

## CHAPTER 3: CREATIVE MESSAGE STRATEGY

### 3.1 INTRODUCTION

Creating effective advertisements entails far more than merely having a great product or a clever slogan. The creative process of advertising requires careful planning regarding the important facets of advertisements and commercials. Each advertisement consists of various elements that are integrated to form a coherent message that will reach the target audience and persuade the consumer to make a decision to purchase the product.

Organisations employ creative strategies to develop effective advertising messages. Every element of the advertising message is carefully planned and executed. Advertisers employ different executional frameworks and advertising appeals to reach the target audience with a persuasive message that contains both verbal and visual aspects.

The verbal elements refer to the text or copy of the advertisement, and the visual aspect relates to the illustrations, pictures and/or models (characters) used in the message. It should be noted that the term model in the context of the study refers to any woman depicted in an advertisement or commercial, and not only to women depicted as fashion models. Various strategies exist that can be used to combine the verbal and visual elements to form a message that will resonate with the target audience.

An effective advertising message is not only original, but also strategically apt for the objectives and target market of the organisation. Additionally, an effective advertisement also needs to be creative. Rossiter (2008:140) advocates that for an advertisement to be effective as well as creative, it needs to contain a key benefit claim (or unique selling proposition) and a creative idea that executes the benefit claim.

Advertising creativity goes hand-in-hand with the tactical choices the organisation makes in terms of the right message, the choice of media and how the advertisement will be presented. An organisation that is creative in its advertising is able to generate unique, original ideas that will satisfy marketing communication needs. This leads to brand

differentiation, consumer interest in the advertisement and brand, as well as to the attainment of the objectives (Koekemoer, 2004a:135).

The message strategy refers to what is said in an advertisement, and the message execution or tactics constitute the manner in which the brand message is communicated (Belch & Belch, 2007:237; Wells *et al.*, 2006:334). The creative message strategy comprises various elements that are specified in a document referred to as the creative brief. The creative brief is a plan for the tactical execution of the brand message.

In this chapter, message strategy will be examined. The execution of advertising messages will be described, including the various executional frameworks and advertising appeals. The creative process for magazine advertisements, as well as that for television commercials, will be outlined. Finally, the use of models as integral to the advertisement will be described.

## **3.2 MESSAGE STRATEGY**

The message strategy aims to communicate the brand to the target market in a creative and persuasive manner (Ouwensloot & Duncan, 2008:154). The message strategy is the plan for the production of the advertisement. O'Guinn *et al.* (2009:341) state that message strategy encompasses both the objectives and the methods for achieving the advertising goals. Rational and emotional appeals are combined in the message strategy, as consumers base their decisions on both rational and emotional motives (Arens *et al.*, 2011:342).

The creative brief provides an outline of the objectives and tactics that will be used in creating the advertising message. These will be discussed next.

### **3.2.1 The creative brief**

A creative brief is also referred to as the copy platform or message strategy brief, and is a blueprint of what the company plans to achieve with its advertising message. Various advertising agencies use different formats of the creative strategy brief. Generally, six

elements (outlined below) are contained in a creative brief (Belch & Belch, 2007:253; Wells *et al.*, 2006:346).

- The communication problem or issue, which refers to the problem that needs to be resolved, such as low brand awareness.
- The objectives for the message are what the organisation wants to achieve with the advertisement. The objective (for example to persuade the audience to try the product) is linked to the method that will be used to reach it, like demonstrations, for example (O'Guinn *et al.*, 2009:341).
- The target audience refers to a detailed description of the target market. For example, *Revlon* may wish to target females between the ages of 18 and 30 with their advertisement for a new lipstick.
- The important benefits that will be communicated (major selling idea). Belch and Belch (2007:255) propose using one of four approaches to determine the major selling idea. Firstly, the organisation must find the unique selling proposition (USP), which is the major advantage of the brand. This is an advantage which is not offered by the competition and should, therefore, attract a large number of customers. Secondly, the advertiser can develop a strong brand image through image advertising. The third approach refers to finding the unique characteristic of the brand that causes the consumer to buy it. This is also referred to as "finding the inherent drama" (Belch & Belch, 2007:258). The last approach to the major selling idea is effective positioning, which reflects the brand's differentiation from competing products (Ouwensloot & Duncan, 2008:160).
- The creative strategy statement consists of the advertising theme; the executional styles and the advertising appeals. The advertising theme is the general idea that runs through the campaign and relates to the central message of the brand (Clow & Baack, 2010:144). The executional styles and advertising appeals will be discussed in Section 3.2.2.
- The supporting information for the advertising claims in the message includes the factors that back up the promise of the brand (Arens *et al.*, 2011:343). An example is the unique ingredients in a skincare product for women which have been shown to reduce wrinkles.

