE OF THE BRAND NAME IN ADVERTISING

Given the above examples, it is obvious that marketers are substituting direct branding for indirect branding, but the questions remains, why?

There is evidently a perception from the advertising industry that including the brand name prominently in advertisements negatively impacts advertising effectiveness. In his book *“Cutting Edge Advertising: How to Create the World’s Best Print for Brands in the 21st Century”*, Aitchison (1999) quotes several senior advertising directors that express their reluctance to prominently include the brand name in advertising. Instead they prefer to use distinctive assets to implicitly signal the brand. Several quotes demonstrating this sentiment are shown in Table 1.

It must be noted that in these quotes, the interviewees sometimes equate the logo to presenting the brand name. Logos can include the brand name, and are therefore often classified as one-and-the-same. However, they do make reference to other types of distinctive assets, such as colour, typeface and characters, as better ways of communicating the brand.

⁶ Source: Coloribus, the Global Advertising Archive (www.coloribus.com)

Table 1: Quotes from advertising practitioners discouraging the use of obvious branding (Aitchison, 1999)

Ad Director	Quote
Jim Aitchison	<p>“Why advertise the fact that the ad is an ad? The less an ad looks like an ad, the more it is likely to be noticed.” (p. 72)</p> <p>“Perhaps it is a question of being less literal with logos, and more lateral ... In the Hush Puppies campaign[s], the actual Hush Puppies dog was the creative idea.” (p. 72)</p>
Bill Oberlander	<p>“Because consumers hate advertising, once they see a page with a logo in the corner, it doesn’t look like editorial, it doesn’t look like the reason why they bought the magazine in the first place. It’s a trigger that makes them turn the page faster.” (p. 72)</p> <p>“The ad in itself, corner to corner, should look like the brand. If you’re doing an ad for Coke, you know there’s going to be a lot of red, some really beautiful script typography, and certain elements that are intrinsic to the Coke brand are going to be in the visual presentation.” (p. 72)</p>
John Salmon	<p>“[The only benefit of a logo is] it enables copywriters to write headlines that don’t have the product name in them.” (p. 72)</p>
Neil French	<p>“If you can throw the logo away and make people think this might not be an ad, I’d better read it, it looks interesting, then you’ve done your job.” (p. 76)</p> <p>“If you write a letter to someone and the most interesting thing in the letter is your signature, you’ve wasted your time. You ought to be able to write a letter, not sign it, and everybody ought to know who it comes from because it’s written in your tone of voice, your handwriting, and about the things in which you’re interested.” (p. 71)</p>

As demonstrated by the quotes above, advertising directors effectively believe that when viewers see a brand name, they will register that what they are seeing is an advertisement and will mentally “switch off”. Therefore, advertisements that implicitly signal the brand, rather than explicitly use the brand name, will circumvent immediate avoidance behaviour and be more likely to gain attention and interest from viewers. Increased attention is likely to lead to increased associations to the brand (Fazio et al., 1992) and favourable evaluations of content, because increased attention correlates with increased liking (Maughan et al., 2007).

In a similar vein, Lindstrom (2008) argues that consumers consciously “construct a wall” between themselves and advertising messages, but if an advertiser can place the brand in an advertisement so that it is not consciously registered, consumers will let their guard down and can then be subliminally affected by the brand message. Subliminal or implicit measurement of advertising is beyond the scope of this thesis, but provides an opportunity for further extension of this research.

The above assertions are somewhat contradicted by the research of Pieters and Wedel (2004), who found that larger, more prominent brand exposures did not reduce net-attention to print advertisements. Another recent study examined the relationship between multiple branding execution tactics and overall advertisement likeability in television advertisements (Romaniuk and Hartnett, 2010a). Tactics included high frequency versus low frequency mentions of the brand name, short duration versus long duration, and large versus small brand executions. The authors found that increased branding did not lead to decreased likeability. However, neither study addressed conditions where the brand was only indirectly presented as a basis for comparison.

Despite the assertions of advertising practitioners, there are two key risks inherent to using distinctive assets to replace the brand name entirely in advertising.

First, when removing the brand name, advertisers must assume that the viewers who see their advertisements will recognise the distinctive asset(s) as the brand. The issue with this assumption is that there is ample evidence that many brands' distinctive assets are not well known, and are mistaken for other brands (e.g., Miller and Berry, 1998; Reece et al., 1994 [slogans]; Tom, 1993 [music and jingles]; Tom et al., 1993 [characters and celebrities]), as was discussed at the beginning of this chapter. Unless a distinctive asset is incredibly strong – using the criteria of prevalence and uniqueness – a portion of the audience will not make the connection between the advertisement and the correct brand. Therefore, there is a risk that the advertisement will be linked to no brand at all or misattributed to a competitor.

Second, upon seeing (or hearing) the distinctive asset some level of mental effort, or information processing, is required to evoke the brand name from memory. This raises issues given that it is now generally accepted that people consume media with low-levels of involvement or attention (Heath, 2001b; Krugman, 1965; Krugman et al., 1995), often undertaking dual tasks (Holmes et al., 2005). Further, two-thirds of audiences typically passively or actively avoid advertising (Paech et al., 2003). Passive avoidance is when a viewer remains in the viewing environment but engages in other activities (e.g., talking, cooking, consuming another type of media). Active avoidance is when a viewer physically leaves the room or changes channels. It is possible that such mental and/or physical inattentiveness will prevent viewers from making the connection between the distinctive asset and the brand when viewing advertising. As Baker, et al. (2004, p. 77) comment in their study looking at late brand entry, “employing a strategy that requires cognitive elaboration to succeed seems, at the least, risky”. This can then lead to memory construction processes or pure guessing post-exposure (Pham and Johar, 1997; Poiesz and Verhallen, 1989), which can adversely impact correct brand linkage.

CHAPTER SUMMARY

This chapter defined distinctive assets as non-brand name elements that are uniquely linked to the brand in the minds of the vast majority of consumers. Non-brand name elements can include taste, texture, scent, shape, logos, slogans, typeface, colours, characters, celebrities, music, jingles, sounds and styles of advertising.

However, distinctive assets can differ in strength, and therefore value to the brand. This chapter discussed the concepts of *prevalence* and *uniqueness* to evaluate distinctive asset strength, which were developed by Romaniuk and colleagues. The strength of a distinctive asset has important implications for its success as a branding device in advertising, which will be a re-occurring theme throughout this thesis.

Finally, this chapter outlined, with examples, how marketers use distinctive assets in advertising, as either supplements or substitutes for the brand name. Some advertising practitioners consider substituting the brand name for distinctive assets as a positive strategy. They believe advertisements will be more effective if they do not look like advertisements, which typically feature obvious branding or product placement. However, it was also highlighted in this chapter that there is some risk involved with using only indirect means to signal the brand.

CHAPTER 3: RESEARCH OBJECTIVE

In this chapter, I highlight the key gaps in research regarding the use of distinctive assets in advertising as *branding* devices. This forms the rationale for the research objective, which is to investigate the impact of supplementing and substituting the brand name with distinctive assets on measures of advertising effectiveness.

A GAP IN EXISTING RESEARCH ON DISTINCTIVE ASSETS IN ADVERTISING

In the previous chapter I discussed how advertisers use distinctive assets to supplement or substitute the brand name in advertising. However, research in the area of distinctive assets is yet to sufficiently address how these practices impact the effectiveness of advertising as stand-alone branding devices. I will now discuss the relevant, but limited, literature pertaining to the use of distinctive assets in advertising, which leads to the research objective.

DISTINCTIVE ASSETS: CREATIVE OR BRANDING DEVICES

Several studies have examined distinctive assets as *creative* devices to create contextually distinctive advertising. This forms the bulk of research pertaining to distinctive assets in advertising. In these studies, distinctive advertising contains a unique trait that other advertisements, in the same publication or advertising pod, do not. For example, an advertisement that uses an animated character when no other advertisements do is considered distinctive. By this classification, for advertising distinctiveness to work, researchers must create a homogenous “ground” surrounding a distinctive advertisement. Studies of this sort have used colour (Andrews et al., 1992; Beattie and Mitchell, 1985), music (Jain, 1990) and animated versus unanimated spokespersons (Heiser et al., 2008) to create distinctive advertisements.

The studies have generally found that distinctive advertisements were better recalled and positively impacted brand/advertisement attitudes and cognitions compared to non-distinctive advertisements. Thus, there is evidence that distinctive assets can contribute to advertising effectiveness as creative devices. However, these studies overlooked the potential of distinctive assets as mnemonic branding devices to facilitate brand recognition within advertising.

Many scholars acknowledge that using distinctive assets provides an alternative means to achieve brand recognition in advertising, and therefore, by using such cues, can increase correct brand linkage (e.g., du Plessis, 1994b; Franzen, 1994; Keller, 2003b; Romaniuk et al., 2007; Rossiter et al., 1991). Franzen (1994), citing results from a study by Klein (1990), stated that 22% of subjects who remembered an advertisement claimed that unique signals, such as jingles, colours and tone of voice, helped them to identify and remember the brand advertised.

Others have further suggested that distinctive assets can replace the brand name altogether in some circumstances and have called for research to identify the extent to which distinctive assets can replace the brand name in advertising (Newstead, 2007; Romaniuk et al., 2007; Romaniuk, 2009). Yet these assumptions have received scant attention in the marketing literature in the form of empirically based studies. Despite an extensive literature review, only two studies were identified that investigated the use of distinctive assets as branding devices, which I will now discuss.

One study found that Yellow Pages advertisements that included a well-known trademark in addition to the brand name (i.e., a logo) had greater call-rates than advertisements of the same size without a trademark (Abernethy and Laband, 2004). The authors concluded, *“the extraordinary competitive clutter of Yellow Page advertising makes familiar visual cues highly effective”* (p. 123). However, the chosen medium of Yellow Pages creates several limitations to the generalisability of the results. Firstly, the dependent variable of call-rates is difficult to replicate and benchmark across different media (unless a “call this number” tactic is purposefully used) and categories (not applicable to most FMCG products). Secondly, the competitive clutter in Yellow Pages advertising is predominantly textual clutter, unlike in other advertising media, which increases the visual novelty of pictures. Consequently, pictures are likely to attract disproportionate attention on this basis. And thirdly, consumers *actively* search Yellow Pages advertising for a solution to an existing need. Advertising in most other media is typically passively viewed (Krugman et al., 1995) and often avoided (Paech et al., 2003). Therefore, more research is needed to extend Abernethy and Laband’s (2004) findings to other types of advertising and other types of distinctive assets.

Another experiment tested consumer recognition for advertisements with no direct branding (Poiesz and Verhallen, 1989). The premise for the research was that *“ideally, advertisements should be recognised even when the obvious unique characteristic – the brand name – is absent”* (p. 233). They referred to colour, form, layout, typography and style as instruments that could lead to unique brand recognition in advertising without the brand name present. In their study, the authors showed respondents a booklet of advertisements, all of which had the brand name and the brand’s slogan (referred to as the “pay off”) removed. The advertisements spanned nappies, washing powders and cosmetics categories. After looking at the advertisements, respondents were asked to identify the brand and slogan for each advertisement. Table 2 provides a summary of the results for washing powders; the only category fully reported on in the study.

Table 2: Sorted summary of results from Poiesz and Verhallen (1989)

Brand	Correct brand recognition %	Brand confusion* %	Correct slogan recognition %	Slogan confusion* %
Robijn	89	8	7	80
All	61	18	15	65
Dixan	55	29	59	36
Biotex	55	7	85	11
Dobbelman	25	13	22	48
Klok	13	13	32	62
Average	50	15	37	50

*Brand and slogan confusion is the proportion of respondents who linked a competitor brand (incorrectly) to the target brand’s advertising.

The results show that there was an average of 50% correct recognition of the brand advertised without the brand name present, but there was clear variation across the executions. Moreover, the results for slogans reinforce the discussion from the previous chapter regarding how distinctive assets, in an advertising environment, can be confused as belonging to other brands.

The key limitation of the study was that the authors did not indicate or discuss the specific distinctive asset(s) used within each advertisement that were potentially responsible for greater correct brand recognition (or brand confusion) for the different brands. Consequently, the article gave little direction regarding which elements were more or less effective or how they were executed. Therefore, research that controls for these issues is required to give a clearer indication of how distinctive assets impact advertising effectiveness when the brand name is purposefully absent.

COMPARING TWO TYPES OF BRANDING – USING THE BRAND NAME VERSUS USING DISTINCTIVE ASSETS

If advertisers are to use distinctive assets in place of the brand name, it is important to understand and compare the effectiveness of these two different types of branding that may differ in terms of their ability to capture attention (whilst competing with other advertising elements) and be retained and recalled from memory. No studies to my knowledge have compared the relative impact of using a brand name exposure to using a distinctive asset.

It was discussed at the beginning of Chapter 2 that distinctive assets need investment to ensure that consumers, both existing and potential, know the link between the distinctive asset and the brand. The more consumers that know the link, and link only that brand with the distinctive asset, the stronger the distinctive asset (Romaniuk and Hartnett, 2010b). The brand name in itself, being the most direct means to identify a good or service, does not need this investment. Unless distinctive assets can be equally or more effective branding devices than the brand name itself, this then leads marketers to question; is it worth investing in distinctive assets?

Therefore, an important contribution of this thesis is to explore the role of distinctive assets in communicating the brand in advertising, *relative* to using the brand name. If the results show distinctive assets to be equal or superior branding prompts, this then justifies the necessary investment required of marketers to create, build and maintain distinctive assets. Thus, the overarching objective of this thesis is:

To investigate the impact of supplementing and substituting the brand name with distinctive assets on measures of advertising effectiveness.

The next section discusses how advertising effectiveness can be measured, and the selected measures for this research, as well as the specific hypothesis that underpin this research.

MEASURING ADVERTISING EFFECTIVENESS

The ultimate goal of brand advertising is to generate sales. However, market share or aggregate sales movements are often “small and transitory”, making it almost impossible to link advertising campaigns directly to such metrics (McDonald and Sharp, 2005). Moreover, there are many other confounding factors operating in the market place, such as price promotions and competitor actions, which affect sales. Therefore, it is difficult to disentangle relative effects.

In recent years, single-source data that matches household’s media consumption with actual purchase data has become the gold standard for uncovering individual-level effects of advertising exposure on buying propensities (Taylor, 2010). However, due to the lack of availability and great expense of obtaining such data, marketers typically use *intermediate* measures of advertising effectiveness.

For advertising to “work” it must impact upon our memories and/or our emotions to later influence our purchase decisions (du Plessis, 1994c). Hutchison and Moore (1984) and Keller (1987) posit that exposure to advertising can produce five types of nodes in memory – brand specific information (e.g., attributes, purchase situations, consumption situations), advertisement specific information (e.g., themes, tone, mechanical variables), brand identification (e.g., brand recall or recognition), the product category (e.g., product functionality and use) or evaluation reactions (e.g., thoughts and feelings). Ideally, the brand name is the “hub” to which all other information is connected (Baker et al., 2004).

However, it is not guaranteed that *all* nodes are developed, or that they are linked together, or that they are linked to other nodes existing in long-term memory related to the brand (Keller, 1987), or relevant purchase situations. To gauge the success of a campaign, advertisers and researchers use a number of intermediate measures to evaluate the memorability and evaluation of a campaign by those that had the opportunity-to-see (OTS) it.

Two industry standard measures of advertising effectiveness, and commonly used measures in academic studies, are correct brand linkage and likeability⁷. These two measures are the chosen dependent variables for this study because they are the measures most likely to be impacted by the use of distinctive assets. This is expected because distinctive assets serve two purposes in advertising; first to signal the brand, and second, as a creative device that can be inherently likeable.

In the following sections, I discuss the importance and relevance of each of these metrics, and the hypotheses and research questions stemming from each.

⁷ Ad recall (or recognition) is another common measure. However, this measure was used as a screening criterion in this study to ensure a sufficient sample size within the cost constraints of the project. As such, it could not be used as a dependent variable in this research.

CORRECT BRAND LINKAGE

Correct brand linkage is a measure of the proportion of the population, having recalled seeing the advertisement, which can correctly identify the brand responsible for the advertisement. Brown (1994, p. 16) says that; *“If people have noticed the creative content but not taken it in as being about the brand, the attention gained is not much use to the advertiser.”* This suggests that correct brand linkage is a precursor for advertising effectiveness. If the thoughts and feelings evoked by an advertisement are not attached to the brand, the advertising exposure is essentially wasted.

Several studies have found generally disappointing results regarding how many viewers attribute a brand to its advertising. Levels of correct brand linkage have been found to sit between 30% and 55% on average (Brook, 2002; du Plessis, 1994b; Franzen, 1994; Rossiter and Bellman, 2005). The largest-scale study by Rossiter and Bellman (2005), using a sample of 22,000 television commercials from the US, found that 35% of advertisements were unidentified and 10% were identified as a competitor. Advertising is particularly ineffectual when it is misattributed to a competitor – in these instances the advertising dollars spent are inadvertently building memory structures for competitors. Thus, these results suggest that “effective branding” is not achieved for approximately half of advertising, which indicates there is still much to learn about how to effectively incorporate the brand in advertising so it is remembered.

In advertising, the brand must compete with other creative components to be noticed, and all too often advertising creativity overwhelms the branding component of advertising (Sutherland and Sylvester, 2000). Therefore, correct branding is a reflection of branding quality – that is, how effectively the brand is integrated into the creative surroundings of the advertisement. Effective branding execution is when the presentation of the brand name is such that it is noticed (Romaniuk, 2009). Several studies, largely related to television advertising, have identified tactics for presenting the *brand name* (i.e., direct branding) that increase the likelihood that the brand is noticed and recalled – such as showing the brand name several times, showing the brand name earlier in the advertisement and saying the brand name verbally as well as showing it visually (e.g., Baker et al., 2004; Stewart and Furse, 1986; Stewart and Koslow, 1989; Romaniuk, 2007). However, these studies do not account for distinctive assets as prompts for the brand that were also present in advertisements. Therefore, research is needed to investigate the added benefit of distinctive assets on correct brand linkage, or, in more extreme cases, if distinctive assets can replace the brand name and produce similar results compared to using the brand name only. For the relative effects of these branding tactics to be measured, the two components need to be separated and executed independently.

Using the associative network theories of memory as a framework, I will explain how distinctive assets should facilitate correct brand identification in advertising when supplementing or substituting the brand name.

SUPPLEMENTING THE BRAND NAME WITH DISTINCTIVE ASSETS: THE PROPOSED IMPACT ON CORRECT BRANDING

Supplementation involves using the brand name *and* distinctive assets in advertising. Therefore, both direct and indirect cues to signal the brand are present in an advertisement.

To recap what was previously discussed in Chapter 2; for distinctive assets to be effective they must have a strong, unique link to the brand name in memory. Thereby, activation of the distinctive asset node in memory will spread to the brand name node in long-term memory, which can then be retrieved and processed in working memory (Anderson and Reder, 1979; Pham and Johar, 1997). Studies have demonstrated that learning associated images with a brand, such as colours and shapes enhance subsequent memory for the brand name due to a greater number of associative links existing in memory (Macklin, 1996; McCracken and Macklin, 1998; Warlop et al., 2005). Therefore, if the brand name and the distinctive asset are synonymous in the minds of consumers, they should act as equivalent prompts for brand retrieval when viewing advertising, and provide more opportunities to recall the brand post-exposure.

By providing two branding cues (one direct and one indirect) in an advertisement, there is a greater likelihood that at least one of the cues will be noticed and processed in memory. In essence, the brand is made more *visible* in the entirety of the advertisement (Romaniuk et al., 2007) – i.e., two cues are better than one. If *both* cues are processed when viewing advertising, this increased cognitive processing will potentially make the target information, i.e., the brand, more salient after exposure to advertising (Anderson and Bower, 1979).

Visibility is important because audiences typically view advertising in a passive disinterested “low involvement” manner (Heath, 2001b; Rice and Bennett, 1998) and across audiences, different individuals can fixate on many different aspects of an advertisement (Burke and Srull, 1988), which affects what information from the advertisement is encoded. If the brand is executed multiple times, and in different ways, it can more effectively compete with the other creative elements for attention. Moreover, it is possible that distinctive assets will be better able to compete with the creative surroundings compared to a simple brand name execution.

Much advertising, in particular print advertising, which is the chosen stimulus for this study, is highly visual in nature. As mentioned in the previous chapter, the brand name as written text or a spoken word is limited in its capacity to compete with other visual stimuli that demand greater attention (Franzen, 1994). This suggests that visually based distinctive assets, such as colours, characters, and logos may have a competitive advantage for drawing attention over the brand name itself. This point will be discussed further in the following section ‘Distinctive Asset Modality’.

Furthermore, distinctive assets can be likeable in themselves, through aesthetic appeal, and so elicit immediate affective responses (Schmitt and Simonson, 1997). One of Keller’s (2003b; 2005) key criteria for creating distinctive assets is that they are likeable, fun and interesting. For example, the personalities of characters or the wordplay and humour used in slogans can emotionally engage

recipients. Such inherent likeability is potentially harder for the brand name to achieve when executed in advertising. Eye tracking evidence shows that we look more at what we like (Maughan et al., 2007). As such, the inherent likeability of a distinctive asset may draw greater attention to itself than a brand name execution can.

Thus, it is expected that using the brand name *and* a distinctive asset together in an advertisement would increase the likelihood that the brand is noticed and recalled correctly compared to using only the brand name. The first hypothesis is:

Hypothesis 1: Advertisements that supplement the brand name with a distinctive asset will have higher correct brand linkage than advertisements that use the brand name only.

SUBSTITUTING THE BRAND NAME WITH DISTINCTIVE ASSETS: THE PROPOSED IMPACT ON CORRECT BRANDING

Substitution involves replacing the brand name for a distinctive asset. Therefore, there is no direct branding in the advertisement, and consumers can only identify the brand via indirect means.

In line with the above discussion, distinctive assets have the potential to be equally effective, if not more effective, branding devices than the brand name because they can be visually attractive and inherently likeable. However, counter balancing this advantage over the brand name is that a certain level of cognitive processing is necessary to make the connection between the distinctive asset and the brand. If this does not occur, the distinctive asset could be consumed as merely a creative device rather than a branding device. There is the possibility that under conditions of passive viewing and low involvement processing (Heath, 2001b), distinctive assets will not efficiently or effectively evoke the brand for all consumers within the limited attention given to an advertisement.

Given this trade-off, it is expected that a distinctive asset would perform *similarly* to the brand name when it is the sole branding device in an advertisement. This leads to the second hypothesis:

Hypothesis 2: Advertisements that substitute the brand name with a distinctive asset will have similar correct brand linkage to advertisements that use the brand name only.

DISTINCTIVE ASSET MODALITY: DIFFERENTIAL PROCESSING OF VISUAL AND VERBAL STIMULI

The above discussion treated all types of distinctive assets as the same. However, it is important to consider the mode in which the distinctive asset is communicated to audiences. In print media, which is the chosen stimulus for this study, advertisements typically integrate verbal (copy text) and visual (pictures) information. Within advertisements, distinctive assets must also be presented as text (e.g., slogans, lyrics) or as pictures (e.g., logos, characters, colours). Research suggests that using a visual or a verbal distinctive asset in advertising is not “like for like”.

Picture-word effects are of interest to marketers for two key reasons according to Childers and Houston (1984). Firstly, marketers want to understand the role of pictures and words in generating top-of-mind awareness or brand recall for advertising. Secondly, there have been calls to investigate picture-word effects on consumer judgements. As this thesis is primarily concerned with brand recall, I will focus on this aspect of the literature.

Studies from the field of cognitive psychology have consistently found that visual stimuli are more memorable than verbal stimuli, using both recognition and free recall tests (Durso and O'Sullivan, 1983; Gehring et al., 1976; Madigan, 1974; Nelson et al., 1977; Nelson et al., 1976; Paivio and Csapo, 1973; e.g., Snodgrass and Burns, 1978; Snodgrass et al., 1974). This phenomenon is referred to as the "picture superiority effect". Studies into print advertising have found that advertisements containing pictures are recalled to a much greater extent than text-only advertisements (Shepard, 1967; Starch, 1966) and that within advertisements, the pictorial element is better recalled than the verbal element (Childers et al., 1986). As such, I would expect that visual distinctive elements would also be better recalled than verbal distinctive assets. Therefore, mode would moderate the impact of a distinctive asset, either with or without the brand name, on correct brand linkage.

I will now refer to the discussion in the literature about why the picture superiority effect occurs. There are two related areas: first, the relative attention-getting value of visual versus verbal stimuli, and second, how they are subsequently encoded in memory.

Capturing attention

Capturing some degree of attention is necessary for encoding. Stimuli that capture and retain attention are more likely to engage higher-order cognitive processing. Researchers have investigated how pictures and words attract attention with eye-tracking methodologies. Early research by Gutman (1972) found that illustrations in outdoor advertising gained a viewer's initial focus over words. More recent empirical research reported by Franzen (1994) demonstrated that in nine out of 10 cases, people viewing print advertisements first looked at the visual image, and 50% to 70% of total viewing time is spent on pictures. Pieters and Wedel (2004) also found that pictures attract more base-line attention than words in print advertising – meaning that pictures attract the most attention, irrespective of their size.

The proposed reason for pictures' superior attention capture is that perceiving pictures is a less effortful process than words. Humans use peripheral, pre-attentive processes for pictures that are fast and automatic (Loftus, 1983; Stolk et al., 1993). Words rely on focal attention to be comprehended, which involves more eye-fixations (Loftus, 1983; Rayner, 1998; Reichle et al., 1998). In the same time it takes to process a picture, only seven to 10 words can be processed (Franzen, 1994). Consequently words demand more attention per unit surface, because text is more often tightly packed (Pieters and Wedel, 2004). This requires an audience to be highly involved and volunteer to *read* the text. Thus, we give attention priority to pictures because they can be comprehended much more quickly with less cognitive effort.

Encoding in memory

How information is encoded in memory impacts its accessibility at a later time. The most pervasive theory related to encoding of visual and verbal stimuli is known as the *dual coding theory*, initially developed by Paivio (1971; 1986, 1991). The theory postulates that visual and verbal stimuli are encoded in separate systems – i.e., pictures are represented by image codes and words are represented by verbal codes in memory. However, pictures can evoke words and words can evoke images; which means each type of stimuli can be dually represented by an image code and a verbal code in memory. Therefore, despite the systems being independent, they also interact.

Researchers have proposed three theories of encoding to explain the picture superiority effect (Mintzer and Snodgrass, 1999). When he first developed dual coding theory, Paivio (1971; 1986, 1991) suggested that images were more likely to be dually coded than words. This theory was supported by Snodgrass and colleagues (Snodgrass and McClure, 1975; Snodgrass et al., 1974) who found that people were more likely to spontaneously name pictures than they were to image words. An increased number of codes creates more pathways to retrieve the target information, which means the information becomes more accessible in memory (Anderson and Bower, 1979; Unnava and Burnkrant, 1991a). Paivio also proposed a second explanation – that an image code is inherently stronger than a verbal code. Therefore pictures, even without dual coding, are superior to words. Nelson and colleagues (Nelson et al., 1976; Nelson et al., 1977; Nelson, 1979) agreed, believing that images create more sensory distinctive codes because they have more unique visual features than verbal stimuli that contain the same or similar words, syllables, letters and shapes. Nelson and colleagues (1976) proved this theory when they showed that the picture superiority effect was eliminated when images were highly similar. Consequently, a more distinctive memory trace improves access to a stimulus in memory because there are fewer competing options to be recalled (Lynch and Srull, 1982).

Others have argued that pictures undergo more extensive semantic processing or encoding than words (e.g., Weldon and Roediger, 1987; Weldon et al., 1989). In which case, pictures are subsequently more accessible from memory due to deeper or more elaborate levels of processing, which enhances learning (Craik and Lockhart, 1972; Lutz and Lutz, 1978). Put another way, pictures are ascribed meaning faster and more reliably than words (Potter and Faulconer, 1975; Smith and Magee, 1980). As such, a broader network of related concepts are linked to pictures⁸.

In an experiment using advertising, Childers, Heckler and Houston (1986) found that subjects recalled more elements of pictures *and* the central message conveyed by those pictures from advertising, compared to the accompanying copy. Therefore, they found support that pictures undergo *both* distinctive encoding and elaborative processing. They conclude, “*pictorial information is more available in memory rather than simply more accessible*” (p. 147).

⁸ It is possible that the additional meaning(s) attached to pictures could make visual distinctive assets more memorable, but concurrently inhibit brand name retrieval. For example, the strongest associations linked to an image may not be brand related – e.g., a picture of a coconut could evoke associations to beaches and holidays before Bounty (Mars chocolate). In this study, the advertising creative is an obvious category prompt, which is likely to give the distinctive asset *some* context. However, marketers must be conscious that this is a potential risk and understand any meaning associated with the distinctive assets they use.

Therefore, I expect that a visual distinctive asset will be easier to recall, along with related information (the brand name), after exposure to advertising. This leads to the third set of hypotheses:

Hypothesis 3a: Advertisements that supplement the brand name with a visual distinctive asset will have higher correct brand linkage than advertisements that supplement with a verbal distinctive asset.

Hypothesis 3b: Advertisements that substitute the brand name with a visual distinctive asset will have higher correct brand linkage than advertisements that substitute with a verbal distinctive asset.

LIKEABILITY

Likeability is an overall assessment of the creative quality of an advertisement and is a commonly used metric by practitioners to evaluate advertising. It was the Advertising Research Foundation's Copy Research Validity Project conducted by Haley and Baldinger (1991) that established the broad base of industry support for the metric. The study found that likeability was the best single predictor of advertising sales effectiveness compared with other standard copy-testing measures, such as recall and persuasion.

The literature presents two alternative theories for how likeability can impact sales, either via 1) attitude transfer, or 2) attracting greater attention (Ewing et al., 1999; Kennedy and Romaniuk, 1999). The attitudinal approach suggests that if a viewer likes an advertisement, this positive feeling will then be associated with the brand (Walker and Dubitsky, 1994). Studies have found supporting evidence that liking does have a relationship with brand preference and advertisement persuasion (Stapel, 1991, 1994). However, a weakness of this approach is the assumption that audiences are highly involved and actively think about advertising. It is now generally accepted that the majority of advertising is *"viewed in a passive state and seldom [breaks] through to the conscious mind"* (Ewing et al., 1999, p. 4).

The second theory is that likeability is a "gatekeeper" to attention. Viewers will pay greater attention to what they like, and in so doing will be more likely to process facets of the advertisement in memory and less likely to ignore or "zap" an advertisement (Biel, 1990b). The deeper, more extensive processing an advertisement undergoes, the more likely it is to be remembered. This (in part) explains why positive relationships have been found between likeability and other copy-testing metrics; advertisement recall (du Plessis, 1994c; Walker and Dubitsky, 1994) and correct branding (Kennedy et al., 2000). Thus, the sales effect is a by-product of remembering the advertisement and the brand, thereby building salience (Romaniuk and Sharp, 2004b), rather than by way of audience persuasion.

It must be noted that some researchers question the validity of likeability as a predictive measure of in-market advertising success (Bergkvist and Rossiter, 2008; Eagleson and Rossiter, 1994)⁹. However, given that likeability is a metric still commonly used by industry practitioners, it is relevant to include in this study.

DISTINCTIVE ASSETS AND ADVERTISING LIKEABILITY

As discussed previously, distinctive assets can be likeable in themselves. It has been suggested that likeable distinctive assets can contribute to and shape overall brand likeability or equity (Lightfoot and Gertsman, 1998; Rosengren and Dahlén, 2006). It is possible that using likeable distinctive assets in advertising could also contribute to overall advertisement likeability.

⁹ However, Rossiter does concede that likeability is an important metric for transformational/low involvement categories, such as Chocolate (Rossiter and Bellman, 2005).

Only a small number of studies have investigated the impact of distinctive assets on advertising likeability. Callcott and Phillips (1996), using in-depth interviews, found that likeable spokespersons generate attention and positive feelings toward brand advertisements. Other studies using more empirical, experimental research found less profound effects. A study by Polegato and Bjerke (2009) attempted to “unpack” the elements that predicted overall likeability for print advertisements. One of these elements was the brand logo. They found that liking for the brand logo had no impact on overall liking for an advertisement. However, the generalisability of this finding is limited given that only three advertisements were tested for one clothing brand (Benetton) and the advertisements contained highly controversial content, dealing with HIV/AIDS, down syndrome and race. Similarly, Decrop (2007) found that the presence of a logo did not impact the informational value or the attraction level of advertisements for tourism destinations, nor intention to visit. However, he concluded that logos might be more effective in advertisements for FMCG categories, where products are less differentiated. The limited number of studies, and mixed results, suggests more research is needed across the different types of distinctive assets.

However, the bigger issue to be investigated by this thesis is the possible relative impact of using the brand name versus a distinctive asset on advertising likeability. There are advertising practitioners that advocate against using the brand name in advertising in order to enable readers or viewers to consume advertising content as if it were editorial content. Evidence of these opinions was presented in Table 1, Chapter 2. The rationale is that consumers hate advertising and will go to lengths to avoid it. There is supporting evidence that large proportions of consumers do dislike advertising in general, seeing it as manipulative (Alwitt and Prabhaker, 1994; Meenaghan, 2001; Shavitt et al., 1998)¹⁰. Consequently, practitioners assume that seeing the brand name will trigger avoidance behaviour and negative evaluations of the advertisement. Advertising practitioners suggest that as an alternative to circumvent avoidance behaviours, the brand should be expressed implicitly using distinctive assets. This implies that viewers will devote greater attention and interest to an advertisement where the brand is less obvious. Greater attention and interest should in turn lead to a more favourable attitude (Jain, 1990), increasing advertising effectiveness.

To put it precisely, it has been suggested that an advertisement using the brand name will be less favourably evaluated compared to an advertisement that uses distinctive assets to communicate the brand. There are no existing empirical studies to directly support or refute such claims, but the belief is seemingly impacting advertising practice. Eye-tracking research has found increased attention correlates with increased liking (Maughan et al., 2007), and as such, advertisement likeability is deemed an appropriate proxy for measuring the effects of distinctive assets. The final research question is:

Research question: What is the relationship between the presence of a distinctive asset and the likeability of the advertisement?

¹⁰ Although consumers claim to dislike advertising generally on principle, there is evidence that few people actively dislike individual advertisements. Biel (1990a) found that only 3% of a sample of almost 900 consumers, when presented with an advertisement, claimed to dislike it (either somewhat or a lot).

CHAPTER SUMMARY

The chapter highlighted that there is limited research investigating the use of distinctive assets in advertising as branding devices. Moreover, there is little indication of the relative impact of using the brand name or distinctive assets to signal the brand on measures of advertising effectiveness.

Many advertisements fail to make the connection between the advertisement and the brand, and so there is a need for better understanding of how different branding devices can effectively communicate the brand. Therefore the objective of this thesis is to investigate the impact of supplementing and substituting the brand name with distinctive assets on measures of advertising effectiveness, specifically correct brand linkage and likeability. In doing so, this thesis makes an important contribution to our knowledge of effective branding execution in advertising, which has important implications for marketers and their agencies when commissioning and designing advertising.

CHAPTER 4: METHOD

In this chapter, I outline the research method; an experimental design using print advertising. Here I provide details of the considerations and design of the experimental stimuli and collection of the data.

AN EXPERIMENT USING MAGAZINE ADVERTISING

An experiment using magazine advertising was designed to address the research objective presented in Chapter 3. Magazine advertising was chosen because it afforded greater experimental control compared to other media. Experiments are often used in advertising research to investigate the relationship between two (or more) variables, with the goal of establishing a cause-and-effect relationship between the variables (Gravetter and Forzano, 2008). The researcher manipulates an independent variable to observe if a dependent variable subsequently changes, whilst holding all other potentially impacting variables constant. By doing this, “causality” can be inferred with reasonable certainty (Patzner, 1996). Experiments can use a within-subjects or a between-subjects design. This thesis called for a between-subjects design, whereby a control group of subjects was compared to several other experimental groups that received different treatments of stimuli.

In this experiment, three two-level factors were manipulated between-subjects. The first factor represented the presence or absence of the brand name. The second factor represented the presence or absence of a distinctive asset. The third factor represented the mode of the distinctive asset. The two modes were either visual (i.e., a colour, logo or character) or verbal (i.e., slogan).

A complete factorial design would have resulted in eight unique combinations ($2 \times 2 \times 2 = 8$), which are presented in Table 3. However, the combinations highlighted in Table 3 were excluded from the design. Combinations 1 and 2 presented in the table were identical because an “absent” distinctive asset cannot be assigned a mode, and therefore collapsed into Treatment 1 “Brand only”. The fifth and sixth possible combinations were eliminated because without any branding whatsoever, these were not considered to be strictly advertisements.

Table 3: Full factorial design

	Brand name	Distinctive asset	Mode
1 Brand only (T1)	Present	Absent	Not applicable
2 Same as above	Present	Absent	Not applicable
3 Brand + visual asset (T2)	Present	Present	Visual
4 Brand + verbal asset (T3)	Present	Present	Verbal
5 Does not exist	Absent	Absent	Not applicable
6 Does not exist	Absent	Absent	Not applicable
7 Visual asset only (T4)	Absent	Present	Visual
8 Verbal asset only (T5)	Absent	Present	Verbal

Therefore, a total of five treatments were tested (per category). Treatment 1 “Brand only” was the benchmark against which all other treatments were compared to determine improved or inferior performance when using distinctive assets.

EXPERIMENT METHOD AND STIMULI

The treatments were presented in a magazine excerpt with other advertising so they would be consumed as they would in a “normal” media consumption situation.

The magazine was distributed to respondents as a virtual magazine on the Internet. The Internet was the most realistic method of delivery given the number of treatments to be tested. It also made the experience as realistic as possible for respondents because they could read the magazine in their homes at their own pace, without a researcher present. Therefore, unlike many experiments, the experiment was conducted in a non laboratory-like setting.

The first stage of the experiment design was to select the categories/brands to be included and create the advertisements (treatments) to be tested. The second stage was to choose a magazine, and filler advertising, which would contain the target advertising. These two stages are now discussed in-depth.

SELECTION OF BRANDS AND DISTINCTIVE ASSETS

To test the generalisability of results, the experiment included four categories. As such, it could be observed how consistent the impact of distinctive assets was across categories. Therefore, a total of 20 advertisements ($4 \times 5 = 20$) had to be designed.

The four categories chosen were Banking, Chocolate, Hair care and Pasta sauce. Previous research conducted by the Ehrenberg-Bass Institute for commercial purposes indicated that there was at least one brand in each category that had a visual distinctive asset *and* a verbal distinctive asset. Moreover, the categories were considered appropriate because they are commonly used categories, spanning fast moving consumer goods and services, and impulse and planned purchases. The four brands selected from the respective categories were Commonwealth Bank, Cadbury Dairy Milk, Garnier Fructis and Dolmio. The visual distinctive assets for each brand are depicted in Figure 9 and the verbal distinctive assets are presented in Table 4.

Figure 9: Visual distinctive assets used in the experiment

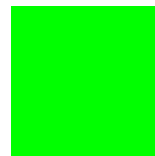
Commonwealth Bank
Diamond



Cadbury Dairy Milk
Milk glasses



Garnier Fructis
Fluorescent green



Dolmio
Papa



Table 4: Verbal distinctive assets used in the experiment

Brand	Slogan
Commonwealth Bank	"Which bank?"
Cadbury Dairy Milk	"A glass and a half full of joy"
Garnier Fructis	"Take care"
Dolmio	"Wear the grin"

Table 5 presents the results from previous research measuring the strength of the distinctive assets using the metrics of prevalence and uniqueness discussed in Chapter 2 'Defining Distinctive Assets'. The results below provided an indication of the number of respondents in the experiment that were likely to already know the link between the brands and the distinctive assets in the experiment.

To briefly explain the calculation of the metrics: *Prevalence* is the number of people that associated the distinctive asset to the brand correctly, divided by the number of people surveyed (%). *Uniqueness* is the number of associations made to the brand, divided by all associations made to any brand (Romaniuk and Hartnett, 2010b). More details regarding the method can be found at the end of this chapter.

Table 5: Distinctive asset strength – Results from prior research

Distinctive asset	Prevalence %	Uniqueness %
Diamond (Commonwealth Bank)	92	99
"Which bank?" (Commonwealth Bank)	91	99
Milk glasses (CDM)	90	98
"Wear the grin" (Dolmio)	77	91
Papa puppet (Dolmio)	70	82
"A glass and a half full of joy" (CDM)	68	98
Fluorescent green (Garnier Fructis)	42	79
"Take care." (Garnier Fructis)	21	72
Average	69	90

The assets chosen were relatively strong, although there was some variation on the prevalence metric.

The distinctive assets for Garnier Fructis stood out as the weakest. However, these were the strongest visual and verbal distinctive assets of all brands in the Hair care category.

To validate the above results, distinctive asset associations were measured for each category in the experiment. These results and their implications will be discussed in the following chapter.

CREATING THE TARGET ADVERTISING – THE CREATIVE IMAGE

The advertisements were designed to include three components – a relevant background photo, a headline and the branding (the brand name and/or distinctive assets). A pre-test expert panel was used to advise the ideal background photo for the advertisements.

Websites that buy and sell stock photos were used to source the creative images for the advertisements, such as www.istockphoto.com and www.123rf.com. Photos were selected on the basis that they were an obvious category prompt, for example, the image for Banking contained category cues, such as money. The reason for this was that under conditions where there was no direct branding, having category cues contextualised the distinctive assets for respondents. It was also important that the image did not lend itself to any one brand in the category.

From searching hundreds of images, a short-list of four suitable images was selected for each category to be pre-tested by the expert panel. The panel was a convenience sample of 30 employees from the University of South Australia. All panellists held qualifications in the field of marketing. Individual face-to-face interviews were conducted over two days. Each interview lasted approximately 10 to 15 minutes. Each panellist was given an overview of the research objectives and the experimental design before commencing the interview. Panellists were presented with one category at a time. The four shortlisted images were placed side-by-side and given a label indicating the category and image number (e.g., Banking Image 1). Four rotations were used across the panel to avoid order effects, varying the sequence of the categories *and* the images within categories.

For each category, panellists were first asked to rate each image on how representative it was of the category using a 5-point scale, from 1=Not at all representative to 5=Highly representative. They were also asked to indicate if any image could be confused with another category and/or if the image brought a specific brand to mind. Images that were considered not representative or brought a brand to mind were eliminated. Second, panellists were asked to rate how much they liked each image using a 5-point scale, from 1=Dislike a lot to 5=Like a lot. Finally, considering both representativeness and likeability, panellists were asked to recommend the image they considered to be the best for the purposes of the experiment and would produce a realistic advertisement. The materials and discussion of the pre-testing results are presented in Appendix A.

Figure 10 depicts the creative images selected for each category, based on the panel's feedback.

Figure 10: Creative image used in the target advertisements



CREATING THE TARGET ADVERTISING – THE HEADLINES

A headline was also developed for each category. The headlines, like the creative, were designed to prompt the category. Therefore, each headline featured the category name and made a statement that was conceptually consistent with the creative image. The headlines are presented in Table 6.

Table 6: Headlines used in the advertisements

Brand	Advertising Slogan
Banking	"Achieve your savings goals. Bank with us."
Chocolate	"Chocolate that will make you melt."
Hair care	"Shampoo that your hair will love."
Pasta sauce	"Pasta sauce made with the tastiest ingredients."

CREATING THE TARGET ADVERTISING – AD LAYOUT

The layout of the three components adhered to the principles of the Gutenberg diagonal. Edmund Arnold developed the theory of the Gutenberg diagonal in the 1950s, naming the concept after Johannes Gutenberg who invented the mechanical printing press in the 1400s (Lidwell et al., 2003). The concept is also referred to as 'reading gravity', whereby the elements are placed according to how Westerners read, which is from top-left to bottom right in an elongated Z-shape (Gardner and Luchtenberg, 2000; Sides, 1999; Whitbread, 2009). The expected layout is that key elements are placed at the top left (e.g., headline), middle (e.g., image) and bottom right (e.g., contact information, tagline or branding) (Lidwell et al., 2003; Scott, 1994; Wells et al., 1989; Whitbread, 2009). Despite the limited empirical evidence to support that the Gutenberg theory contributes to improved readability or recall of print advertisements, it is commonly accepted advertisement design practice and therefore logical to use in this study, and helped to ensure consistency across the executions.