The creative brief supplies the advertiser with the plan along which the advertising message will be developed. Using the objectives of the advertising as a basis, the message needs to be carried out using a particular format or framework. This will be addressed in Section 3.2.2.

### 3.2.2 Message execution

The framework of execution refers to the message approach that will be used to present the advertising appeal or communicate the brand. Within the executional frame an advertising appeal is used to express the message. According to Belch and Belch (2007:267), the executional style refers to the manner in which an advertising appeal is used to communicate with the audience. Advertising appeals are used to elicit a response from the audience (Koekemoer, 2004a:146).

#### 3.2.2.1 *Executional styles*

Various academics have different opinions as to the classification of message execution versus advertising appeals, and some make no distinction. Various terms are used to refer to executional styles. For example, Wells *et al.* (2006:344) use “message approaches”; Ouwersloot and Duncan (2008:178) prefer the term “execution framework”, Belch and Belch (2007:275) use the term “advertising execution” and O’Guinn *et al.* (2009:341) refer to “methods”. For the purposes of the chapter, the term executional styles will be used.

Recent authors in the field of marketing communication have classified specific executional styles for advertising messages. Table 3.1 provides a summary of the various message executional styles. Specific advertising appeals will be discussed in Section 3.2.2.2.

**Table 3.1 Summary of message executional styles by various authors**

<b>Belch and Belch (2007)</b>	<b>O’Guinn <i>et al.</i> (2009)</b>	<b>Ouwersloot and Duncan (2008)</b>	<b>Wells <i>et al.</i> (2006)</b>
<ul style="list-style-type: none"> <li>• Straight sell or factual</li> <li>• Scientific or technical</li> <li>• Demonstration</li> <li>• Comparison</li> <li>• Testimonial</li> <li>• Slice of life</li> </ul>	<ul style="list-style-type: none"> <li>• Slogans and jingles</li> <li>• Reason-why</li> <li>• Hard-sell</li> <li>• Comparison</li> <li>• Testimonials</li> <li>• Demonstrations</li> </ul>	<ul style="list-style-type: none"> <li>• News announcement</li> <li>• Testimonial</li> <li>• Authoritative</li> <li>• Demonstration</li> <li>• Slice of life</li> </ul>	<ul style="list-style-type: none"> <li>• Straightforward</li> <li>• Demonstration</li> <li>• Comparison</li> <li>• Problem solution</li> <li>• Humour</li> <li>• Slice of life</li> </ul>

Belch and Belch (2007)	O'Guinn <i>et al.</i> (2009)	Ouwersloot and Duncan (2008)	Wells <i>et al.</i> (2006)
<ul style="list-style-type: none"> <li>• Animation</li> <li>• Personality symbol</li> <li>• Imagery</li> <li>• Dramatisation</li> <li>• Humour</li> <li>• Combinations</li> </ul>	<ul style="list-style-type: none"> <li>• Advertorials</li> <li>• Infomercials</li> <li>• Feel-good advertisements</li> <li>• Humour</li> <li>• Sexual appeal</li> <li>• Fear-appeal</li> <li>• Anxiety</li> <li>• Transformational</li> <li>• Slice-of-life</li> <li>• Product placements</li> <li>• Fantasy</li> <li>• Image advertisements</li> </ul>	<ul style="list-style-type: none"> <li>• Inherent drama</li> <li>• Fantasy</li> <li>• Animation/cartoons</li> </ul>	<ul style="list-style-type: none"> <li>• Spokesperson</li> <li>• Teasers</li> <li>• Shockvertising</li> </ul>

Source: Adapted from Belch and Belch (2007:275-282); O'Guinn *et al.* (2009:341); Ouwersloot and Duncan (2008:178-181) and Wells *et al.* (2006:344-345).

In addition to the above mentioned executional styles, Ouwersloot and Duncan (2008:178-181) differentiate between several message appeals, namely humour, sex, feel good, feel bad and cognitions. Similarly, Belch and Belch (2007:275) identify informational (rational) and emotional appeals. As humour and sex are commonly cited by other authors (such as Wells *et al.*, 2006:345) as executional styles, they will be discussed in this section. The appeals that refer to feelings (such as feel good) are deemed emotional appeals and will be examined in Section 3.2.2.2.