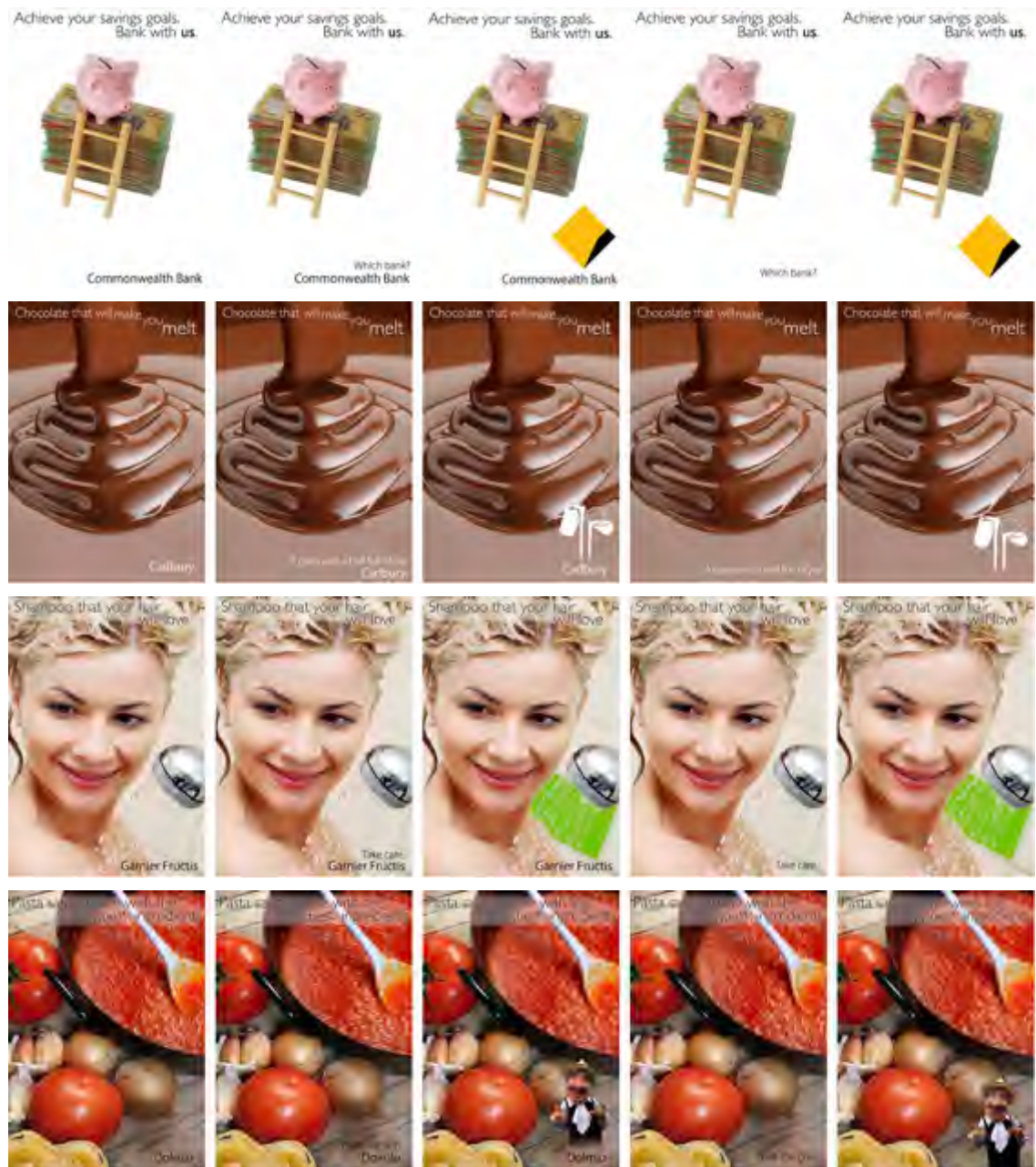
CREATING THE TARGET ADVERTISING – MANIPULATING THE BRAND NAME AND DISTINCTIVE ASSETS

As stated above, all branding content was confined to the bottom right hand corner of the target advertisements. For advertisements that included the brand name and a distinctive asset, the distinctive assets were consistently placed above the brand name. There were also a number of other controls put in place regarding the presentation of the brand name and distinctive assets.

Each brand name was presented in the same font and size (Kozuka Gothic Pro, Regular 36pt) to avoid the normal fonts used by the brands potentially confounding results. For verbal distinctive assets, each slogan was presented in the same font and size, but slightly smaller than the brand name (Kozuka Gothic Pro, Light 30pt). For visual distinctive assets, the size of each image was matched as closely as possible across categories. The visual distinctive assets were sourced from the Internet or created using Photoshop. For example, for Hair care, the Fluorescent green used was

matched as closely as possible to the actual pantone used by Garnier Fructis (375c)¹¹. Further, the visual distinctive assets were presented as they would most *naturally occur*. This poses a potential weakness of the research regarding the Banking advertisements. The Commonwealth Bank Diamond logo was presented in black and yellow. Even without the logo, the colour yellow is a strong distinctive asset for Commonwealth Bank – consequently, presenting the logo includes two visual distinctive assets for the brand. This could potentially result in a synergistic effect superior to other categories that only present one distinctive asset. However, it was felt that stripping out the yellow colour, leaving it white or grey, would be unnatural. This will be addressed further when discussing the results in the following chapters. Figure 11 shows the final 20 advertisements used in the experiment.

Figure 11: Final treatments for all categories



¹¹ However, due to pixelation and colour settings on individual's computer screens, it is possible the precise shade could have differed between respondents that took the survey.

THE EDITORIAL AND FILLER ADVERTISING CONTENT, AND THE POSITIONING OF THE TARGET ADVERTISEMENTS

The magazine content was sourced from foreign publications to ensure that respondents had not seen any of the articles or advertisements prior to the study.

Caxton CTP Limited, one of the largest publishing houses in South Africa, donated the magazine content. The magazine was the October 2009 issue of *Your Family*. For more information about *Your Family*, see www.yourfamily.co.za. Only a shortened excerpt of *Your Family* was used, rather than the whole magazine, to ensure relevance to the test market and due to time and cost restraints. The excerpt was 25-pages long, including the front cover and 24-pages of content. The content consisted of 14-pages of editorial and 10-pages of advertising – a 58% to 42% split. This is representative of the ‘normal’ ratio for magazines, with the latest industry-based reports citing a ratio of 54% to 46% of editorial to advertising (Magazine Publishers of America, 2009).

The filler advertising content was sourced from two US publications similar to *Your Family* – *O: The Oprah Magazine* and *Martha Stewart Living* (October/September 2009 issues). All advertisements used were for brands in the Australian market.

In the magazine, the target advertisements were positioned to maximise the likelihood that respondents would remember them. Some research suggests that advertisements placed on right-hand pages are recalled more than left-hand pages and advertisements towards the front of the magazine are recalled more than advertisements to the back (Finn, 1988; McDonald, 1995; Walker and Cardillo, 1998). However, other studies have found negligible differences between right and left hand pages, or placement towards the front or back (Blom, 2001; Consterdine, 2002; Green, 2006; Magazine Publishers of America, 2009). Even so, to err on the side of caution, all test advertisements were placed in the first third of the magazine and on right-hand pages 2, 4, 6 and 8.

The four categories were rotated randomly between the four right-hand pages (2, 4, 6 and 8) between respondents, to prevent order effects. At the same time, the five treatments were randomly rotated within each category. Therefore, each respondent was randomly assigned one treatment per category – that is, four target advertisements in total. For example, a respondent could have seen the “Brand + visual asset” treatment for Banking, the “Verbal asset only” treatment for Chocolate and the “Brand only” treatments for Hair care and Pasta sauce.

Screen shots of the full magazine as it appeared to respondents are shown in Appendix B.

EXPERIMENTAL PROCEDURE

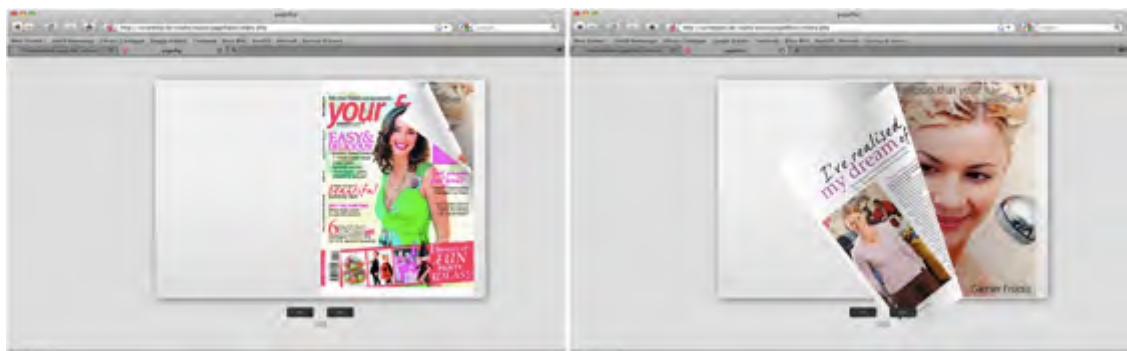
The experiment was conducted in April 2010, and data collected over a period of seven days. A total of 1,042 subjects participated in the study. All respondents were members of, and accessed through, the Survey Sampling International (SSI) online panel. SSI has 40 panels globally, with access to more than 10 million panel participants. Panel members are recruited using text links, pop-up and banner advertising on 'top-tier' websites. Panellists were rewarded for their participation with points that can be redeemed as cash or donated to a charity of choice. For more information about SSI, see www.surveysampling.com. At the time the survey was conducted, SSI's Australian panel had more than 200,000 active respondents. Australian panel members must create an account through the website www.opinionworld.com.au and are notified when surveys become available via an email.

All respondents were female, between 18 and 54 years old and living in New South Wales. Demographic variables were kept constant to prevent individual characteristics from impacting the results. Females, rather than males, were selected because the magazine content was targeted to females.

The true purpose of the research was withheld from respondents so as not to draw undue attention to the advertising content. Respondents were only told that the magazine was a foreign publication looking to launch in Australia and desired feedback on its content. This rationale fits with the Australian Marketing and Social Research Society (AMSRS) guidelines for advertising research.

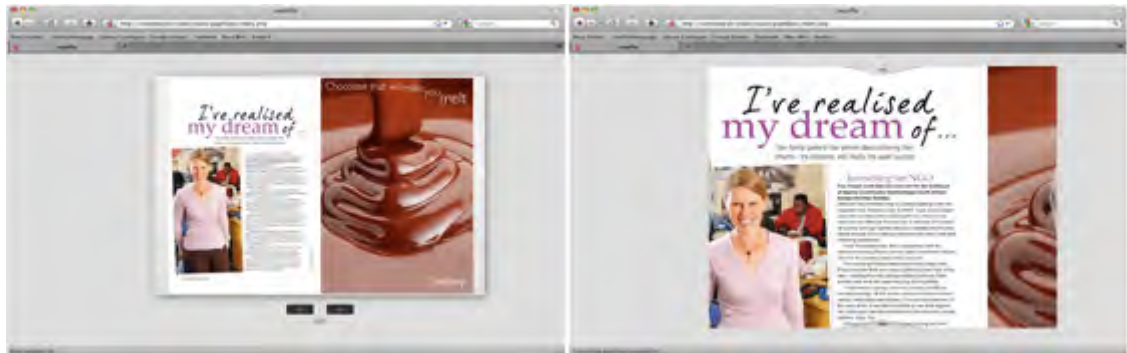
Respondents looked through the magazine and were then directed to complete the questionnaire immediately after. Respondents looked through the magazine using page-flip software. This software imitates the actions of flipping through a magazine. As demonstrated in Figure 12, respondents could grab the outermost corners of the pages and drag them across. Alternatively, they could click the left and right hand arrows beneath the magazine to turn the pages.

Figure 12: Demonstration of the page-flip software



If respondents wanted to look at an article or advertisement more closely, they could use a zoom tool. Figure 13 shows the difference between the normal double-page spread and when a page was 'zoomed in' on.

Figure 13: Demonstration of the zoom capabilities



On average, respondents spent 5 minutes and 42 seconds looking through the magazine. However, this did range from 35 seconds to 85 minutes.

THE DATA

The following section describes the collection of the relevant measures for this study. The full questionnaire can be found in Appendix C.

After looking through the magazine, respondents were first asked several questions about the magazine editorial content to be consistent with how the research was propositioned. Following this, respondents were then asked a series of questions relating to the advertising content. The first question was a screener, asking respondents if they recalled any advertising for specific categories. Respondents were given a list of categories to choose from, including the four target categories. To continue on from this point, respondents had to recall having seen *at least one* of the four target categories. Of the 1,224 respondents who looked through the magazine, 182 (15%) did not recall any of the target categories and were thanked and terminated at this point. This left a total of 1,042 respondents in the dataset.

Each of the following measures were collected for *only* the target categories recalled – for instance, if a respondent recalled Banking and Pasta sauce, they would therein only be asked about these two categories, and not Chocolate or Hair care.

IMMEDIATE RECALL

After recalling the category (or categories), respondents were asked if they could recall and describe up to five elements from the advertisement(s). An example was provided to show respondents the type of responses that were expected of them. This data was collected to assist in interpreting the results of the dependent variables – correct brand linkage and likeability.

CORRECT BRAND LINKAGE

Correct brand linkage is the proportion of respondents who recalled seeing the advertisement execution and attributed the correct brand to it. Both unprompted and prompted correct brand linkage metrics were collected in that order. For the *unprompted* metric, respondents were asked: “Do you recall the brand the Banking advertisement was for?” and were provided with an open-ended text box to write in the brand name and a button titled “Cannot recall”. For the *prompted* metric, respondents were asked: “Do you recall any advertisements for the following Banking brands from the magazine?” and were provided with a list of brands, including “Other” and “Don’t know” option. For both questions, correct matches were coded as a 1 and incorrect matches/“Cannot recall”/“Don’t know” responses were coded as a 0.

LIKEABILITY

Likeability was measured using the five-point Likert scale from Haley and Baldinger (1991) – from “Liked it very much” (5) to “Disliked it very much” (1). Although Haley and Balidnger (1991) used this scale to assess television advertising, other studies have applied it to print advertisements (e.g.,

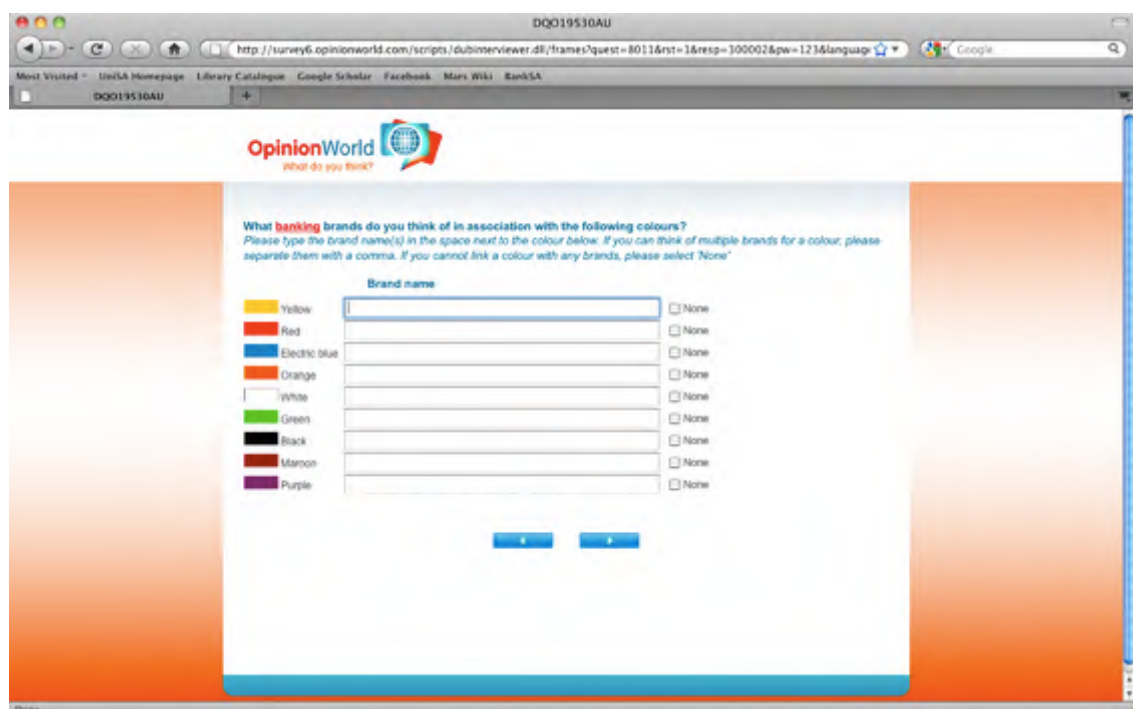
Bergkvist and Rossiter, 2008). Respondents were re-shown the advertisement(s) when asked about their liking so as not to depend on memory recall.

DISTINCTIVE ASSET ASSOCIATIONS

At the end of the survey, respondents' were tested for their distinctive asset associations for each of the target categories to validate previous research. Respondents were presented with a range of distinctive assets (asset cued) from different brands from the category, and were provided with an open-ended text box to write in the brand name(s) linked to each distinctive asset. Romaniuk and Nenycz-Thiel (working paper) empirically validated this method as the most conservative and accurate approach to measuring the strength of distinctive assets. Respondents were encouraged to write down as many brands that they thought were linked with each asset but they were also given a button titled "None" which could be selected if they could not think of any brands linked to the asset. Respondents had to enter a brand name in the text box or click the "None" option for *all* distinctive assets in the list before moving onto the next screen.

Three types of distinctive assets were measured for each category – colours, slogans and images. Colours were presented as colour blocks, with the colour name presented alongside the block. If the brand name was normally mentioned in the slogans, these were blanked out, e.g., "Have a break, have a ____" for Kit Kat. Images included logos, characters or images frequently used in advertising, and were presented in black and white to avoid colour confounding the results. Figures 14, 15 and 16 are examples of how the question was presented to respondents for colours, slogans and images respectively, for Banking.

Figure 14: Screen shot of "distinctive asset associations" question – Colour associations for Banking



The screenshot shows a web browser window displaying a survey question from OpinionWorld. The question asks for banking brand associations with various colors. The interface includes a list of colors with corresponding text boxes and 'None' checkboxes.

OpinionWorld
what do you think?

What banking brands do you think of in association with the following colours?
Please type the brand name(s) in the space next to the colour below. If you can think of multiple brands for a colour, please separate them with a comma. If you cannot link a colour with any brands, please select "None"

Colour	Brand name	None
Yellow	<input type="text"/>	<input type="checkbox"/>
Red	<input type="text"/>	<input type="checkbox"/>
Electric blue	<input type="text"/>	<input type="checkbox"/>
Orange	<input type="text"/>	<input type="checkbox"/>
White	<input type="text"/>	<input type="checkbox"/>
Green	<input type="text"/>	<input type="checkbox"/>
Black	<input type="text"/>	<input type="checkbox"/>
Maroon	<input type="text"/>	<input type="checkbox"/>
Purple	<input type="text"/>	<input type="checkbox"/>

Navigation buttons: Previous (left arrow), Next (right arrow)

Figure 15: Screen shot of “distinctive asset associations” question – Slogan associations for Banking

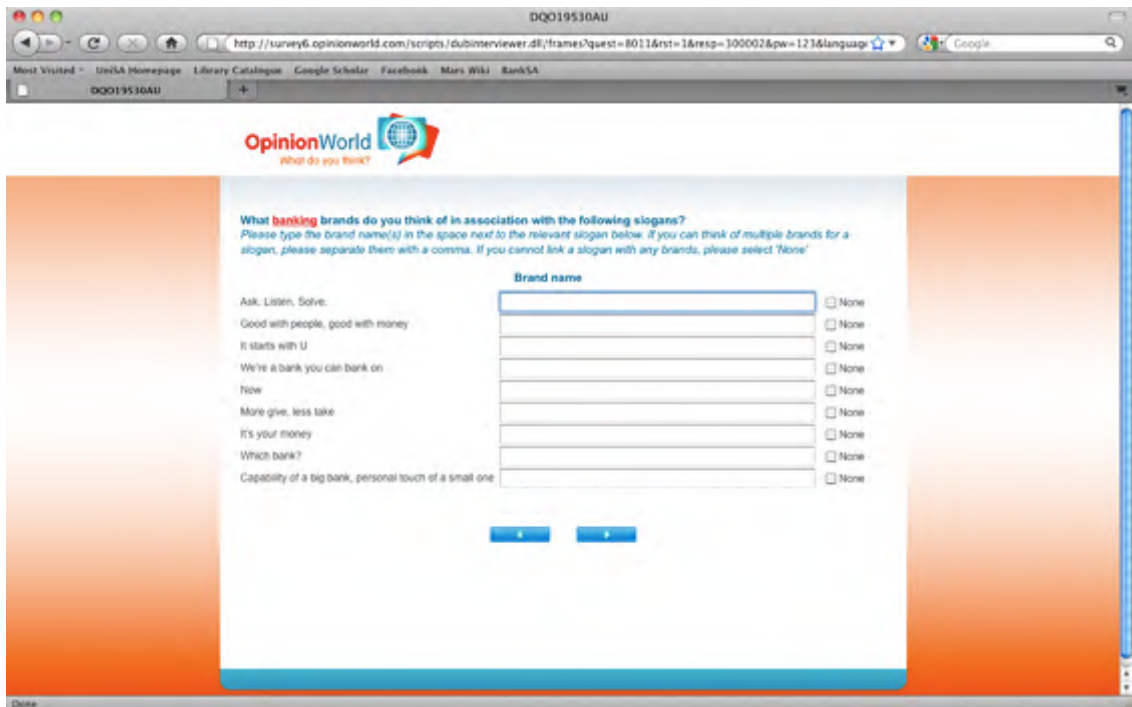
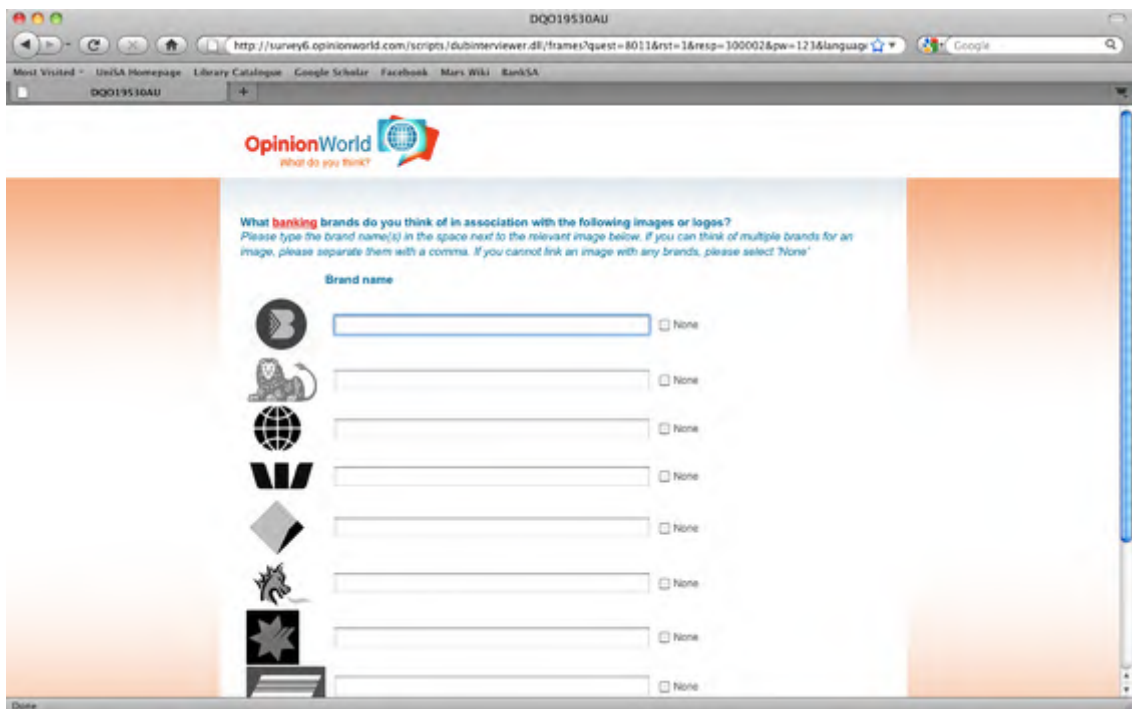


Figure 16: Screen shot of “distinctive asset associations” question – Image associations for Banking



CHAPTER SUMMARY

This chapter outlined the experimental design used in this thesis.

A 2 x 2 x 2 factorial design produced five advertisements to be tested. Four categories were used to empirically test the generalisability of the findings, which resulted in a total of 20 advertisements tested. Magazine advertising was the chosen medium for the experiment. The target advertisements were designed according to the Gutenberg diagonal principle – featuring a headline at the top, a central creative image and all branding (the brand name and distinctive assets) presented in the bottom right-hand corner of the advertisements.

The target advertisements were inserted into an existing magazine to imitate real-world advertising viewing. Each respondent was exposed to one random treatment for each of the four categories. The magazine was administered through Survey Sampling International's online panel, using page-flip software. Respondents first looked through the magazine and then completed a survey consisting of questions related to the editorial and advertising content.

A total of 1,042 subjects participated in the study. All respondents were female, between 18 and 54 years of age and living in New South Wales, which matched the target audience of the magazine.

CHAPTER 5: RESULTS

In this chapter I present the analysis and results of the experiment. I first describe the dataset and the respondents that were included in the analysis. The results are then presented separately for each advertising effectiveness metric – correct branding and likeability respectively.

DESCRIPTION OF THE DATASET

As stated in the previous chapter, to be included in the dataset, respondents had to recall seeing at least one of the four executions for the target categories.

ADVERTISEMENT RECALL

Of the 1,042 respondents who completed the survey, 209 respondents (20%) recalled an advertisement for one category, 311 (30%) recalled two, 307 (30%) recalled three, and 215 (21%) recalled four categories. On average, respondents recalled advertisements for 2.5 categories. This meant that the 1,042 respondents provided 2,612 responses across the four categories. Table 7 shows the number and proportion of respondents (of n=1042) that recalled each target category.

Table 7: Respondent recall for the test advertisements

Category	n	%
Chocolate	817	78
Hair care	640	61
Pasta sauce	608	58
Banking	547	52
Total	2,612	

Chocolate was the most recalled category and Banking was the least recalled category.

DISTINCTIVE ASSET ASSOCIATIONS

In order to outline the analysis that was conducted, I first introduce some data that was collected from respondents after they had evaluated the magazine. This data was collected at the end of the survey, so as not to bias the advertisement recall results. Respondents' were tested for their distinctive asset associations for each of the target categories to validate previous research. Table 8 presents the prevalence and uniqueness results for each of the brands included in the study.

Table 8: Distinctive asset associations results – Current study

Distinctive asset	Prevalence %	Uniqueness %
Milk glasses (Cadbury)	97	99
Diamond (Commonwealth Bank)	94	100
"A glass and a half full of joy" (Cadbury)	87	98
"Which bank?" (Commonwealth Bank)	83	98
Papa puppet (Dolmio)	76	94
Wear the grin" (Dolmio)	72	99
Fluorescent green (Garnier Fructis)	60	92
"Take care." (Garnier Fructis)	39	93
Average	76	97

The results were largely consistent with prior research, with some variation on the prevalence metric.

The results in Table 8 show that the chosen assets varied in distinctive strength – although all were highly unique, not all were highly prevalent amongst respondents. This presented a problem in that not all assets were similarly comparable; if differences in the magnitude of effects were found, it could not be determined if these were caused by differences in asset strength or other factors.

To accurately test the hypotheses, only respondents who made the link between the brand and the relevant distinctive asset (visual or verbal) for the relevant treatment were included in the analysis. For example, in Banking, only respondents who linked the Diamond logo to the Commonwealth Bank were included in the analysis comparing the “Brand only” treatment with the “Brand + visual asset” and “Visual asset only” treatments. Separate analysis was conducted using only respondents who linked “Which bank?” to the Commonwealth Bank when comparing the “Brand only” treatment to the “Brand + verbal asset” and “Verbal asset only” treatments. This meant that all distinctive assets were 100% prevalent and 100% unique, and hence directly comparable.

Obviously this is not as realistic for real-world advertisers, because few distinctive assets would achieve 100% prevalence and uniqueness. However, conducting the analysis in this way made for clearer interpretation and more defensible results.

The adjusted cell sizes for each treatment, which account for respondents knowing the link between the distinctive asset and the brand, are reported in Table 9 and Table 10.

Table 9: Cell size per treatment – Subjects that knew the visual asset belonged to the brand

	Banking	Chocolate	Hair care	Pasta sauce	Total (All)
Brand only	95	148	81	97	421
Brand + visual asset	114	151	103	102	470
Visual asset only	106	151	69	99	425

Table 10: Cell size per treatment – Subjects that knew the verbal asset belonged to the brand

	Banking	Chocolate	Hair care	Pasta sauce	Total (All)
Brand only	80	133	53	96	362
Brand + verbal asset	111	165	52	83	411
Verbal asset only	82	145	44	91	362

CORRECT BRAND LINKAGE RESULTS: SUPPLEMENTED ADVERTISEMENTS

The results for *supplemented* advertisements will be presented first (addressing H1 and H3a), followed by results for *substituted* treatments (addressing H2 and H3b).

The benchmark used for comparison throughout the analysis was the “Brand only” treatment. T-tests were used to ascertain when the proportion of respondents who linked the correct brand to other manipulated treatments was significantly different to the proportion of respondents who linked the correct brand to the benchmark. Significance tests are reported at $p < 0.1$, $p < 0.05$ and $p < 0.01$ to reflect that sample sizes were sometimes small. Any results that were greater than $p = 0.1$ are reported as not significant (NS). The core focus is however on the consistency of patterns found across the four test advertisements in an attempt to look for empirical generalisations.

Given the binary nature of the correct branding variable (i.e., the correct brand was recalled or not), logistic regression was used to quantify the relationship between the presence of distinctive assets and correct brand linkage. Logistic regression predicts the probability that a particular event will occur given the values of the independent variable(s). The results presented here use the *unprompted* correct brand linkage metric only¹².

I will now present the results for supplemented treatments. Hypothesis 1 proposed that advertisements that supplemented the brand name with distinctive assets (including visual and verbal distinctive assets) would have higher correct brand linkage than advertisements that used only the brand name.

RESULTS FOR VISUAL DISTINCTIVE ASSETS

Figure 17 compares the correct brand linkage results of the “Brand only” (benchmark) and “Brand + visual asset” treatments, showing the aggregated data (All) when categories were combined, and each individual category.

More people consistently linked the correct brand to advertisements that supplemented the brand with a visual distinctive asset compared to advertisements that used only the brand name. The aggregate difference between the “Brand only” and “Brand + visual asset” treatments was +13% ($p < 0.01$). Differences for the individual categories ranged from +2% (Chocolate) to +27% (Hair care). The differences were significant for all categories except Chocolate ($p < 0.1$).

¹² Analysis was also done using the *prompted* correct brand linkage metric, which found the same patterns as the *unprompted* metric. The results for the prompted metric are presented in Appendix D.

Figure 17: Unprompted correct brand linkage for supplemented advertisements using visual distinctive assets



Using the brand name and a visual distinctive asset was more effective than using only the brand name.

WHY WAS THE CHOCOLATE CATEGORY DIFFERENT?

For Chocolate, the “Brand only” and “Brand + visual asset” treatments performed statistically on par. This means adding the visual distinctive asset (the Milk glasses logo) did not increase people’s likelihood of correctly branding the advertisement.

A possible explanation is that the creative content overwhelmed the branding component. Authors have acknowledged this can be an issue, where particularly arresting or humorous content is the only thing remembered, and the brand name is forgotten, if it was ever noticed (Sutherland and Sylvester, 2000). To test this theory, the data collected regarding respondents immediate memories for elements of the “Brand + visual asset” advertisements was analysed. Respondents’ answers were coded for recalling the visual distinctive asset or not for each category. The results are presented in Table 11.

Table 11: The proportion of respondents who recalled the distinctive asset for "Brand + visual asset" treatments

Category	Treatment n	%
Pasta sauce	102	26
Banking	114	21
Hair care	103	19
Chocolate	151	3

Compared to other categories, significantly fewer respondents recalled the visual distinctive asset for Chocolate immediately after reading the magazine excerpt (p<0.01).

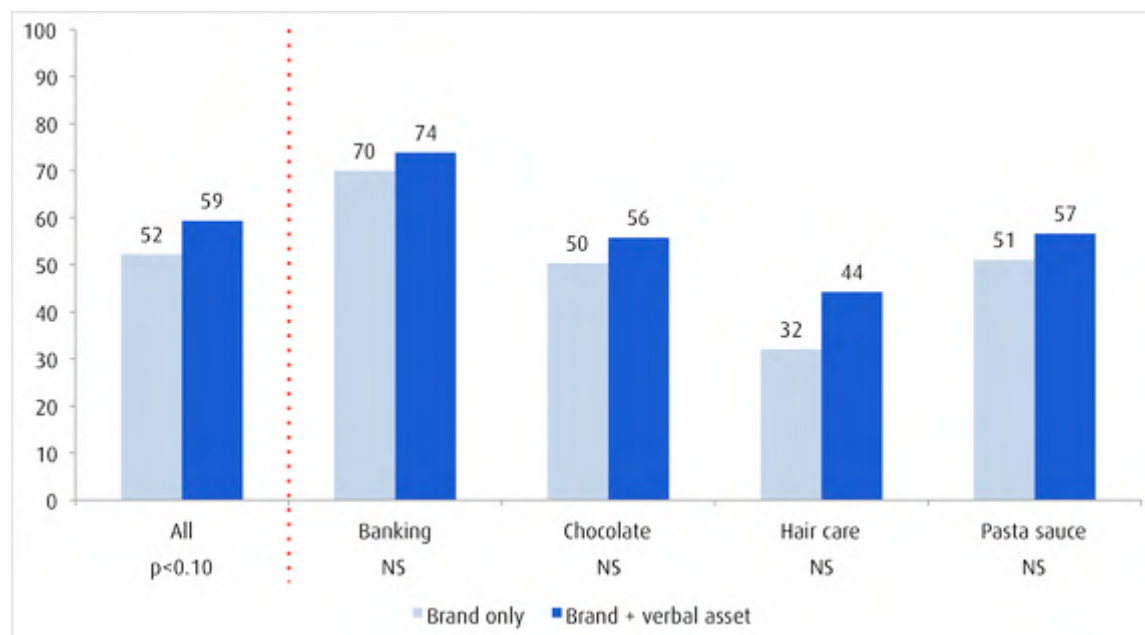
Roughly one in four or five respondents recalled the logo, colour or character from the Banking, Hair care and Pasta sauce treatments respectively. In contrast, only 3% recalled the Milk glasses logo

from the Chocolate treatment. Visual assets were the same size and in the same position for each treatment, therefore, the result suggests that the Milk glasses logo did not draw sufficient attention to itself to be noticed and recalled. This is therefore presumably an execution issue related to the distinctive asset or the advertisement in its entirety. This will be discussed in-depth in the following chapter.

RESULTS FOR VERBAL DISTINCTIVE ASSETS

Figure 18 compares the correct brand linkage results for “Brand only” (benchmark) and “Brand + verbal asset” treatments.

Figure 18: Unprompted correct brand linkage for supplemented advertisements using verbal distinctive assets¹³



Using the brand name and a verbal distinctive asset was more effective than using only the brand name.

More people consistently linked the correct brand to advertisements that supplemented the brand with a verbal distinctive asset (i.e., a slogan) compared to advertisements that used only the brand name. The aggregate difference between “Brand only” and “Brand + verbal asset” treatments of +7% was a marginally statistically significant result, however, none of the differences for individual categories were statistically significant (p<0.10).

LOGISTIC REGRESSION RESULTS: COMPARING VISUAL AND VERBAL DISTINCTIVE ASSETS

Simple logistic regression was used to quantify the size of effects when adding distinctive assets to advertisements. The logistic regression made it possible to directly compare visual and verbal distinctive assets that used different, but overlapping, samples of respondents.

¹³ Note: The correct brand linkage score for “Brand only” differs between Figure 17 and Figure 18. This is because these are two separate analyses using two different (but largely overlapping) groups of respondents.

Odds ratios (Exp *b*) have been used to interpret the results. Odds ratios demonstrate the change in probability that an average respondent will link the correct brand to the advertisement for a “one-unit change” in the independent variable, which in this case is the presence or absence of the distinctive asset or the mode of distinctive asset.

The results of the modelling, which compared each of the three treatments “Brand only”, “Brand + visual asset” and “Brand + verbal asset” to one another, are presented in Table 12. I will discuss the results comparing the “Brand only” and supplemented treatments consistent with the figures above first, and then I will compare the relative effectiveness of visual and verbal distinctive assets.

Table 12: Logistic regression results for supplemented treatments

	Brand only v Brand + visual asset		Brand only v Brand + verbal asset		Brand + visual asset v Brand + verbal asset	
	<i>Exp b</i>	<i>p-value</i>	<i>Exp b</i>	<i>p-value</i>	<i>Exp b</i>	<i>p-value</i>
All	1.31 1.1 - 1.5**	p<0.01	1.16 1.0 - 1.3	p<0.05	1.15 1.0 - 1.3	p<0.10
Banking	1.53 1.1 - 2.1	p<0.05	1.10 0.8 - 1.5	NS	1.37 1.0 - 1.9	p<0.10
Chocolate	1.03 0.8 - 1.3	NS	1.11 0.9 - 1.4	NS	0.95 0.8 - 1.2	NS
Hair care	1.76 1.3 - 2.4	p<0.01	1.30 0.9 - 1.9	NS	1.60 1.1 - 2.3	p<0.01
Pasta sauce	1.28 1.0 - 1.7	p<0.10	1.12 0.8 - 1.5	NS	1.14 0.8 - 1.5	NS

**The upper and low confidence intervals are reported beneath the *Exp b* values. For three of four categories, and the aggregate result, visual distinctive assets were more effective supplemental tools than verbal distinctive assets.

Looking at the first two sets of columns in Table 12, at the aggregate level, adding a visual distinctive asset significantly increased the odds that a respondent would recall the correct brand unprompted by 31% (*Exp b*, p<0.01), and adding a verbal distinctive asset significantly increased the odds by 16% (*Exp b*, p<0.05). For individual categories, the odds of correct brand linkage increased significantly for Banking, Hair care and Pasta sauce when a visual distinctive asset was added, but odds did not increase for Chocolate, as would be expected from the earlier results using t-tests. The increases in odds when a verbal asset was added were generally smaller and failed significance tests.

Hypothesis 3a proposed that visual distinctive assets would have a greater impact on correct brand linkage than verbal distinctive assets when supplementing the brand name. The two modes are compared in the right-most column in Table 12 (“Brand + visual asset” v “Brand + verbal asset”). At the aggregate level, using a visual distinctive asset significantly increased the odds of correct brand linkage by 15% (*Exp b*, p<0.10) compared to using a verbal asset. For individual categories, the odds of correct brand linkage increased for three of the four categories, with statistically significant increases for Banking and Hair care (p<0.10). For Chocolate, the odds decreased slightly because of the underperforming visual distinctive asset.

SUMMARY OF FINDINGS: SUPPLEMENTED ADVERTISEMENTS

Supplementing the brand name with a distinctive asset, visual or verbal, resulted in higher correct brand linkage than using only the brand name in an advertisement.

At the aggregate level, the odds of linking the correct brand to supplemented advertisements were 31% higher when visual assets were added ($p < 0.01$) and 16% higher when verbal assets were added ($p < 0.05$).

For individual categories, three of the total eight distinctive assets tested had significantly higher correct brand linkage and significantly higher odds ratios ($p < 0.1$) when added to the brand name in the advertisements. The three assets were the Commonwealth Bank Diamond logo, Garnier Fructis' Fluorescent green and Dolmio's Papa character. All other assets were directionally consistent with the aggregate results, despite failing significance tests. **Thus, Hypothesis 1 is supported.**

Supplementing the brand name with a visual distinctive asset, as opposed to a verbal distinctive asset, increased the odds of correct brand linkage to advertisements by 15% ($p < 0.1$). For individual categories, the greater impact of visual distinctive assets was evident for three of the four categories tested. Therefore, the majority of results are consistent with other research that has found pictorial elements in advertising are more memorable than text – a “picture superiority effect” (e.g., Childers et al., 1986; Childers and Houston, 1984). **Thus, H3a is supported.**

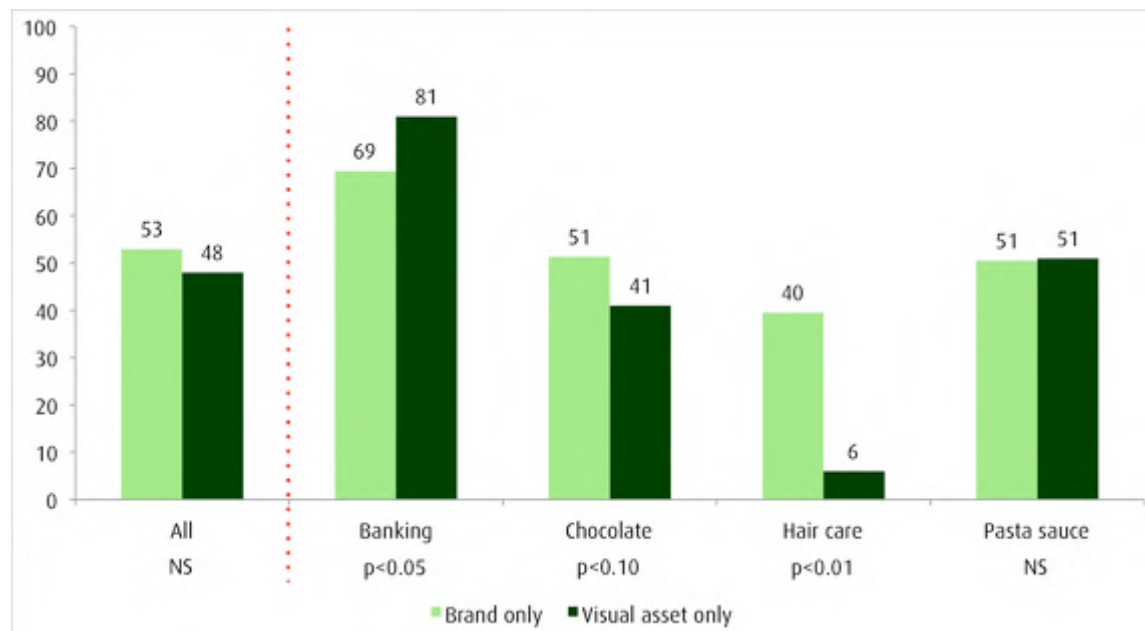
CORRECT BRAND LINKAGE RESULTS: SUBSTITUTED ADVERTISEMENTS

Hypothesis 2 proposed that advertisements that substituted the brand name with distinctive assets (including visual and verbal distinctive assets) would have similar correct brand linkage compared to advertisements that used only the brand name.

RESULTS FOR VISUAL DISTINCTIVE ASSETS

Figure 19 compares the correct brand linkage results for “Brand only” (benchmark) and “Visual asset only” treatments.

Figure 19: Unprompted correct brand linkage for substituted advertisements using visual distinctive assets



Using only a visual distinctive asset to signal the brand was similarly effective to using the brand name, at the aggregate level. However, results for individual categories were inconsistent.

At the aggregate level, slightly fewer respondents linked the correct brand to advertisements that replaced the brand name with a visual distinctive asset compared to advertisements that used only the brand name. The difference was not statistically significant ($p < 0.10$), therefore, the advertisements performed similarly, statistically speaking.

However, the results varied across the individual categories:

- For Banking, the Commonwealth Bank Diamond logo was more effective than the brand name. The advertisement using only the visual distinctive asset achieved significantly higher correct brand linkage than the advertisement using only the brand name (+12%, $p < 0.05$).

- For Chocolate and Hair care, replacing the brand name with a distinctive asset resulted in significantly lower correct brand linkage to the advertisements: -10% ($p < 0.10$) and -34% ($p < 0.01$) respectively.
- For Pasta sauce, the Papa character was equally as effective as the brand name, with both advertisements achieving the same correct brand linkage result.

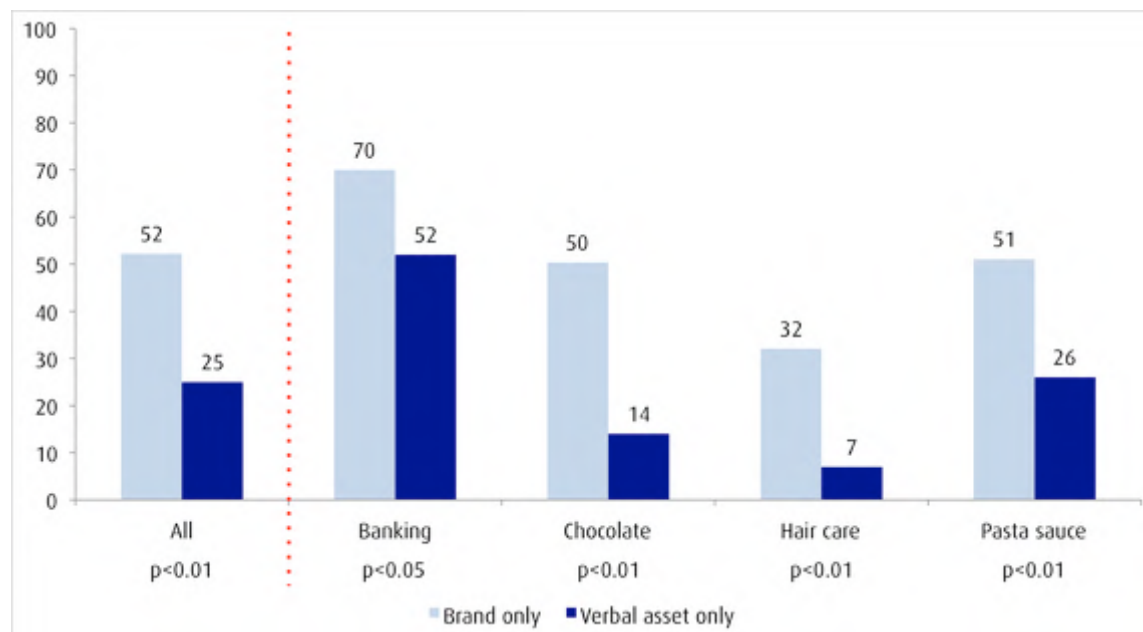
WHY DID THE HAIR CARE CATEGORY UNDERPERFORM SO DRASTICALLY?

The result for “Visual asset only” for Hair care is noticeably lower than any of the other categories. Only one in 20 respondents recalled the correct brand for this advertisement, despite the fact that all respondents linked Fluorescent green to Garnier Fructis. It is possible that colour, as a type of distinctive asset, is simply too obscure to *solely* replace a brand name. This will be discussed further in the following chapter.

RESULTS FOR VERBAL DISTINCTIVE ASSETS

Figure 20 compares the correct brand linkage results for “Brand only” (benchmark) and “Verbal asset only” treatments.

Figure 20: Unprompted correct brand linkage for substituted advertisements using verbal distinctive assets



Using only a verbal distinctive asset was much less effective than using the brand name only.

The results for replacing the brand name with verbal distinctive assets were much more consistent than those for visual distinctive assets. Significantly fewer people consistently linked the correct brand to advertisements that replaced the brand name with a slogan ($p < 0.01$) compared to advertisements that used the brand name only. The aggregate difference between “Brand only” and “Verbal asset only” treatments was -27%, but ranged from -18% to -36% for individual categories.