Among the differing views, according to Table 3.1, several common formats for execution of the brand message can be isolated. Belch and Belch (2007:275), O'Guinn *et al.* (2009:341), Ouwersloot and Duncan (2008:178) and Wells *et al.* (2006:344) agree on particular universal executional styles, namely straightforward execution, testimonials, demonstrations, slice of life, dramatisations, fantasy, animation and comparisons. Each of these executional styles will now be discussed.

#### **a. Straightforward execution**

This executional style is also referred to as the factual message, as the straight-sell execution provides basic information about the brand without employing feelings or special tricks (Wells *et al.*, 2006:344). An example is the advertisement for *The Crazy Store* in *You* magazine, which shows various special offers at the store - without any attempt at eliciting

emotions. The straight-sell is often used in conjunction with an informational or rational advertising appeal that sells high-involvement products, such as computers.

A variation of the straight-sell is advertisements containing scientific or technical support, such as advertisements where statistics are provided on the success rate of the product.

### **b. Testimonials**

The testimonial executional style entails a person with product experience providing a positive report on the brand (Belch & Belch, 2007:277). It is most effective when the person used in the testimonial is credible and the audience can relate to the message. Two types of endorsers may be used, namely typical-persons and celebrities. Typical-person endorsers are non-celebrities that are deemed credible, since they have experience of the product and are easy to relate to (Blakeman, 2007:194). An example is the testimonial provided by a female customer in *ProbiFlora* printed advertisements. The customer provides a glowing report on the effectiveness of *ProbiFlora* and her name and picture are placed next to the testimonial, adding to the credibility of her claim.

Many organisations make use of celebrity endorsers. Using celebrities or experts in testimonials is also known as authoritative executions. Film and television stars, sports personalities, and other famous people endorse a wide variety of brands (Shimp, 2010:250). The popularity and likeability of celebrities make them ideal for influencing consumers. South African actress, Lerato Moloi, is used as an endorser for *Elizabeth Arden* products in various women's magazines. The current study will examine the incidence of female celebrities in advertisements.

### **c. Demonstrations**

The demonstration framework shows the actual working of the product. The advantages and ease of consumption of the product can be shown clearly, as well as the effectiveness of the product (Koekemoer, 2004a:166). Television is the advertising medium best suited for this; and, accordingly, many household appliance companies make use of it. In such a commercial, the character in the advertisement is generally the user. This aspect will *inter alia* be examined in the current study. Direct-marketing organisations such as *Verimark*

and *Glomail* use demonstrations in advertising. In the *Verimark Floorwiz Pro* commercials, the *Floorwiz* is used by a woman to clean up a variety of spills.

#### **d. *Slice-of-life execution***

Also referred to as the problem/solution approach, slice-of-life advertisements present an everyday situation where a person is faced with a consumption problem that occurs in daily life (Belch & Belch, 2007:277). The problem is then solved by using the advertiser's product. Generally, it depicts a social scenario where people discuss a specific problem, and then someone provides a solution in the form of the advertised brand. The brand is then tried out and the results are always positive. Arens *et al.* (2011:403) advise that the secret to successful slice-of-life advertisements is simplicity – the advertisement should focus on a key benefit that is presented in a realistic and memorable manner.

The slice-of-life approach adds feelings and recognition to the basic provision of facts and allows the audience to identify with the situation (Ouwensloot & Duncan, 2008:179). Many household cleaning products are advertised using this approach. For example, an *OMO* washing detergent commercial shows a little girl twirling in the garden. She falls into a flowerbed, thereby staining her white dress. The mother washes the dress using *OMO*, and all the stains are removed.

#### **e. *Dramatisations***

This approach relates a short tale where the product serves as the main focus (Belch & Belch, 2007:281). Dramatisation is a more theatrical version of slice-of-life, often showing the extremes of possible situations. Unlike slice-of-life, dramatisation is suspenseful and rather complex. Television commercials are well suited for dramatisation, as a short movie format is often used. *Coca-Cola* has used dramatisation for a successful campaign named "*Happiness Factory*". This was shown on television and could be downloaded to consumers' cellphones.



**f. Fantasy execution**

The fantasy framework puts the characters in the advertisement or commercial in a realm where their dreams become a reality or they can enjoy an imaginary escapade (Blakeman, 2007:97). It serves to place an ordinary product in a fun and exciting scenario, which is usually very memorable. An example is the commercial for the South African soft drink brand *Appletiser*. Here a woman faces challenges in a surreal fantasy landscape, including forests and caves. At the end she is rewarded for overcoming the challenges by being showered in *Appletiser*.