LOGISTIC REGRESSION RESULTS FOR SUBSTITUTED TREATMENTS

The logistic regression results are presented in Table 13. At the aggregate level, replacing the brand name with a visual distinctive asset reduced the odds of correct brand linkage by 10%, but the result was not significant. For individual categories, consistent with the previous analysis, the odds of correct brand linkage increased significantly for Banking, but decreased significantly for Chocolate and Hair care when a visual distinctive asset replaced the brand name.

Replacing the brand name with a verbal distinctive asset significantly decreased the odds of correct brand linkage by 45% (Exp *b*, $p < 0.01$). The odds consistently decreased for all individual categories, with reduced odds ranging from 31% for Banking to 61% for Hair care. These results suggest that slogans are *not* an effective substitute for the brand name.

Table 13: Logistic regression results for substituted treatments

	Brand only v Visual asset only		Brand only v Verbal asset only		Visual asset only v Verbal asset only	
	<i>Exp b</i>	<i>p-value</i>	<i>Exp b</i>	<i>p-value</i>	<i>Exp b</i>	<i>p-value</i>
All	0.90 0.8 - 1.0	NS	0.55 0.5 - 0.6	$p < 0.01$	1.66 1.4 - 1.9	$p < 0.01$
Banking	1.38 1.0 - 1.9	$p < 0.1$	0.69 0.5 - 0.9	$p < 0.05$	1.98 1.4 - 2.7	$p < 0.01$
Chocolate	0.81 0.6 - 1.0	$p < 0.1$	0.40 0.3 - 0.5	$p < 0.01$	2.09 1.6 - 2.8	$p < 0.01$
Hair care	0.31 0.2 - 0.5	$p < 0.01$	0.39 0.2 - 0.8	$p < 0.01$	0.92 0.4 - 2.0	NS
Pasta sauce	1.00 0.8 - 1.3	NS	0.59 0.4 - 0.8	$p < 0.01$	1.69 1.2 - 2.3	$p < 0.01$

Visual distinctive assets were more effective replacements for the brand name than verbal distinctive assets.

Hypothesis 3b proposed that visual distinctive assets would have a greater impact on correct brand linkage than verbal distinctive assets when substituting the brand name.

At the aggregate level, replacing the brand name with a visual distinctive asset significantly improved the odds of correct brand linkage by 66% (Exp *b*, $p < 0.01$) compared to using a slogan to replace the brand name. The odds significantly increased for three of four categories – Banking, Chocolate and Pasta sauce ($p < 0.01$). Hair care was the exception, whereby replacing the brand name with a colour or a slogan were equally ineffective.

SUMMARY OF FINDINGS: SUBSTITUTED ADVERTISEMENTS

Generally, advertisements that substituted the brand name for distinctive assets had similar or lower correct brand linkage compared to advertisements that used the brand name.

At the aggregate level, despite reduced odds of correct brand linkage when the brand name was replaced with a visual distinctive asset, this difference was not statistically significant. This suggests that visual distinctive assets were equal branding devices to the brand name. However, the odds of correct brand linkage were significantly lower when verbal distinctive assets replaced the brand name. Therefore, slogans are a less effective branding device than the brand name.

For individual categories, the results varied for visual distinctive assets. Compared to the “Brand only” advertisements, the substituted advertisement performed better for Banking, the same for Pasta sauce and worse for Chocolate and Hair care in particular. The results were consistent across categories for verbal distinctive assets; all substituted advertisements had significantly lower correct brand linkage compared to “Brand only” advertisements. **Thus, Hypothesis 2 is partially supported for visual distinctive assets only.**

Using logistic regression, substituting the brand name with a visual distinctive asset, as opposed to a verbal distinctive asset, significantly increased the odds of correct brand linkage to advertisements by 66% ($p < 0.01$). For individual categories, the greater impact of visual distinctive assets was evident for three of the four categories tested. The exception was Hair care, where using a colour to replace the brand name proved to be equally as ineffective as using a slogan to do so. **Thus, H3b is partially supported.**

LIKEABILITY RESULTS

Before discussing the ANOVA results, it should be noted that the mean likeability scores for all treatments were neutral or skewed to the positive end of the scale (i.e., none of the executions were consistently disliked). Had the executions been seen as highly artificial (a risk given the researcher designed the stimulus), I would have expected them not to be liked. This gives confidence that the findings should extend to real-world advertising, where the norm is that individual executions are liked, even though people dislike advertising in general (Biel, 1990a).

To investigate the relationship between the presence of a distinctive asset and the likeability of an advertisement, analysis of variance (ANOVA) was used to compare the mean likeability of treatments for each category and Bonferroni's post-hoc tests were conducted to investigate within-groups comparisons between treatments.

To explore the relationship between using distinctive assets and overall advertisement likeability, respondents were separated into two groups; 1) those that knew the distinctive asset belonged to the correct brand, and 2) those that did not. Arguably these two groups may respond differently to distinctive assets, particularly for the substituted treatments. For example, respondents who do not know that the Diamond logo represents the Commonwealth Bank will not be able to link the advertisement to a brand. This could prove confusing, which is one of the dimensions known to adversely effect advertising likeability (Aaker and Stayman, 1990; du Plessis, 1994c). Moreover, these respondents are likely to evaluate the distinctive asset on the basis of its creative merits only without prior brand knowledge influencing the evaluation of the asset, nor of the advertisement as a whole.

As with the correct brand linkage results, the results for likeability were divided by mode of distinctive asset. Once again, it was necessary because respondents were selected for analysis on the basis that they knew the link between each brand and it's distinctive assets or not.

RESULTS FOR VISUAL DISTINCTIVE ASSETS

Table 14 encompasses two sets of analyses – the top section presents the results for respondents who knew the link between the visual distinctive asset and the brand, and the bottom section presents the results for respondents who did not know the link. I do not compare between these two groups of respondents, only between the treatments within the groups.

There was only one marginally significant difference ($p < 0.05$) in mean likeability scores between treatments, highlighted in grey in Table 14, which was for Pasta sauce when respondents did not link the visual distinctive asset to the brand. All other treatments revealed no differences regardless of respondents' knowledge of the link between the distinctive asset and the brand.

Table 14: Mean likeability scores for advertisements using visual distinctive assets

	Banking	Chocolate	Hair care	Pasta sauce
<i>Respondents who linked the visual distinctive asset to the brand</i>				
Brand only	3.6	4.2	3.0	3.9
Brand + visual asset	3.5	4.3	3.2	4.0
Visual asset only	3.6	4.2	2.9	3.9
p-value	0.43	0.30	0.13	0.16
<i>Respondents who did not link the visual distinctive asset to the brand</i>				
Brand only	3.3	4.1	3.1	3.9
Brand + visual asset	3.5	4.0	2.9	4.2
Visual asset only	4.0	4.0	3.2	3.6
p-value	0.58	0.97	0.36	0.06

All advertisements were similarly liked by respondents regardless of the presence or absence of the brand name or a visual distinctive asset, or knowledge of the link between the asset and the brand.

Bonferroni's post-hoc test for Pasta sauce showed a marginally significant difference between the "Brand + visual asset" and "Visual asset only" treatments for those that did not make the connection between Papa and Dolmio ($p = 0.52$), highlighted in the above table.

It is difficult to know why this particular result occurred when no differences were found for the other category executions. It is possibly specific to the type of distinctive asset – characters. The literature suggests that likeability of characters relies on consumers identifying with their personalities and creating a sense of nostalgia (Callcott and Alvey, 1991; Callcott and Phillips, 1996). In which case, if viewers do not know the character as the brand, this lack of "feeling" could work against using the character in advertising without a direct branding presence also. However, because this is an isolated finding, replication using a wider range of types of distinctive assets, including more characters, would be needed to support this suggestion.

RESULTS FOR VERBAL DISTINCTIVE ASSETS

The results for verbal distinctive assets, presented in Table 15, were similar to those for visual distinctive assets – there were no significant differences between treatments.

Table 15: Mean likeability scores for advertisements using verbal distinctive assets

	Banking	Chocolate	Hair care	Pasta sauce
<i>Respondents who linked the verbal distinctive asset to the brand</i>				
Brand only	3.6	4.2	3.1	3.8
Brand + visual asset	3.5	4.3	3.2	3.9
Visual asset only	3.5	4.2	2.9	3.8
p-value	0.33	0.38	0.40	0.61
<i>Respondents who did not link the verbal distinctive asset to the brand</i>				
Brand only	3.5	4.1	3.0	4.1
Brand + visual asset	3.8	4.1	3.1	3.7
Visual asset only	3.5	3.9	3.1	3.8
p-value	0.59	0.71	0.70	0.20

All advertisements were similarly liked by respondents regardless of the presence or absence of the brand name or a verbal distinctive asset, or knowledge of the link between the asset and the brand.

SUMMARY OF FINDINGS: LIKEABILITY

The analysis found that all treatments achieved similar mean likeability scores, regardless of the level of branding, direct or indirect, or knowledge of the link between the distinctive assets of the brand. Moreover, even without significant differences, there was no strong pattern to indicate that; 1) the mere presence of a distinctive asset resulted in more favourable evaluations of advertisements, or 2) that using (implicit) distinctive assets was more favourably evaluated than using the (explicit) brand name. Thus, there was no evidence of a relationship between using distinctive assets and overall advertising likeability.

CHAPTER SUMMARY

This chapter outlined the analysis and results of the experiment designed to address the research objective.

To briefly summarise the results for the correct brand linkage metric, supplementing the brand name with a distinctive asset in advertising had a positive effect on correct brand linkage. This was true regardless of the type of distinctive asset, but visual distinctive assets (e.g., colours, logos and characters) had a greater effect than verbal distinctive assets (e.g., slogans).

Substituting the brand name with a distinctive asset in advertising led to similar correct brand linkage results to using the brand name in a minority of cases, but more often the distinctive asset was much less effective; most advertisements using only a distinctive asset had significantly lower brand linkage results than advertisements using only the brand name. Once again, visual distinctive assets were generally more effective than verbal distinctive assets.

For the likeability metric, it was found that different combinations of branding devices (brand only, brand plus a distinctive asset and distinctive asset only) did not impact overall advertising likeability. This is contrary to what some advertising practitioners have led marketers to believe.

The following, and final, chapter creates further discussion pertaining to the overall (and exceptional) results and the implications for managers and academia. It also acknowledges the limitations of this study and avenues for future research, which are many.

CHAPTER 6: DISCUSSION AND CONCLUSIONS

This chapter concludes this thesis. I first highlight the key findings from the research and provide a number of implications for advertisers and advertising researchers. I then discuss the limitations of this research and suggest directions for future research.

KEY FINDINGS

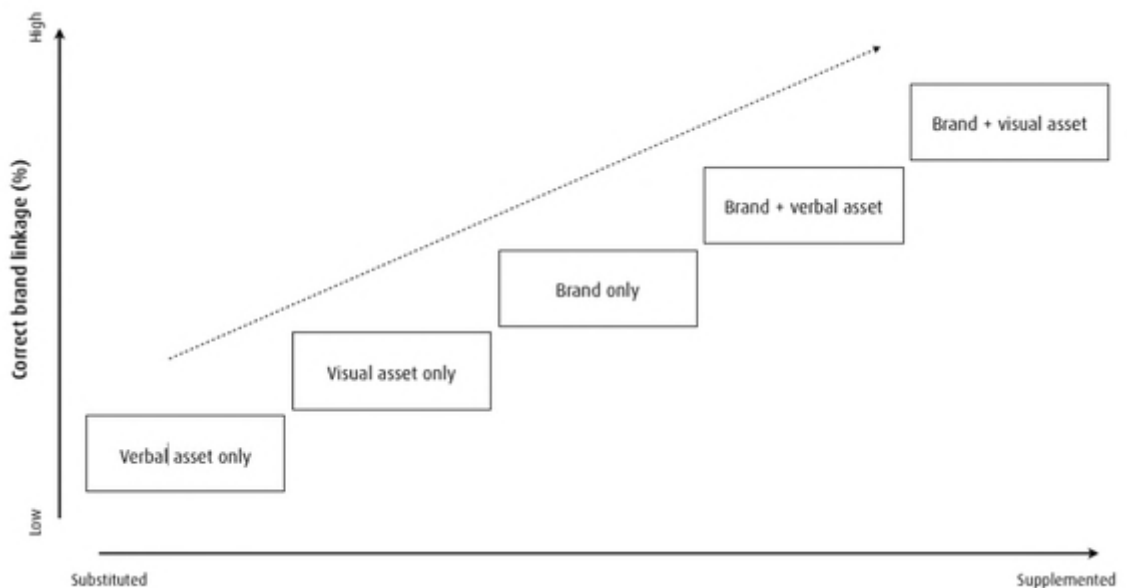
In this section I summarise the key findings drawn from the results. I will also highlight and attempt to explain any exceptions to the patterns that were found across the results.

KEY FINDING 1: THE MOST EFFECTIVE ADVERTISEMENTS USED A DISTINCTIVE ASSET AND THE BRAND NAME

The impact of distinctive assets on advertising effectiveness was only evidenced with the correct brand linkage metric, not the likeability metric. Therefore, when I am referring to the “most effective” I am referring to improvements in the correct brand linkage metric only.

Generally, advertisements that used the brand name *and* a distinctive asset (visual or verbal) were consistently more likely to be correctly branded by those that recalled seeing the advertisements. Figure 21 presents the treatments from least effective to most effective, left to right, in terms of correct brand linkage using the aggregated data only.

Figure 21: The least effective to most effective advertisements



The results indicate there is significant benefit to using distinctive assets as *supplemental tools* in advertising. Therefore, the untested suggestions of scholars such as Keller (2003b), Romaniuk, Sharp and Ehrenberg (2007) and Rossiter, Percy and Donovan (1991) are confirmed in this study.

There was one case where the hypothesis was not supported, when adding a visual distinctive asset had no impact on correct brand linkage. This was the Milk glasses logo for Cadbury Dairy Milk. It was shown in the previous chapter that compared to other categories, significantly fewer people exposed to this treatment recalled seeing the logo despite recalling the advertisement for Chocolate. This suggests that the logo did not cut-through the creative to be noticed or remembered.

The reason the distinctive asset did not draw attention may have been a contextual issue. On packaging, the Milk Glasses are always presented on a purple background. This is usually the case in advertising as well, although Cadbury has separated the logo and background colour for several advertisements. Consistent use for many decades has made purple a strong distinctive asset for Cadbury Dairy Milk – amongst those used in this analysis (i.e., those that link the Milk glasses to Cadbury), purple was 72% prevalent and 95% unique. If people are accustomed to seeing the Milk glasses on a purple background, it is possible that without the colour, the logo was less noticed on this basis. Alternatively, the advertisement as a whole simply did not register as being a Cadbury advertisement, which typically contains purple (in Australia). Interestingly, for this advertisement, 3% (n=4) of respondents claimed they had seen purple in the advertisement when it wasn't there. This evidence is only anecdotal, yet it suggests an expectation that Cadbury would use purple in its advertising. If purple had been presented with the logo, it may have been more likely to be noticed and subsequently improved correct brand linkage to the advertisement.

This highlights the importance of *how* distinctive assets are executed; mere presence does not guarantee the distinctive asset will have an effective impact. This is an important consideration for advertisers when including distinctive assets in advertising and an area for future research.

KEY FINDING 2: THERE WAS EVIDENCE OF VISUAL DISTINCTIVE ASSETS THAT WERE EFFECTIVE PROXIES FOR THE BRAND NAME

When using a distinctive asset to replace the brand name in advertising, there were two cases where the *visual* distinctive asset performed equal to or better than using the brand name.

For Banking, the yellow and black Diamond logo for the Commonwealth Bank outperformed a brand name exposure. There are three possible reasons why the Diamond logo achieved such a result when other visual distinctive assets did not. First, not all the creative executions between categories were necessarily equal. The amount of white space in the Banking advertisements and/or the use of vibrant colour in the Diamond logo, possibly assisted the logo's cut-through. Moreover, the colour yellow (on its own) is a strong distinctive asset for the brand, and by combining the logo's shape with the colour made for a more powerful distinctive asset. Second, it could be a category effect. Banks tend to use their distinctive elements prominently – most branches and ATMs are decorated with a bank's colour and logo and little else. Due to such consistent reinforcement, the distinctive links for banks may be more salient than for other categories. Moreover, the banking category has only four big players, with the Commonwealth Bank being the oldest and largest. This perhaps made the brand easier to recall with the category prompt compared to some of the brands in other categories where there is greater brand proliferation. And third, it could be a historical "conditioning" effect. For 12-months prior to data collection, Commonwealth Bank had removed the brand name from most print and outdoor advertising campaigns, using the colour, logo and slogan only. Consequently, people may have become accustomed to making the link to the brand in the absence of the brand name. Particularly considering this final point, Commonwealth Bank was possibly not an ideal choice to include in this study, in that it already uses distinctive assets to replace the brand name in advertising when the other brands do not. However, it does provide a case study of how engaging in such an advertising strategy can possibly achieve the desired end

goal; brand recognition that *successfully* bypasses the need for a brand name. Future studies would benefit from using more brands, such as Nike, McDonald's and Coca-cola, that also frequently replace the brand name with distinctive assets to see if the results are consistent with those of the Commonwealth Bank logo.

For Pasta sauce, the Papa puppet character was an equivalent replacement for the brand, achieving the same correct brand linkage score. These results therefore support that it is *possible* to replace the brand name with a visual distinctive asset and achieve a similar result, as has been suggested in the literature (Romaniuk et al., 2007). However, it appears that these two results were the exception rather than a common occurrence, especially as they were selected as being assets known to be prevalent and unique.

KEY FINDING 3: IN MOST CASES, DISTINCTIVE ASSETS WERE INEFFECTIVE REPLACEMENTS FOR THE BRAND NAME

For the remaining six of eight cases, advertisements that replaced the brand name with a distinctive asset were significantly less likely to be correctly branded by those that recalled seeing the advertisements. It was particularly clear that *verbal* distinctive assets (i.e., slogans) were generally ineffective replacements for the brand name in print advertising¹⁴.

This is most likely because text is effortful to process and therefore often receives less attention than pictorial elements in advertising generally (Franzen, 1994). If only selected words are attended to, not reading and processing the slogan in its entirety would make it difficult to recall the brand when viewing the advertisement via the slogan alone.

There was also one case where a *visual* distinctive asset was much less effective than the brand name – the block of fluorescent green that was used for Garnier Fructis. Whether colour is a less effective distinctive asset relative to other types of distinctive assets, or if the execution of the colour made it less effective is difficult to tell. It is possible that presenting a block of colour is too obscure to signal a brand exclusively because it is not processed as a branding device, but simply as part of the creative. Therefore, this would suggest marketers would benefit from investing in other, richer distinctive assets, such as images or characters. Alternatively, if the colour had been executed differently, this may have improved its effectiveness. For example, if the colour had been used as a backdrop (i.e., a bigger presence) or integrated with other creative elements critical to the theme of the advertisement or category related cues, it may have been more resonant with viewers. Furthermore, many studies attest the power of colour when combined with other branding elements such as a logo or on packaging (Bottomley and Doyle, 2006; Gaillard, 2007; Hynes, 2009). In which case, a better use of a distinctive colour may be in conjunction with other symbols that represent the brand. More research is needed to explore the power of colour as a branding device in advertising.

¹⁴ This finding applies to slogans that do not include the brand name.

KEY FINDING 4: VISUAL DISTINCTIVE ASSETS WERE MORE EFFECTIVE THAN VERBAL DISTINCTIVE ASSETS

Underlying the above findings, visual distinctive assets (i.e., colours, logos, characters) were generally more effective than verbal distinctive assets (i.e., slogans) for brands, especially when *replacing* the brand name in advertising. This is consistent with many studies that have found a “picture superiority effect” for creative advertising elements (Childers and Houston, 1984; Childers et al., 1986; Shepard, 1967; Starch, 1966). This finding suggests that marketers may receive the greatest return by investing in visual distinctive assets to use in visual advertising media.

KEY FINDING 5: THERE WAS NO RELATIONSHIP BETWEEN USING DISTINCTIVE ASSETS AND ADVERTISEMENT LIKEABILITY

The impact of distinctive assets on advertising effectiveness was only evidenced with the correct brand linkage metric, not the likeability metric. There was no discernable relationship between the presence of distinctive assets and overall advertisement likeability.

Advertisements that supplemented or substituted the brand name with a distinctive asset were not more (or less) liked than advertisements that used the brand name as the only branding device. This was consistent regardless of the mode of distinctive asset (visual or verbal) and respondents’ knowledge of the link between the distinctive asset and the brand. This leads to the conclusions that readers do not penalise advertisements that explicitly use the brand name, nor do they reward advertisements that implicitly signal the brand. This contradicts the beliefs of some advertising practitioners (e.g., Aitchison, 1999).

IMPLICATIONS FOR ADVERTISERS

This research has made some important discoveries related to advertising practices that are commonly used but have not been widely researched. As such, there are important implications for advertisers and advertising researchers.

THERE IS VALUE IN INVESTING IN DISTINCTIVE ASSETS TO MAKE BETTER-BRANDED ADVERTISING

Foremost, this thesis provides evidence that there is value to be gained by marketers that build (and defend) distinctive assets to use in creating better-branded advertising. This optimal use of distinctive assets however, is with the brand name, not instead of it. When used in conjunction with the brand name, the likelihood that consumers will notice and recall the brand is maximised.

Creating well-branded campaigns is important to advertising success. In order to impact a person's propensity to buy a brand, the viewer must realise who is advertising. Evidence suggests that effective branding execution is not often achieved despite its importance. Studies have shown that the brand is forgotten (or potentially never noticed) for roughly half of brand advertising (Brook, 2002; du Plessis, 1994b; Franzen, 1994; Rossiter and Bellman, 2005). Indeed, in this study, the advertisements showing only the brand name achieved a similar result to prior research (52 or 53% on average). Adding a distinctive asset increased correct brand linkage from one in two to about two in three people that recalled the advertisement on average. Taking into account that all people in this sample had an OTS the advertisement and knew the connection between the distinctive asset and the brand, this still leaves about a third of advertising that cannot be working.

This reflects how difficult branding is, as the brand must compete with the advertising creative and viewer's limited attention. Given the value of correct branding, a priority for marketers should be to make it as easy as possible to notice and remember the brand. Practically applying the findings of this thesis, distinctive assets are best kept as supplemental tools in order to make brand identification an easier task for consumers.

However, the findings did show that the mere presence of a distinctive asset did not guarantee increased correct brand linkage, therefore future investigation should focus on optimal execution of distinctive assets.

REPLACING THE BRAND NAME WITH DISTINCTIVE ASSETS IS A RISKY STRATEGY

The actions of some advertisers, such as Nike, would suggest that using the brand name or a distinctive asset can be "like for like". However, this study demonstrated this is not universally true. Whilst there was evidence that (visual) distinctive assets could be effective proxies for the brand name in print advertising, the majority of results showed a decreased likelihood that people who

saw the advertisements would recall the brand advertised. Therefore, it is improbable that replacing the brand name with a distinctive asset will lead to equally or more effective advertising.

Yet, in light of this finding I must highlight that this study presents a “best case scenario” with regards to the strength of distinctive assets. All distinctive assets in this thesis were made 100% prevalent and 100% unique and thus, the results are indicative only of the strongest possible distinctive assets. Most brands do not possess such strong distinctive assets. In support of this, numerous studies have shown that consumers often link distinctive assets to incorrect brands or do not link them to any brands at all (e.g., Miller and Berry, 1998; Reece et al., 1994 [slogans]; Tom, 1993 [music and jingles]; Tom et al., 1993 [characters and celebrities]).

Consequently, the size of effects found in this study is unlikely to represent weaker (less well-known, less unique) distinctive assets. Weaker distinctive assets are likely to proffer even lower correct brand linkage than found here. If marketers attempt to replace the brand name with weaker distinctive assets, this activity becomes an even riskier strategy.

USING VISUAL DISTINCTIVE ASSETS IN A VISUAL MEDIUM IS MOST BENEFICIAL

The present study also extended prior knowledge related to the “picture superiority effect” to branding devices finding consistent results – visual distinctive assets were generally more effective than verbal distinctive assets in print advertising. The implication for advertisers is to emphasise visual distinctive assets in a predominantly visual medium to effectively compete for attention and subsequent brand recall. However, this finding may be limited to *written* slogans in *print* advertising. In other broadcast media, slogans that are spoken aurally may produce different results. Therefore, replication in other media would be valuable before conclusions are drawn. This is discussed further in the future research section of this chapter.

SIGNALLING THE BRAND INDIRECTLY WILL NOT MAKE ADVERTISEMENTS MORE LIKEABLE

An important implication of this research is highlighting the misconception by some advertisers that showing the brand name directly is a bad thing or that showing the brand indirectly is better.

To some advertisers, sacrificing (some level of) correct brand linkage by replacing the brand name with distinctive assets for increased likeability may have been an attractive trade-off. However, the results plainly show that this is not the case. Using only a distinctive asset to signal the brand on this basis is misguided and counter-effective for correct brand linkage.

IMPLICATIONS FOR BRANDING AND ADVERTISING RESEARCHERS

From a theoretical standpoint, the first contribution of this research is to advance our understanding of the processing of different types of branding cues to facilitate correct brand recall in advertising. Despite the acknowledged importance of distinctive assets as brand recognition tools (e.g., Keller, 2005), research to date that has investigated *effective branding* in advertising has largely been concerned with the execution of the brand name only – see Romaniuk (2009) for a review of such studies – and disregarded or excluded the presence of distinctive assets. As such, there is a need for further studies in this area to understand the role of distinctive assets in creating effective branding. In light of the findings of this research, it would be imprudent for future studies investigating branding in advertising to overlook distinctive assets as impacting factors.

This research builds on the limited studies that have looked at distinctive assets as branding devices. Existing studies compared call-rates for advertisements using; 1) the brand name; and, 2) the brand name and a logo (Abernethy and Laband, 2004) and identified brand linkage for advertisements using only distinctive assets (Poiesz and Verhallen, 1989). This research went further to directly compare all three conditions across multiple brands. Therefore, this research offers an original contribution by directly comparing the relative effectiveness, and value, of direct versus indirect branding cues.

This thesis supports the common-sense notion that “two cues are better than one”; advertisements that provided multiple branding cues of different types, as opposed to one branding cue, resulted in the highest odds of correct brand linkage. Offering multiple opportunities may be necessary to overcome low attention (Krugman et al., 1995), avoidance behaviour (Paech et al., 2003) or the threshold required to activate the brand node in memory (Anderson and Reder, 1979). However, it appears that despite being a cognitively harder task to realise the brand, a strong visual distinctive asset in isolation can be *as effective* as the brand name in cueing the brand, as measured by brand recall.

This thesis further extends the body of research regarding the “picture superiority effect” to brand identification (Childers et al., 1986; Childers and Houston, 1984; Paivio, 1971; 1986; 1991, etc.). Consistent with prior studies, pictorial distinctive assets were found to be more effective than verbal distinctive assets. In comparing the two modes of distinctive assets, this study establishes some early boundary conditions for when distinctive assets can effectively replace the brand name (in print advertising), a question that has been asked in the literature (Newstead, 2007; Romaniuk, 2009). The conclusion is that visual distinctive assets hold the greatest potential as a brand name prompt; however, more research is needed in other media (radio, television, online) to extend this finding to add value to marketers using cross-media initiatives.

This thesis also provides further insight into the relationship between branding execution and advertising likeability. Despite practitioners' assertions that direct branding elicits a negative response from viewers, and therefore indirect branding is better (Aitchison, 1999), this thesis did not find empirical support for such claims using post-viewing measures of effectiveness. The findings show that advertisements using direct branding, or even "more branding" by using two types of cues at once, were not penalised with lower liking by viewers. That no relationship was found is an intuitively sensible result given that Kennedy, Sharp and Rungie (2000) found a positive aggregate association between advertising likeability and brand linkage. Their conclusion was that there was no need for a trade-off between well-branded and liked advertising. Similarly, I see no reason to trade-off the types of branding cues used to create well-branded advertising in the first place. Furthermore, this finding also supports existing research related to the drivers of likeability, in that advertisement liking can be achieved in other ways related to the creative execution – engendering empathy, entertainment or being informative (du Plessis, 1994a; c), not just branding execution. This research was specifically designed to control the execution of branding, but further investigation exploring the branding characteristics of highly liked and disliked advertisements may be of interest in the future.

LIMITATIONS AND FUTURE RESEARCH

Not to undermine the contribution of this research, however, there were several shortcomings of the method that should be recognised. Some of the limitations present opportunities for future research.

EXPERIMENTAL RESEARCH VERSUS REAL-WORLD RESEARCH USING REAL ADVERTISING

The key limitations suffered by experimental research are the sacrifices made to create a researcher-controlled environment, to which end this experiment was no exception. As said by Kempf and Smith (1998, p. 336), *“rigorous experimental control and realism are often conflicting goals in experimental design”*. Although this experiment was not conducted in a laboratory setting like many experiments – respondents viewed the stimulus and completed the questionnaire in home – it was still not an entirely realistic viewing situation. Even though respondents were instructed to view the magazine as they would normally, the novelty of the page-flip software may have heightened respondent’s attention to the magazine content, including advertising. Moreover, respondents viewed only an excerpt of a magazine, not a full publication, which meant the *total* amount of advertising was reduced. Consequently, the impact of distinctive assets may have been overstated compared to what could be expected in a real-world setting. Therefore, I encourage replication and extension of this research using real campaigns in real-world settings using post-campaign advertising tracking data.

There were also a number of constraints placed on the content of the advertisements manipulated in this study. All advertisements displayed a blatant category prompt, which is not typical to all advertising. Yet the greatest number of constraints applied to the execution of the branding elements. Across categories, only one distinctive asset was executed at a time, the execution was relatively small in size and always placed in the bottom right-hand corner of the advertisements. For direct branding, the brand name was stripped of its normal font (possibly reducing its own effectiveness) and, like with distinctive assets, the execution was relatively small in size and always placed in the bottom right-hand corner of the advertisements. Using the bottom right-hand corner is a potential weakness of this study because research has shown that the speed of brand recognition is reduced when branding is shown in the bottom right-hand corner (van Meurs and Aristoff, 2009). Yet advertisers do commonly place branding in the bottom right-hand corner of print advertisements, and placement was consistent across treatments so all would have been equally affected.

However, marketers do use combinations of distinctive assets and/or make them the dominant theme of advertisements (see the examples in Chapter 2). Future research would benefit from using real advertisements that have differential execution of the brand name and distinctive assets (different sizes and positions) and different combinations of distinctive assets to extend the findings of this research.

THE STRENGTH OF DISTINCTIVE ASSETS

As has been acknowledged throughout this thesis, to “compare apples with apples” all distinctive assets were *made* to be 100% prevalent and unique. Whilst not necessarily a weakness of the study, it does only represent a small cohort of real-world distinctive assets; most are not as strong. Therefore, future research using distinctive assets of different strengths would be valuable to understand the relative contribution to measures of advertising effectiveness. Is a distinctive asset that is known by 80% of people, 80% as effective as an asset known by 100% of people?

Additionally, there are situations where distinctive assets are shared by multiple brands or competing brands use similar assets. For example, three of the five major Australian banks use the colour red, and Duracell and Energiser both use bunnies in their advertising campaigns for batteries. These factors were controlled for and eliminated in the study so as not to impact results. Future research could examine the extent of *brand confusion* that arises from using similar distinctive assets in advertising, which has been a metric used in other studies such as Pham and Johar (1997) or Poiesz and Verhallen (1989).

DISTINCTIVE ASSETS ACROSS DIFFERENT MEDIA

This research only addressed the effect of distinctive assets in print media. Visual distinctive assets (logos, colours and characters) consistently outperformed verbal distinctive assets (in the form of text-based slogans) in this experiment. However, because print is a dominantly visual medium, replication in other media would be valuable to test how generalisable this finding is to other media.

In television and online media, “dual mode” execution is also possible, whereby a slogan can be shown as well as spoken and a visual distinctive asset can speak (i.e., the M&M’s characters). Several studies have found that brand recall increases when the brand name is dually executed (Brennan and Babin, 2004; Law and Braun, 2000; Romaniuk, 2009), but research is lacking in dual executions of distinctive assets. Therefore, extending research that has been done for different execution techniques related to the brand name to distinctive assets to maximise effectiveness is the next logical step.

By extending research to other media, other types of distinctive assets can also be tested that were outside the scope of this research, such as jingles and sounds. Moreover, future research can evaluate the relative impact of different types of distinctive assets across different media, and/or different combinations of assets. A descriptive content analysis would be useful to establish the incidence of brands using distinctive assets and how they are executed to establish which areas are the most important for investigation (across media).

THE RESPONSES OF BRAND USERS VERSUS NON-USERS

What consumers see and respond to is impacted by prior experience. Several studies have found that users of a brand are more likely to recall and like advertising compared to non-users (Hammer and Riebe, 2006; Sharp et al., 2001, 2002; Rice and Bennett, 1998). The conclusion of Rice and Bennett (1998) was that studies should take into account consumers experiences to fully explore advertising effects across diverse audiences. Brand usage metrics were collected in this study, however due to the small sample sizes per treatment splitting analysis for users and non-users was not possible.

Recent unpublished work has investigated the relationship between brand usage and knowledge of distinctive assets (specifically colours, slogans, images and jingles) in the Australian chocolate market (Romaniuk et al., working paper). The findings indicate that non-user's knowledge of distinctive assets is slightly less than that of users. This has implications for using distinctive assets in advertising, because advertisements that use distinctive assets as branding devices are likely to be less effective with non-users, especially when distinctive assets replace the brand name. Accessing light and non-users of a brand is vital for brand growth (Sharp, 2010), therefore, looking at the relative effectiveness of these devices for users and non-users of a brand should be another area of future advertising research.

ALTERNATE MEASURES OF ADVERTISING RESPONSE AND EFFECTIVENESS

The measures of advertising effectiveness used in this research were explicit and required respondents to engage conscious thought after viewing advertising. Subconscious methods and metrics to evaluate advertising are gaining traction in the marketing literature. Such methods include skin conductance, blood pressure and heart rate, EEG and fMRI. A study by Lindstrom (2008) highlights the relevance of these measures to the use of distinctive assets in advertising. In his study using fMRI, Lindstrom compared brain scans of smokers exposed to explicit brand images (brand name, logo) and non-explicit images (pictures, characters, colours) associated with cigarette brands. He found there was greater activity in the reward and craving centres of the brain when subjects viewed non-explicit images than when they viewed explicit images. Using these techniques may be another means to understand the relative effects of direct and indirect branding in advertising at a subconscious level, especially as our understanding of the brain and measurement technologies improves.

Another alternative is bypassing intermediate measures of advertising effectiveness to directly measure sales effectiveness using single-source data. This avoids using explicit memory for the brand name as a means to measure the impact of distinctive assets. This may be more important in (low-involvement) categories where it is possible that a brand can be recognised and purchased without knowing the brand's name.

APPENDICES

APPENDIX A: PRE-TEST RESULTS FOR THE EXPERIMENTAL DESIGN

APPENDIX B: SCREEN SHOTS OF THE ONLINE MAGAZINE

APPENDIX C: THE QUESTIONNAIRE

APPENDIX D: PROMPTED CORRECT BRAND LINKAGE RESULTS

APPENDIX A: PRE-TEST RESULTS

In this appendix I describe the results for the pre-test that was conducted using an expert panel. Panellists were provided with four potential creative images for each category, and asked to:

1. Rate each image on how representative it was of the category using a 5-point scale, from 1=Not at all representative to 5=Highly representative;
2. Indicate if any image could be confused with another category and/or if the image brought a specific brand to mind;
3. Rate how much they liked each image using a 5-point scale, from 1=Dislike a lot to 5=Like a lot; and,
4. Recommend the image they considered to be the best for the purposes of the experiment and would produce a realistic advertisement.

I will now discuss the results for each category in alphabetical order – Banking, Chocolate, Hair care and Pasta sauce respectively.

BANKING PRE-TEST RESULTS

The images that were tested for Banking are presented in Figure 22. The pre-test results for images are presented in Table 16. This is how the results will be presented for subsequent categories also.

Image 1 (Ladder) had the highest average representativeness score of the four images. It was also the recommended choice of two-thirds of the panellists. Image 2 (IOU) was considered confusing because the image is tied to the concept of overdrawing, which is not just the domain of banks but also investors, mortgage brokers and debt collectors. Most felt that Images 3 and 4 (Four pots and Money tree) were not suitable on the basis that the gardening connotations could overwhelm the money component of the image. Particularly, Image 4 was linked with the retailer Bunnings. Thus, Image 1 (Ladder) was selected for the experiment.

Figure 22: Potential images for the Banking execution

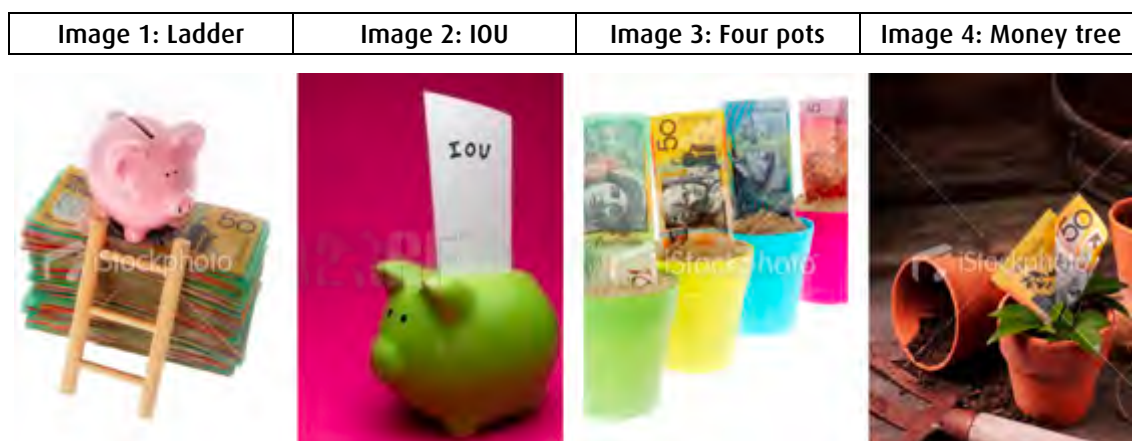


Table 16: Pre-test results for Banking images

Image	Representative Scale of 1 to 5	Likeability Scale of 1 to 5	Recommended %
Ladder	4.4	4.0	67
IOU	3.4	3.5	17
Four pots	3.2	3.0	13
Money flower	2.8	3.3	3

CHOCOLATE PRE-TEST RESULTS

How the chocolate was presented in the image was an important consideration for this category. The most common chocolate formats in the Australian market are bars and blocks, with only a few brands competing across formats. There are many bar brands (e.g., Mars, Snickers, Milky Way) that do not have a block format. Unique moulds are also quite common, for example, the Freddo frog shape or the Maltesers balls. Therefore, the image to represent the chocolate category needed to be of melted chocolate to be entirely brand neutral.

Images 1 and 2 (*Spoon* and *Melt*) were closely matched in representativeness, likeability and recommended choice. Most panellists disregarded Image 3 (*Heart*) because it felt like an advertisement for Valentine’s Day. Image 4 (*Girl*) was rejected after the pre-test on the basis that the likeability results were polarised – panellists either strongly liked or disliked the image. In the end, Image 1 was rejected despite good pre-testing results because the chocolate pouring off of the spoon looked too similar to the Cadbury Dairy Milk logo that was to be placed on the image. Thus, Image 2 (*Melt*) was selected for the experiment.

Figure 23: Potential images for the Chocolate execution

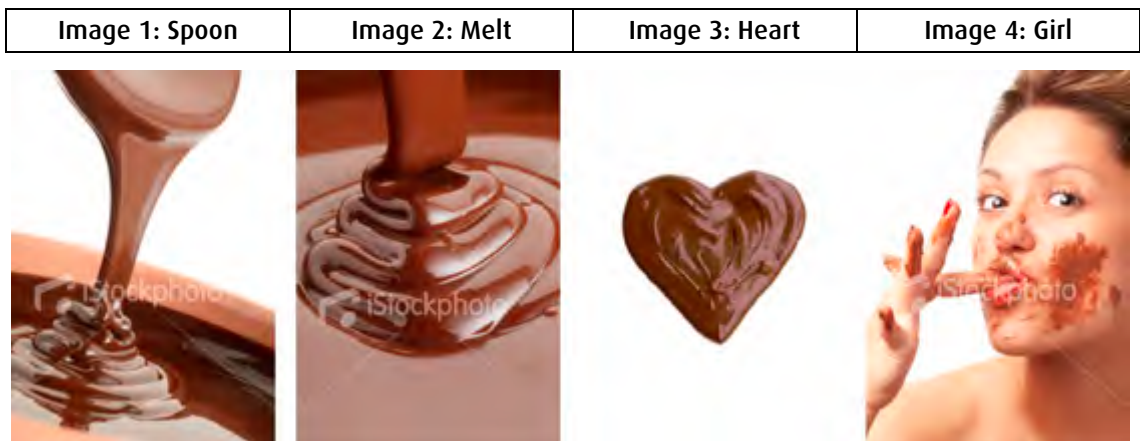


Table 17: Pre-test results for Chocolate images

Image	Representative Scale of 1 to 5	Likeability Scale of 1 to 5	Recommended %
Spoon	4.7	3.9	50
Melt	4.6	3.9	40
Heart	3.8	3.3	3
Girl	3.5	3.3	7

HAIR CARE PRE-TEST RESULTS

Choosing the Hair care images was the most difficult because the image had to contain an item in the bottom right-hand corner that could be coloured fluorescent green to represent Garnier Fructis. Superimposing a coloured shape on top of the image was considered too artificial and a potential confound. The items that were to be coloured in the photos in Figure 24 were the towel (Image 1), a tile on the shower wall (Image 2), the tip of the woman's hair (Image 3) or the bottle (Image 4).

Panellists felt that showing lather in a person's hair was the most effective representation of Hair care products. Images 1 and 2 (*Salon* and *Showerhead*) were considered suitable on these grounds and Image 3 (*Blue*) was immediately excluded. However, Image 1 was consistently linked to Tresemmé because it is a brand positioned as 'used in salons', and consequently rejected. A number of panellists felt that Image 2 could be confused with plumbing products (i.e., hot water services such as Rheem). Image 4 (*Bottle*) was also considered not very representative due to not having lather or wet hair, yet it was the most highly recommended image because many panellists thought presenting a green bottle, compared to the other options, was the most obvious choice to gain reader's attention.

However, there were two potentially confounding issues. First, presenting the brand name with a neutral coloured bottle (i.e., removing the distinctive asset) could confuse respondents who notice the brand name but know the bottle is normally electric green. Second, the shape of the bottle could have the same outcome. Therefore, Image 4 was rejected. Ultimately, none of the four images were ideal, but Image 2 (*Showerhead*) was selected for the experiment. The woman's hand was removed to limit confusion with a body wash product, which was a recommendation of the panel.

Figure 24: Potential images for the Hair care execution



Table 18: Pre-test results for Hair care images

Image	Representative Scale of 1 to 5	Likeability Scale of 1 to 5	Recommended %
Salon	3.9	3.5	10
Showerhead	3.3	3.4	23
Blue	3.2	3.9	13
Bottle	2.9	3.9	53

PASTA SAUCE PRE-TEST RESULTS

Images 1 and 3 (*Basil leaf* and *Fork*) were noted by the majority of panellists for capturing the sensation of a meal, rather than simply the sauce itself. Consequently, the images could equally signal the dry pasta category or a restaurant. Image 2 (*Pot*) had the highest average representativeness score and was the recommended choice of almost two-thirds of the panellists. Image 4 (*Small dish*) was considered the most ambiguous because the presentation of the sauce was more akin to a single ingredient, such as diced tomatoes, tomato paste, or a dip/relish. Thus, Image 2 (*Pot*) was selected for the experiment.

Figure 25: Potential images for the Pasta sauce execution

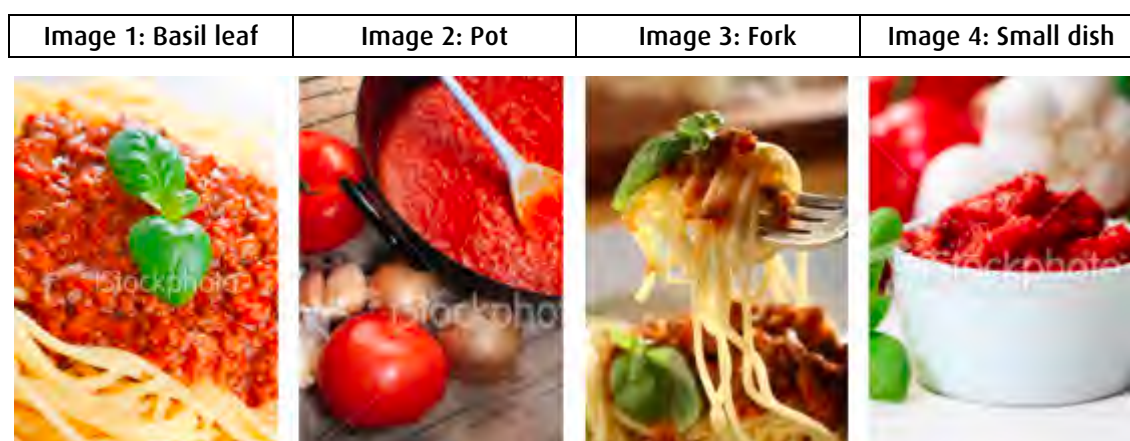


Table 19: Pre-test results for Pasta sauce images

Image	Representative Scale of 1 to 5	Likeability Scale of 1 to 5	Recommended %
Basil leaf	4.0	3.6	23
Pot	4.4	3.8	63
Fork	3.1	3.7	10
Small dish	2.9	3.1	3

APPENDIX B: SCREEN SHOTS OF THE ONLINE MAGAZINE

In this appendix I have included screen shots taken of the online magazine as it appeared for respondents in the study. The target executions were randomly rotated throughout pages 2, 4, 6 and 8. In this case, the executions were (in order of appearance) “Brand only” for Chocolate, “Brand + visual asset” for Pasta sauce, “Brand only” for Banking and “Verbal asset only” for Hair care. All other pages remained constant for all respondents.