**g. Animation execution**

Animation, an approach that uses various animated characters to relate the brand message, is growing in popularity. Techniques include cartoons, puppets, illustrations or similar fictional creations (Arens *et al.*, 2011:403). This method is primarily used in advertisements that are aimed at children, but it has also found a purpose in advertising directed at adults. Many of the characters used in animated advertisements become synonymous with the brand and retain its popularity, such as the *Green Giant* (Altstiel & Grow, 2006:138).

A South African example of animation in advertising is the *Red Bull* energy drink campaign that features simple cartoon figures that grow wings when drinking *Red Bull*. The illustrations suit the slogan: “*Red Bull* gives you wings.” Advances in technology allow for far more than line illustrations or traditional animation and the scenarios in which animated characters are depicted are often sophisticated computer-generated imagery (Blakeman, 2007:97).

In the current study the incidence of illustrations (or animation) and photographs (or moving-filmed images) of females is examined.

**h. Comparison execution**

Comparative advertising entails the advertiser favourably comparing its brand with that of competing brands; and it allows the advertiser to focus on attributes of the brand that are



superior to those of competitors' brands (Wells *et al.*, 2006:81). South African advertising practices do not permit direct product brand comparisons, however.

Using one - or sometimes a combination of executional styles - the message is presented through an advertising appeal. Advertising appeals are used to communicate the brand message in a manner that elicits a response from the target audience. The various advertising appeals will be discussed in the next section.

### 3.2.2.2 Advertising appeals

Advertising appeals are the cues that attract the attention of the audience and that attempt to influence the consumer in some way. The focus can be on the rational or emotional motives of the consumer, or a combination thereof. Belch and Belch (2007:267) and Koekemoer (2004a:146) state that advertising appeals are generally divided, based on rational or emotional content. As most purchases contain both rational and emotional facets, advertisers recognise the need to sometimes combine the two appeals in advertising.

Blakeman (2007:96) refers to the emotional or rational content of the advertising message as the "tone of voice" of the message. In the current study, the incidence of rational and emotional appeals will be examined, as well as the frequency of a combination of the two appeals in advertisements and commercials featuring female characters.

The various advertising appeals can be sorted under the general captions of rational and emotional approaches (Blakeman, 2007:96-97; Koekemoer, 2004a:147). Table 3.2 indicates the division of specific appeals. Note that there are some similarities between the listed advertising appeals and the executional styles as described in Section 3.2.2.1.

**Table 3.2 Rational and emotional advertising appeals**

Rational appeals	Emotional appeals
<i>Koekemoer (2004a)</i>	
<ul style="list-style-type: none"> <li>• Straight-sell or factual message</li> <li>• Demonstration</li> <li>• News</li> <li>• Testimonials</li> <li>• Scientific or technical</li> <li>• Product popularity</li> </ul>	<ul style="list-style-type: none"> <li>• Fear</li> <li>• Humour</li> <li>• Sex appeal</li> <li>• Animation</li> <li>• Fantasy</li> <li>• Slice of life</li> </ul>



Rational appeals	Emotional appeals
<ul style="list-style-type: none"> <li>• Comparison</li> </ul>	<ul style="list-style-type: none"> <li>• Dramatisation</li> </ul>
<i>Blakeman (2007)</i>	
<ul style="list-style-type: none"> <li>• Factual or straight-sell</li> <li>• Demonstration</li> <li>• News event or educational</li> <li>• Authority</li> <li>• Instructional</li> <li>• Product feature or star</li> <li>• Reminder</li> <li>• Teaser</li> <li>• Inherent drama</li> <li>• Talking head</li> <li>• Dialogue</li> <li>• Narrative</li> </ul>	<ul style="list-style-type: none"> <li>• Fear</li> <li>• Humour</li> <li>• Sex appeal</li> <li>• Animation</li> <li>• Fantasy</li> <li>• Slice of life</li> <li>• Music</li> <li>• Scarcity</li> </ul>

Source: Adapted from Koekemoer (2004a:146) and Blakeman (2007:96-97).

For the purpose of this chapter, the universal appeals that are cited by both the above mentioned authors will be examined in this section. The appeals that correspond to the executional styles - previously mentioned - will be excluded, as the applications thereof are similar. An overview of rational and emotional appeals as general directives will be provided.