Figure 26: Front cover of “Your Family” magazine



Figure 27: Pages 1 and 2 of online magazine



Figure 28: Pages 3 and 4 of online magazine



Figure 29: Pages 5 and 6 of online magazine

...meeting my biological mother

Achieve your savings goals.
Bank with us.

Commonwealth Bank

6/25

Figure 30: Pages 7 and 8 of online magazine

...taking my family on a holiday of a lifetime

Shampoo that your hair will love

Take care.

8/25

Figure 31: Pages 9 and 10 of online magazine



Figure 32: Pages 11 and 12 of online magazine



Figure 33: Pages 13 and 14 of online magazine



Figure 34: Pages 15 and 16 of online magazine



Figure 35: Pages 17 and 18 of online magazine



Figure 36: Pages 19 and 20 of online magazine



Figure 37: Pages 21 and 22 of online magazine



Figure 38: Pages 23 and 24 of online magazine



APPENDIX C: THE QUESTIONNAIRE

Thank you for agreeing to participate in our survey. Today, we ask you to browse through a short excerpt of a magazine. The magazine is an international publication that will potentially be launched in Australia. Please view the magazine as you would at home or in a waiting room.

Immediately after you finish browsing through the magazine you will be asked to fill out a survey about the magazine's content. This should take 15 minutes to complete.

Before reading the magazine, please answer the following questions about yourself to ensure you are eligible to take part in the survey.

- 1. Which gender are you?**
Please select one of the following options.

- Male (1)
- Female (2)

- 2. Which age bracket do you fall into?**
Please select one of the following options.

- Under 18 (1)
- 18-24 years of age (2)
- 24-34 years of age (3)
- 35-44 years of age (4)
- 45-54 years of age (5)
- 55+ years (6)

- 3. Which state do you live in?**
Please select one of the following options.

- Australian Capital Territory (1)
- New South Wales (2)
- Northern Territory (3)
- Queensland (4)
- South Australia (5)
- Tasmania (6)
- Victoria (7)
- Western Australia (8)

Screening, skips and rotation instructions are highlighted in blue throughout the questionnaire. If the respondent was female, 18-54 years of age and lives in New South Wales they are eligible to continue. If not, the respondent was thanked and terminated.

So that you can view the magazine as clearly as possible, make sure to maximise the size of your Internet browser window.

When you hover your mouse over the pages you will see a zoom tool appear. If you want to see a page of interest more closely, left-click on the page and the page content will be magnified. Then move your mouse to the left, right, up and down to see different areas of the page. To zoom back out to the full page spread, simply left-click over the page again. To turn pages, click on the outermost top and bottom corners or use the arrows at the bottom. You can go backwards and forwards as much as you like.

Please note: As this is only an excerpt, and not a full magazine, some of the articles that are listed on the cover may not be in the content you see.

1. Overall, how much would you say you liked the magazine?

Please select one of the following options.

- I liked it very much (5)
- I liked it (4)
- I neither liked nor disliked it (3)
- I disliked it (2)
- I disliked it very much (1)
- Unsure (6)

2. If this magazine were available to buy in Australia, which of the following would best describe your intention to buy it?

Please select one of the following options.

- Definitely will buy it (5)
- Probably will buy it (4)
- Might or might not buy it (3)
- Probably will not buy it (2)
- Definitely will not buy it (1)
- Unsure (6)

Next you will be presented with a series of statements about the content of the magazine. Please indicate your level of agreement or disagreement with these statements:

Questions 3a to 3d were rotated randomly in a block.

3a. 'I found the articles interesting'

Please select one of the following options.

- Strongly agree (5)
- Agree (4)
- Neither agree nor disagree (3)
- Disagree (2)
- Strongly disagree (1)
- Unsure (6)

3b. 'The layout was easy to follow from one article to the next'

Please select one of the following options.

- Strongly agree (5)
- Agree (4)
- Neither agree nor disagree (3)
- Disagree (2)
- Strongly disagree (1)
- Unsure (6)

3c. 'There was a good balance between text and images in the articles'

Please select one of the following options.

- Strongly agree (5)
- Agree (4)
- Neither agree nor disagree (3)
- Disagree (2)
- Strongly disagree (1)
- Unsure (6)

3d. 'There was a good balance between articles and advertising'

Please select one of the following options.

- Strongly agree (5)
- Agree (4)
- Neither agree nor disagree (3)
- Disagree (2)
- Strongly disagree (1)
- Unsure (6)

4. Do you have any other specific feedback you would like to tell us?

Please type your answer in the box below. If you do not have any specific feedback, please select 'None'.

- None

Now, thinking about the advertising throughout the magazine you just read ...

The response set for Q5 was randomised. To continue to Q6, a respondent had to select *at least one* of the four target categories (banking, chocolate, hair care or pasta sauce). If none of the four were selected, the respondent was thanked and terminated.

5. Do you recall any advertisements for the following categories in the magazine?

Please select as many as you remember.

- Banking (1)
- Cheese (2)
- Chocolate (3)
- Computer software (4)
- Dog food (5)
- Hair care (e.g., shampoo and conditioner) (6)
- Instant coffee (7)
- Pasta sauce (8)
- Rice (9)
- Soup (10)
- Tea (11)
- Other (Please specify) _____ (12)
- Do not recall any advertising (13)

Questions 6a to 6d were rotated randomly in a block.

6a. What specific elements of the banking ad do you recall from the magazine?

For example, in a car ad, elements could include: car, Audi, road, interlinked circles, people, written text in the ad, etc. Please type your responses in the boxes below. Please only insert one element per box. You can write in as many or as few boxes as you like. If you cannot remember anything from the ad, please write 'None' in the first box.

1. _____
2. _____
3. _____
4. _____
5. _____

6b. What specific elements of the chocolate ad do you recall from the magazine?

For example, in a car ad, elements could include: car, Audi, road, interlinked circles, people, written text in the ad, etc. Please type your responses in the boxes below. Please only insert one element per box. You can write in as many or as few boxes as you like. If you cannot remember anything from the ad, please write 'None' in the first box.

1. _____
2. _____
3. _____
4. _____
5. _____

6c. What specific elements of the hair care (e.g., shampoo and conditioner) ad do you recall from the magazine?

For example, in a car ad, elements could include: car, Audi, road, interlinked circles, people, written text in the ad, etc. Please type your responses in the boxes below. Please only insert one element per box. You can write in as many or as few boxes as you like. If you cannot remember anything from the ad, please write 'None' in the first box.

1. _____
2. _____
3. _____
4. _____
5. _____

6d. What specific elements of the pasta sauce ad do you recall from the magazine?

For example, in a car ad, elements could include: car, Audi, road, interlinked circles, people, written text in the ad, etc. Please type your responses in the boxes below. Please only insert one element per box. You can write in as many or as few boxes as you like. If you cannot remember anything from the ad, please write 'None' in the first box.

1. _____
2. _____
3. _____
4. _____
5. _____

Questions 7a to 7d were rotated randomly in a block.

7a. Do you recall the brand the banking advertisement was for?

Please type the brand name in the box below. If you don't know, please select 'Cannot recall'.

Cannot recall

7b. Do you recall the brand the chocolate advertisement was for?

Please type the brand name in the box below. If you don't know, please select 'Cannot recall'.

Cannot recall

7c. Do you recall which brand the hair care (e.g., shampoo and conditioner) advertisement was for?

Please type the brand name in the box below. If you don't know, please select 'Cannot recall'.

Cannot recall

7d. Do you recall which brand the pasta sauce advertisement was for?

Please type the brand name in the box below. If you don't know, please select 'Cannot recall'.

Cannot recall

Questions 8a to 8d were rotated randomly in a block and the response sets were randomised.

8a. Do you recall any advertisements for the following banking brands from the magazine?

Please select all that apply, including any brands you listed in previous questions.

- | | |
|--------------------------------------------------------------|------------------------------------------------------------|
| <input type="checkbox"/> ANZ (1) | <input type="checkbox"/> National Australia Bank (8) |
| <input type="checkbox"/> Australian Central Credit Union (2) | <input type="checkbox"/> Savings & Loans (9) |
| <input type="checkbox"/> Bankwest (3) | <input type="checkbox"/> St. George Bank (10) |
| <input type="checkbox"/> Bendigo (4) | <input type="checkbox"/> Suncorp Metway (11) |
| <input type="checkbox"/> Citibank (5) | <input type="checkbox"/> Westpac (12) |
| <input type="checkbox"/> Commonwealth Bank (CBA) (6) | <input type="checkbox"/> Other (Please specify) _____ (13) |
| <input type="checkbox"/> ING (7) | <input type="checkbox"/> Don't know (14) |

8b. Do you recall any advertisements for the following chocolate brands from the magazine?

Please select all that apply, including any brands you listed in previous questions.

- | | |
|-------------------------------------------------|------------------------------------------------------------|
| <input type="checkbox"/> Bounty (1) | <input type="checkbox"/> Lindt (8) |
| <input type="checkbox"/> Cadbury Dairy Milk (2) | <input type="checkbox"/> M&M's (9) |
| <input type="checkbox"/> Cherry Ripe (3) | <input type="checkbox"/> Maltesers (10) |
| <input type="checkbox"/> Club (4) | <input type="checkbox"/> Mars (11) |
| <input type="checkbox"/> Dove (5) | <input type="checkbox"/> Snickers (12) |
| <input type="checkbox"/> Ferrero Rocher (6) | <input type="checkbox"/> Other (Please specify) _____ (13) |
| <input type="checkbox"/> Kit Kat (7) | <input type="checkbox"/> Don't know (14) |

8c. Do you recall any advertisements for the following hair care (e.g., shampoo and conditioner) brands from the magazine?

Please select all that apply, including any brands you listed in previous questions.

- | | |
|------------------------------------------------|------------------------------------------------------------|
| <input type="checkbox"/> Dove (1) | <input type="checkbox"/> Palmolive Naturals (8) |
| <input type="checkbox"/> Fructis (2) | <input type="checkbox"/> Pantene (9) |
| <input type="checkbox"/> Head & Shoulders (3) | <input type="checkbox"/> Schwarzkopf (10) |
| <input type="checkbox"/> Herbal Essences (4) | <input type="checkbox"/> Sunsilk (11) |
| <input type="checkbox"/> John Frieda (5) | <input type="checkbox"/> Tresemme (12) |
| <input type="checkbox"/> L'Oreal Elvive (6) | <input type="checkbox"/> Other (Please specify) _____ (13) |
| <input type="checkbox"/> Nature's Organics (7) | <input type="checkbox"/> Don't know (14) |

8d. Do you recall any advertisements for the following pasta sauce brands from the magazine?

Please select all that apply, including any brands you listed in previous questions.

- | | |
|------------------------------------------------|------------------------------------------------------------|
| <input type="checkbox"/> Barilla (1) | <input type="checkbox"/> Raguletto (8) |
| <input type="checkbox"/> Bertolli (2) | <input type="checkbox"/> San Remo (9) |
| <input type="checkbox"/> Dolmio (3) | <input type="checkbox"/> You'll Love Coles (10) |
| <input type="checkbox"/> Heinz (4) | <input type="checkbox"/> Woolworths Select (11) |
| <input type="checkbox"/> Latina (5) | <input type="checkbox"/> Other (Please specify) _____ (12) |
| <input type="checkbox"/> Leggo's (6) | <input type="checkbox"/> Don't know (13) |
| <input type="checkbox"/> Paul Newman's Own (7) | |

Questions 9a to 9e were rotated randomly in a block. Respondents were re-shown the advertisement at this time. The advertisement manipulation for each of the target categories was the same as what the respondent saw in the magazine.

9a. Do you recognise the following ad from the magazine you just looked through?

Banking advertisement manipulation X Yes No

9b. Do you recognise the following ad from the magazine you just looked through?

Chocolate advertisement manipulation X Yes No

9c. Do you recognise the following ad from the magazine you just looked through?

Hair care advertisement manipulation X Yes No

9d. Do you recognise the following ad from the magazine you just looked through?

Pasta sauce advertisement manipulation X Yes No

9e. Do you recognise the following ad from the magazine you just looked through?

Uncle Ben's advertisement Yes No

Questions 10a to 10e were rotated randomly in a block. Respondents were re-shown the advertisements to evaluate how much they liked them.

10a. Looking at this ad, how much would you say you like it?

Please select one of the following options.

Banking advertisement manipulation X

- I like it very much (5)
- I like it (4)
- I neither like nor dislike it (3)
- I dislike it (2)
- I dislike it very much (1)
- Unsure (6)

10b. Looking at this ad, how much would you say you like it?

Please select one of the following options.

Chocolate advertisement manipulation X

- I like it very much (5)
- I like it (4)
- I neither like nor dislike it (3)
- I dislike it (2)
- I dislike it very much (1)
- Unsure (6)

10c. Looking at this ad, how much would you say you like it?

Please select one of the following options.

Hair care advertisement manipulation X

- I like it very much (5)
- I like it (4)
- I neither like nor dislike it (3)
- I dislike it (2)
- I dislike it very much (1)
- Unsure (6)

10d. Looking at this ad, how much would you say you like it?

Please select one of the following options.

Pasta sauce advertisement manipulation X

- I like it very much (5)
- I like it (4)
- I neither like nor dislike it (3)
- I dislike it (2)
- I dislike it very much (1)
- Unsure (6)

10e. Looking at this ad, how much would you say you like it?

Please select one of the following options.

Uncle Ben's advertisement

- I like it very much (5)
- I like it (4)
- I neither like nor dislike it (3)
- I dislike it (2)
- I dislike it very much (1)
- Unsure (6)

I'd now like to know more about your experience with the categories we have been discussing.

The following section is about your experience with banks.

11a. Which of the following financial products/services do you currently use?

Please select all that apply.

- Everyday transaction account (1)
- Special purpose savings account (e.g., high interest earning) (2)
- Term deposit (3)
- Personal loan (4)
- Home loan/mortgage (5)
- Credit card(s) (6)
- Managed fund (7)
- Margin lending (8)
- Other (Please specify) _____ (9)
- None of these (10)

The response set for questions 11b1 to 11d were rotated randomly.

11b1. What bank(s) do you currently bank with? This can be across a range of services, e.g., savings accounts, home loans, credit cards, etc.

Please select all that apply.

- ANZ (1)
- Australian Central Credit Union (2)
- Bankwest (3)
- Bendigo (4)
- Citibank (5)
- Commonwealth Bank (CBA) (6)
- ING (7)
- National Australia Bank (8)
- Savings & Loans (9)
- St. George Bank (10)
- Suncorp Metway (11)
- Westpac (12)
- Other (Please specify) _____ (13)
- I have not personally used a bank before (14)

The response set for Q11b2 was filtered from the brands selected in Q11b1. If 'I have not personally used a bank before' was selected in Q11b1, Q11b2 and Q11c were skipped.

11b2. And who do you do most of your banking with at the moment?

Please select one of the following options.

- ANZ (1)
- Australian Central Credit Union (2)
- Bankwest (3)
- Bendigo (4)
- Citibank (5)
- Commonwealth Bank (CBA) (6)
- ING (7)
- National Australia Bank (8)
- Savings & Loans (9)
- St. George Bank (10)
- Suncorp Metway (11)
- Westpac (12)
- Other (Please specify) _____ (13)
- Don't know (14)

The response set for Q11b2 was filtered from the brands **not** selected in Q11b1.

11c. Have you used any of the following bank(s) in the past but no longer do so?

Please select all that apply.

- ANZ (1)
- Australian Central Credit Union (2)
- Bankwest (3)
- Bendigo (4)
- Citibank (5)
- Commonwealth Bank (CBA) (6)
- ING (7)
- National Australia Bank (8)
- Savings & Loans (9)
- St. George Bank (10)
- Suncorp Metway (11)
- Westpac (12)
- Other (Please specify) _____ (13)
- I have not personally used a bank before (14)
- None of these (15)

11d. Which of the following is your favourite bank?

Please select one of the following options.

- | | |
|--------------------------------------------------------------|------------------------------------------------------------|
| <input type="checkbox"/> ANZ (1) | <input type="checkbox"/> National Australia Bank (8) |
| <input type="checkbox"/> Australian Central Credit Union (2) | <input type="checkbox"/> Savings & Loans (9) |
| <input type="checkbox"/> Bankwest (3) | <input type="checkbox"/> St. George Bank (10) |
| <input type="checkbox"/> Bendigo (4) | <input type="checkbox"/> Suncorp Metway (11) |
| <input type="checkbox"/> Citibank (5) | <input type="checkbox"/> Westpac (12) |
| <input type="checkbox"/> Commonwealth Bank (CBA) (6) | <input type="checkbox"/> Other (Please specify) _____ (13) |
| <input type="checkbox"/> ING (7) | <input type="checkbox"/> Don't know (14) |

The following section is about your experience with chocolate.

12a. On how many occasions would you have bought chocolate in the past 3-months? By chocolate, I mean a block, a bar (including fun size packs) or boxed chocolate.

Please select one of the following options.

- 1 or 2
- 3 or 4 (i.e., roughly once a month)
- 5 or 6 (i.e., roughly once a fortnight)
- 7 - 9
- 10 - 12 (i.e., roughly once a week)
- 13 - 24 (i.e., between once and twice a week)
- 25+ (i.e., more than twice a week)
- I have not bought chocolate in the past 3-months
- Don't know

The response sets for questions 12b to 12d were rotated randomly.

12b. What chocolate brands do you buy/have you bought before?

Please select all that apply.

- | | |
|-------------------------------------------------|-----------------------------------------------------------------------------|
| <input type="checkbox"/> Bounty (1) | <input type="checkbox"/> M&M's (9) |
| <input type="checkbox"/> Cadbury Dairy Milk (2) | <input type="checkbox"/> Maltesers (10) |
| <input type="checkbox"/> Cherry Ripe (3) | <input type="checkbox"/> Mars (11) |
| <input type="checkbox"/> Club (4) | <input type="checkbox"/> Snickers (12) |
| <input type="checkbox"/> Dove (5) | <input type="checkbox"/> Other (Please specify) _____ (13) |
| <input type="checkbox"/> Ferrero Rocher (6) | <input type="checkbox"/> I have not personally bought chocolate before (14) |
| <input type="checkbox"/> Kit Kat (7) | |
| <input type="checkbox"/> Lindt (8) | |

The response set for Q12c was filtered from the brands not selected in Q12b. If 'I have not personally bought before' was selected in Q12b, Q12c was skipped.

12c. And which would you say is the chocolate brand you buy most often?

Please select one of the following options.

- | | |
|-------------------------------------------------|------------------------------------------------------------|
| <input type="checkbox"/> Bounty (1) | <input type="checkbox"/> Lindt (8) |
| <input type="checkbox"/> Cadbury Dairy Milk (2) | <input type="checkbox"/> M&M's (9) |
| <input type="checkbox"/> Cherry Ripe (3) | <input type="checkbox"/> Maltesers (10) |
| <input type="checkbox"/> Club (4) | <input type="checkbox"/> Mars (11) |
| <input type="checkbox"/> Dove (5) | <input type="checkbox"/> Snickers (12) |
| <input type="checkbox"/> Ferrero Rocher (6) | <input type="checkbox"/> Other (Please specify) _____ (13) |
| <input type="checkbox"/> Kit Kat (7) | <input type="checkbox"/> Don't know (14) |

12d. Which of the following is your favourite chocolate?

Please select one of the following options.

- | | |
|-------------------------------------------------|------------------------------------------------------------|
| <input type="checkbox"/> Bounty (1) | <input type="checkbox"/> Lindt (8) |
| <input type="checkbox"/> Cadbury Dairy Milk (2) | <input type="checkbox"/> M&M's (9) |
| <input type="checkbox"/> Cherry Ripe (3) | <input type="checkbox"/> Maltesers (10) |
| <input type="checkbox"/> Club (4) | <input type="checkbox"/> Mars (11) |
| <input type="checkbox"/> Dove (5) | <input type="checkbox"/> Snickers (12) |
| <input type="checkbox"/> Ferrero Rocher (6) | <input type="checkbox"/> Other (Please specify) _____ (13) |
| <input type="checkbox"/> Kit Kat (7) | <input type="checkbox"/> Don't know (14) |

The following section is about your experience with hair care.

13a. On how many occasions would you have bought hair care products (i.e., shampoo and conditioner) in the past 6-months?

Please select one of the following options.

- 1
- 2
- 3 or 4 (i.e., roughly once every 2 months)
- 5 or 6 (i.e., roughly once a month)
- 7 - 9
- 10 - 12 (i.e., roughly once a fortnight)
- 13+ (i.e., roughly once a week)
- I have not bought shampoo and conditioner in the past 6-months
- Don't know

The response sets for questions 13b to 13d were rotated randomly.

13b. What hair care brands do you buy/have you bought before?

Please select all that apply.

- | | |
|-------------------------------------------------|---------------------------------------------------------------------------------------------|
| <input type="checkbox"/> Dove (1) | <input type="checkbox"/> Pantene (9) |
| <input type="checkbox"/> Fructis (2) | <input type="checkbox"/> Schwarzkopf (10) |
| <input type="checkbox"/> Head & Shoulders (3) | <input type="checkbox"/> Sunsilk (11) |
| <input type="checkbox"/> Herbal Essences (4) | <input type="checkbox"/> Tresemme (12) |
| <input type="checkbox"/> John Frieda (5) | <input type="checkbox"/> Other (Please specify) _____ (13) |
| <input type="checkbox"/> L'Oreal Elvive (6) | <input type="checkbox"/> I have not personally bought
shampoo or conditioner before (14) |
| <input type="checkbox"/> Nature's Organics (7) | |
| <input type="checkbox"/> Palmolive Naturals (8) | |

The response sets for Q13c was filtered from the brands selected in Q13b. If 'I have not personally bought shampoo or conditioner before' was selected in Q13b, Q13c was skipped.

13c. And which would you say is the hair care brand you buy most often?

Please select one of the following options.

- | | |
|------------------------------------------------|------------------------------------------------------------|
| <input type="checkbox"/> Dove (1) | <input type="checkbox"/> Palmolive Naturals (8) |
| <input type="checkbox"/> Fructis (2) | <input type="checkbox"/> Pantene (9) |
| <input type="checkbox"/> Head & Shoulders (3) | <input type="checkbox"/> Schwarzkopf (10) |
| <input type="checkbox"/> Herbal Essences (4) | <input type="checkbox"/> Sunsilk (11) |
| <input type="checkbox"/> John Frieda (5) | <input type="checkbox"/> Tresemme (12) |
| <input type="checkbox"/> L'Oreal Elvive (6) | <input type="checkbox"/> Other (Please specify) _____ (13) |
| <input type="checkbox"/> Nature's Organics (7) | <input type="checkbox"/> Don't know (14) |

13d. Which of the following is your favourite shampoo/conditioner?

Please select one of the following options.

- | | |
|------------------------------------------------|------------------------------------------------------------|
| <input type="checkbox"/> Dove (1) | <input type="checkbox"/> Palmolive Naturals (8) |
| <input type="checkbox"/> Fructis (2) | <input type="checkbox"/> Pantene (9) |
| <input type="checkbox"/> Head & Shoulders (3) | <input type="checkbox"/> Schwarzkopf (10) |
| <input type="checkbox"/> Herbal Essences (4) | <input type="checkbox"/> Sunsilk (11) |
| <input type="checkbox"/> John Frieda (5) | <input type="checkbox"/> Tresemme (12) |
| <input type="checkbox"/> L'Oreal Elvive (6) | <input type="checkbox"/> Other (Please specify) _____ (13) |
| <input type="checkbox"/> Nature's Organics (7) | <input type="checkbox"/> Don't know (14) |

The following section is about your experience with pasta sauce.

14a. On how many occasions would you have bought pasta sauce in the past 6-months?

Please select one of the following options.

- 1
- 2
- 3 or 4 (i.e., roughly once every 2 months)
- 5 or 6 (i.e., roughly once a month)
- 7 - 9
- 10 - 12 (i.e., roughly once a fortnight)
- 13+ (i.e., roughly once a week)
- I have not bought pasta sauce in the past 6-months
- Don't know

The response sets for questions 14b to 14d were rotated randomly.

14b. What pasta sauce brands do you buy/have you bought before?

Please select all that apply.

- | | |
|------------------------------------------------|-------------------------------------------------------------------------------|
| <input type="checkbox"/> Barilla (1) | <input type="checkbox"/> Raguletto (8) |
| <input type="checkbox"/> Bertolli (2) | <input type="checkbox"/> San Remo (9) |
| <input type="checkbox"/> Dolmio (3) | <input type="checkbox"/> You'll Love Coles (10) |
| <input type="checkbox"/> Heinz (4) | <input type="checkbox"/> Woolworths Select (11) |
| <input type="checkbox"/> Latina (5) | <input type="checkbox"/> Other (Please specify) _____ (12) |
| <input type="checkbox"/> Leggo's (6) | <input type="checkbox"/> I have not personally bought pasta sauce before (13) |
| <input type="checkbox"/> Paul Newman's Own (7) | |

The response sets for Q14c was filtered from the brands selected in Q14b. If 'I have not personally bought pasta sauce before' was selected in Q14b, Q14c was skipped.

14c. And which would you say is the pasta sauce brand you buy most often?

Please select one of the following options.

- | | |
|------------------------------------------------|------------------------------------------------------------|
| <input type="checkbox"/> Barilla (1) | <input type="checkbox"/> Raguletto (8) |
| <input type="checkbox"/> Bertolli (2) | <input type="checkbox"/> San Remo (9) |
| <input type="checkbox"/> Dolmio (3) | <input type="checkbox"/> You'll Love Coles (10) |
| <input type="checkbox"/> Heinz (4) | <input type="checkbox"/> Woolworths Select (11) |
| <input type="checkbox"/> Latina (5) | <input type="checkbox"/> Other (Please specify) _____ (12) |
| <input type="checkbox"/> Leggo's (6) | <input type="checkbox"/> Don't know (13) |
| <input type="checkbox"/> Paul Newman's Own (7) | |

14d. Which of the following is your favourite pasta sauce?

Please select one of the following options.

- | | |
|------------------------------------------------|------------------------------------------------------------|
| <input type="checkbox"/> Barilla (1) | <input type="checkbox"/> Raguletto (8) |
| <input type="checkbox"/> Bertolli (2) | <input type="checkbox"/> San Remo (9) |
| <input type="checkbox"/> Dolmio (3) | <input type="checkbox"/> You'll Love Coles (10) |
| <input type="checkbox"/> Heinz (4) | <input type="checkbox"/> Woolworths Select (11) |
| <input type="checkbox"/> Latina (5) | <input type="checkbox"/> Other (Please specify) _____ (12) |
| <input type="checkbox"/> Leggo's (6) | <input type="checkbox"/> Don't know (13) |
| <input type="checkbox"/> Paul Newman's Own (7) | |

The following questions are about the magazines that you read.

15. **How often do you buy/read magazines? Please think of all magazines, not just those similar to the one you just saw.**

Please select one of the following options for each of the columns.

	Buy	Read
More than once a week (1)	<input type="checkbox"/>	<input type="checkbox"/>
Once a week (2)	<input type="checkbox"/>	<input type="checkbox"/>
Once a fortnight (3)	<input type="checkbox"/>	<input type="checkbox"/>
Once a month (4)	<input type="checkbox"/>	<input type="checkbox"/>
Less than once a month (5)	<input type="checkbox"/>	<input type="checkbox"/>
Varies too much to say (6)	<input type="checkbox"/>	<input type="checkbox"/>

16. **Do you currently buy or read similar magazines to the one you just looked at?**

Please select one of the following options.

- Yes (1)
- No (2)
- Unsure (3)

17. **What magazine(s) would you consider to be most similar to the magazine you just looked at?**

Please select all that apply.

- CLEO (1)
- Cosmopolitan Australia (2)
- Dolly (3)
- Girlfriend (4)
- Good Health (5)
- Grazia (6)
- Harper's Bazaar (7)
- Madison (8)
- Marie Claire (9)
- New Idea (10)
- NW (11)
- OK! Magazine (12)
- Shop Til You Drop (13)
- Take 5 (14)
- The Australian Women's Weekly (15)
- TV Week (16)
- Vogue Australia (17)
- WHO (18)
- Woman's Day (19)
- Other (Please specify) _____ (20)
- None of these (21)

18. **Do you subscribe to any magazines? If yes, could you please tell us which ones?**



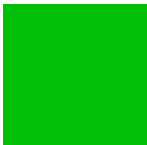
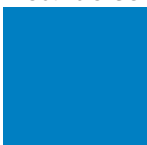
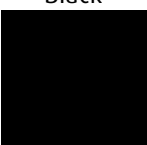

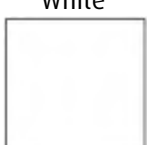
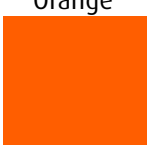

Please type the magazine name(s) in the box below. Please separate each name with a comma.

- I do not subscribe to any magazines.

The final set of questions relates to colours, slogans and logos or images that brands use.

19a. What banking brands do you think of in association with the following colours?

Please type your answer in the space next to the colour below. If you cannot think of any brands in association with a colour, please select 'None'.

	Brand name	None
Red 	<hr/>	<input type="checkbox"/>
Yellow 	<hr/>	<input type="checkbox"/>
Green 	<hr/>	<input type="checkbox"/>
Electric blue 	<hr/>	<input type="checkbox"/>
Black 	<hr/>	<input type="checkbox"/>
Maroon 	<hr/>	<input type="checkbox"/>
White 	<hr/>	<input type="checkbox"/>
Orange 	<hr/>	<input type="checkbox"/>
Purple 	<hr/>	<input type="checkbox"/>










19b. What banking brands do you think of in association with the following slogans?

Please type your answer in the space next to the relevant slogan. If you cannot think of any brands in association with a slogan, please select 'None'.







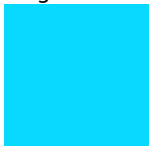
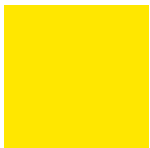

	Brand name	None
Which bank?	_____	<input type="checkbox"/>
More give, less take	_____	<input type="checkbox"/>
We're a bank you can bank on	_____	<input type="checkbox"/>
Now	_____	<input type="checkbox"/>
Good with people, good with money	_____	<input type="checkbox"/>
It starts with U	_____	<input type="checkbox"/>
Capability of a big bank, personal touch of a small one	_____	<input type="checkbox"/>
It's your money	_____	<input type="checkbox"/>
Ask. Listen. Solve.	_____	<input type="checkbox"/>

19c. What banking brands do you think of in association with the following images or logos?

Please type your answer in the space next to the relevant image. If you cannot think of any brands in association with an image, please select 'None'.

	Brand name	None
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>










20a. What chocolate brands do you think of in association with the following colours?
Please type your answer in the space next to the relevant colour. If you cannot think of any brands in association with a colour, please select 'None'.

	Brand name	None
Purple 	_____	<input type="checkbox"/>
White 	_____	<input type="checkbox"/>
Red 	_____	<input type="checkbox"/>
Gold 	_____	<input type="checkbox"/>
Black 	_____	<input type="checkbox"/>
Brown 	_____	<input type="checkbox"/>
Light blue 	_____	<input type="checkbox"/>
Yellow 	_____	<input type="checkbox"/>
Green 	_____	<input type="checkbox"/>

20b. What chocolate brands do you think of in association with the following slogans?
Please type your answer in the space next to the relevant slogan. If you cannot think of any brands in association with a slogan, please select 'None'.

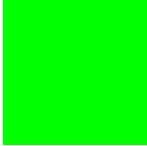




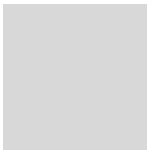

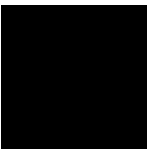

	Brand name	None
A glass and a half full of joy	_____	<input type="checkbox"/>
Cherish the moment	_____	<input type="checkbox"/>
Have a break, have a _____	_____	<input type="checkbox"/>
Work, rest, play	_____	<input type="checkbox"/>
The lighter way to enjoy chocolate	_____	<input type="checkbox"/>
Get some nuts	_____	<input type="checkbox"/>
Chocolate is better in colour	_____	<input type="checkbox"/>
The taste of paradise	_____	<input type="checkbox"/>
Get the sensation!	_____	<input type="checkbox"/>

20c. What chocolate brands do you think of in association with the following images or logos?
Please type your answer in the space next to the relevant image. If you cannot think of any brands in association with an image, please select 'None'.

	Brand name	None
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>

21a. What hair care (i.e., shampoo and conditioner) brands do you think of in association with the following colours?

Please type your answer in the space next to the colour below. If you cannot think of any brands in association with a colour, please select 'None'.

	Brand name	None
Fluorescent green 	_____	<input type="checkbox"/>
Jade 	_____	
White 	_____	<input type="checkbox"/>
Blue 	_____	<input type="checkbox"/>
Pink 	_____	<input type="checkbox"/>
Silver 	_____	<input type="checkbox"/>
Red 	_____	<input type="checkbox"/>
Black 	_____	<input type="checkbox"/>
Orange 	_____	<input type="checkbox"/>










21b. What shampoo and conditioner brands do you think of in association with the following slogans?

Please type your answer in the space next to the relevant slogan. If you cannot think of any brands in association with a slogan, please select 'None'.





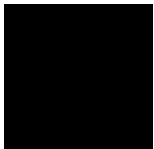

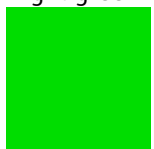

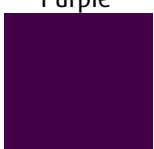
	Brand name	None
Take care.	_____	<input type="checkbox"/>
Let the best of you shine through	_____	<input type="checkbox"/>
Non-stop beautiful hair	_____	<input type="checkbox"/>
Surprisingly luscious hair	_____	<input type="checkbox"/>
Expert care for damaged hair	_____	<input type="checkbox"/>
Helps restore scalp health, says goodbye to dandruff	_____	<input type="checkbox"/>
Tailor-made technologies for every hair need	_____	<input type="checkbox"/>
Shine with life	_____	<input type="checkbox"/>
Used by professionals	_____	<input type="checkbox"/>
Self adjusting hair care	_____	<input type="checkbox"/>

21c. What shampoo and conditioner brands do you think of in association with the following images or logos?

Please type your answer in the space next to the relevant image. If you cannot think of any brands in association with an image, please select 'None'.

	Brand name	None
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>









22a. What pasta sauce brands do you think of in association with the following colours?
Please type your answer in the space next to the colour below. If you cannot think of any brands in association with a colour, please select 'None'.

	Brand name	None
Red 	<hr/>	<input type="checkbox"/>
Brown 	<hr/>	<input type="checkbox"/>
Dark blue 	<hr/>	<input type="checkbox"/>
Gold 	<hr/>	<input type="checkbox"/>
Black 	<hr/>	<input type="checkbox"/>
White 	<hr/>	<input type="checkbox"/>
Light green 	<hr/>	<input type="checkbox"/>
Dark green 	<hr/>	<input type="checkbox"/>
Purple 	<hr/>	<input type="checkbox"/>

- 22. What pasta sauce brands do you think of in association with the following slogans?**
Please type your answer in the space next to the relevant slogan. If you cannot think of any brands in association with a slogan, please select 'None'.

	Brand name	None
Genuine taste of Italy	_____	<input type="checkbox"/>
Authentico	_____	<input type="checkbox"/>
For the love of cooking	_____	<input type="checkbox"/>
We're family	_____	<input type="checkbox"/>
Fresh	_____	<input type="checkbox"/>
Wear the grin	_____	<input type="checkbox"/>
We put the good things in	_____	<input type="checkbox"/>
57 varieties	_____	<input type="checkbox"/>
We make pasta the old fashioned way	_____	<input type="checkbox"/>

- 22c. What pasta sauce brands do you think of in association with the following images or logos?**
Please type your answer in the space next to the relevant image. If you cannot think of any brands in association with an image, please select 'None'.

	Brand name	None
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>
	_____	<input type="checkbox"/>

Thank you for taking the time to participate in our study.

APPENDIX D: PROMPTED CORRECT BRAND LINKAGE RESULTS

In this appendix I present the results for analysis done using the *prompted* correct brand linkage metric. These figures complement Figures 17 to 20 in the main document, which presented results for analysis using the *unprompted* metric. The pattern of results across both metrics was generally the same; therefore, leading to the same conclusions.

Figure 39: Prompted correct brand linkage for supplemented advertisements using visual distinctive assets

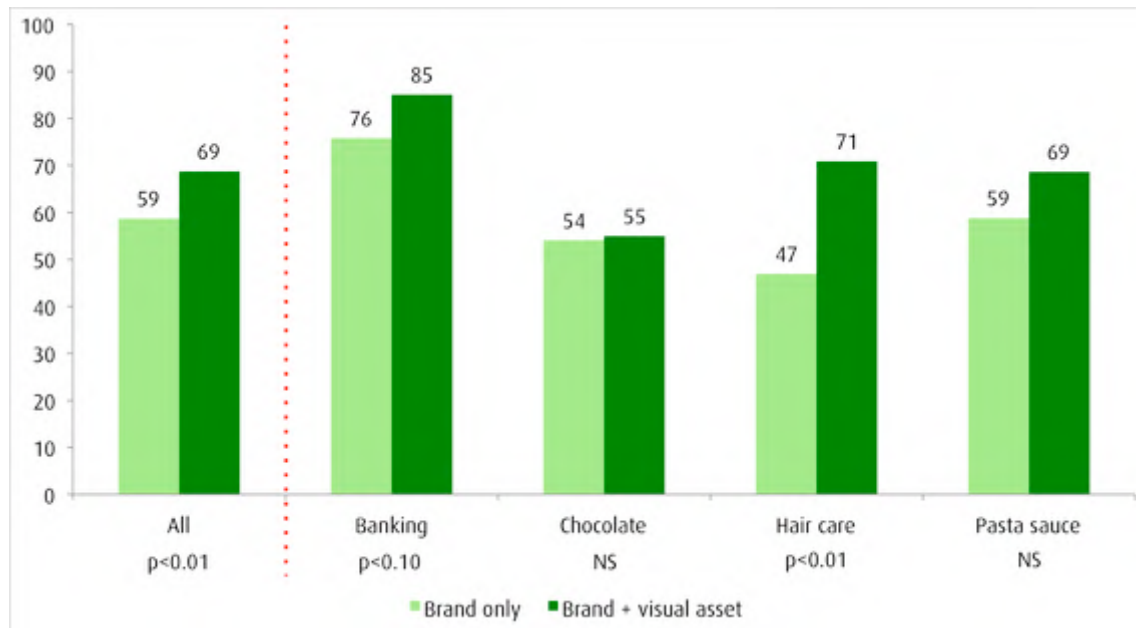


Figure 40: Prompted correct brand linkage for supplemented advertisements using verbal distinctive assets

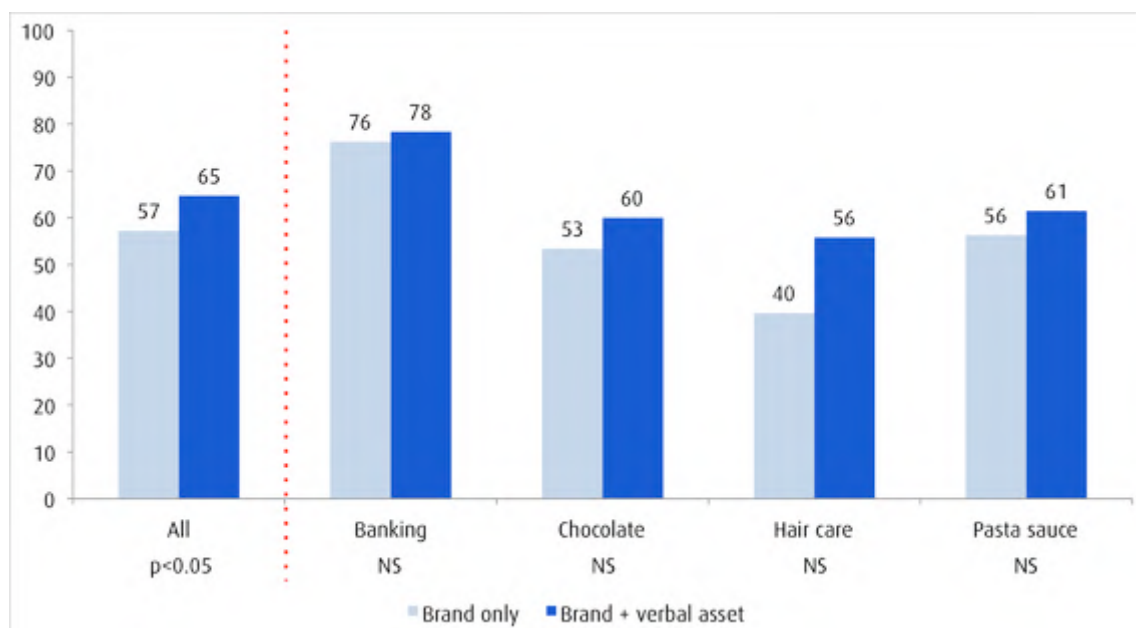


Figure 41: Prompted correct brand linkage for substituted advertisements using visual distinctive assets

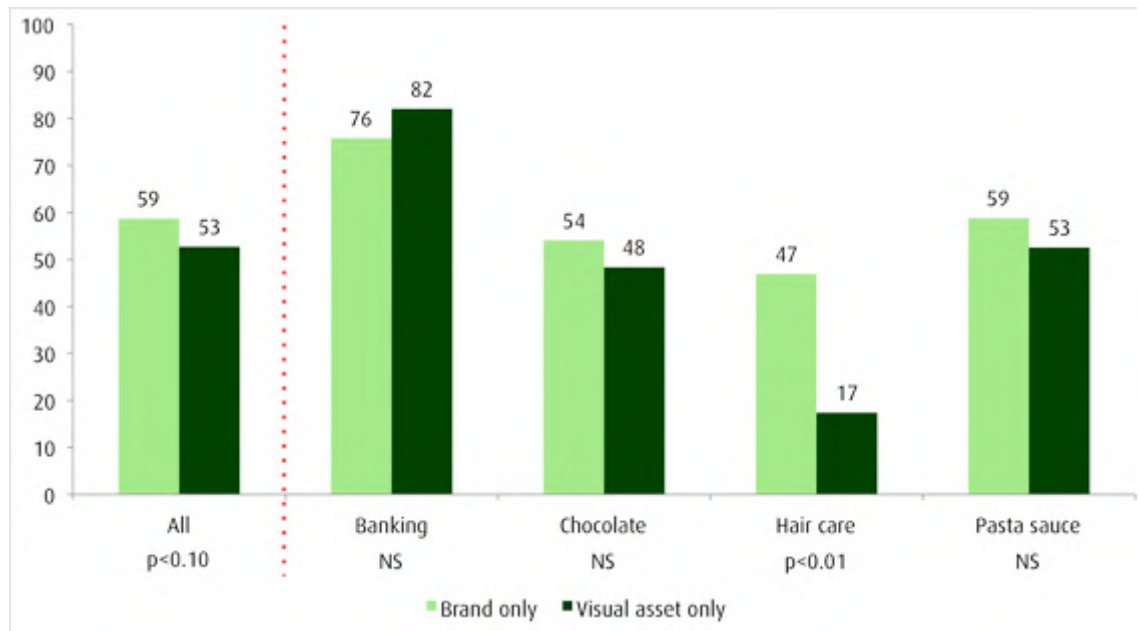
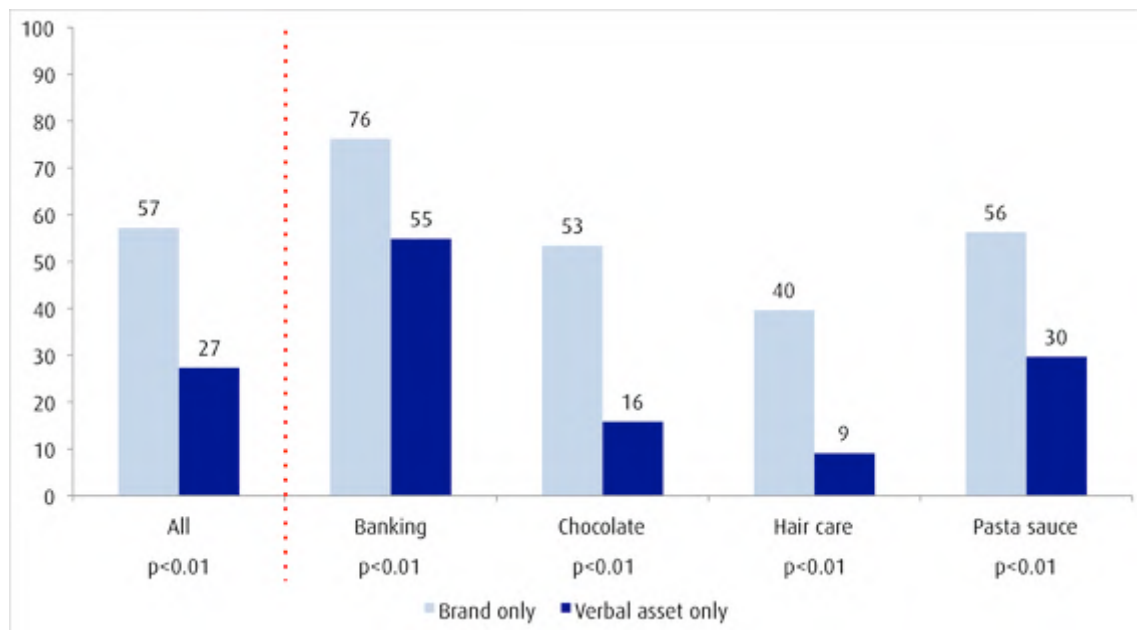


Figure 42: Prompted correct brand linkage for supplemented advertisements using visual distinctive assets



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