### **a. Rational appeals**

Rational or informational appeals focus on the consumer's functional needs and use premises such as convenience, economy and health as benefits (Arens *et al.*, 2011:342). Feature appeals concentrate on the primary attributes of the brand and are used to stimulate technically complex and high-involvement purchases. In price appeals the attention is on the favourable price of the product and its good value.

An examination of the subset of rational appeals follows.

- Scientific or technical evidence provides technical or scientific information about the brand (Koekemoer, 2004a:147). An authoritative expert, such as a doctor or scientific body, may be used to describe technical product features.
- News or educational appeals provide information on a new product or a significant product improvement (Belch & Belch, 2007:267; Koekemoer, 2004a:148).
- Product features or popularity appeals use the key product benefit or the reputation of the brand to present the message (Blakeman, 2007:97). If the product feature is unique to the brand this can be very effective. Popularity statements, such as statistics on how

many people use the brand or how often it is recommended by experts, are also persuasive. *Oral B* uses this appeal when it states that it is the brand used most often by dentists.

### **b. Emotional appeals**

By eliciting an emotional response from the target audience, emotional appeals attempt to create a link between the brand and the consumers' psychological needs. This appeal is useful when rational differentiation between brands is difficult. Variations in emotional appeals act along the lines of positive or negative feelings (Ouwensloot & Duncan, 2008:182). Appeals that focus on favourable emotions, such as joy and success, are termed "feel good" or positive emotional appeals. The opposite are fear appeals, which can be very effective, as they can intimidate the audience and create tension.

The subset of emotional appeals includes the following:

- Fear appeals trigger strong emotional reactions and are useful for attracting attention (Blakeman, 2007:96). Extreme fear appeals tend to lead to message rejection, as the audience does not want to feel bad. The South African *Arrive Alive* campaigns use fear appeals to remind consumers of the dangers of driving under the influence of alcohol. Guilt is also a negative emotion used in advertising, and is coupled with the brand offering to relieve the viewer's feelings of guilt.
- Humour is the tool used most often in advertising (Ouwensloot & Duncan, 2008:181). It has the advantage of intrusiveness and the positive affect gained from humour spills over onto the brand. The problem is that the brand message may be overshadowed by the humour, rendering the advertisement thereby ineffective.
- Sex appeal: The use of sex in advertising, like humour, has the advantage of attracting attention. Many organisations use sexually attractive decorative models to draw the attention of the audience. Using nudity or partial nudity in advertising are subjects of great controversy and should be approached with care, as many consumers are offended by overtly sexual nuances in advertisements (Arens *et al.*, 2011:358).

The current study will examine the frequency with which females are used in the roles of physically attractive individuals. The types of products advertised by these means will also be noted. The woman portrayed as a sex object will also be under investigation.

Having identified a suitable advertising appeal within an appropriate executional framework, the advertiser can commence with the actual development of the advertisement. The creative strategy is set out as a plan for the development of the advertisement or commercial, and comes into fruition in the creation of the advertising message. The creative process is discussed in Section 3.3 and includes the processes involved in the creation of printed (magazine) and broadcast (television) advertising.

### **3.3 CREATING ADVERTISEMENTS**

After the advertiser has determined the creative strategy, the actual creation of the advertisement or commercial can commence. Belch and Belch (2007:282) assert that after the executional style and advertising appeal have been chosen, the focus then turns to the creation of the advertisement. Advertising design refers to the selection and structuring of the creative elements in the advertisement (Arens *et al.*, 2011:375).

Both printed and broadcast advertisements contain similar elements that are applied in varying ways to develop an advertising message. For the purposes of the current study, the focus will be on the creative processes of both magazine and television advertising.

#### **3.3.1 Message design**

If the executional style refers to the type of story the advertiser wants to tell, and the appeal connects to the audience, then the message design is the process that brings the tale to life (Ouwensloot & Duncan, 2008:184). The message design comprises the text, visuals and sound, and these elements are combined in the advertisement layout. The message also has a particular tone and style which refers to the manner in which the message is expressed (Ouwensloot & Duncan, 2008:187).

For an advertisement to draw the attention of the target consumer, several factors can be used to increase the attention-grabbing ability of an advertising message (Hawkins & Mothersbaugh, 2010:284):

- Size: the larger the advertisement, the greater the likelihood that it will be noticed. In the current study, the focus will be on full-page and double-page advertisements, as these are generally used more frequently in magazines.
- Intensity of the message refers to its dynamism or length. In television commercials, the longer the message is broadcasted, the greater the probability that it will retain attention. Repeated advertisements have an increased intensity.
- Colour, movement and visuals: intense colour grabs the attention, as does movement, which is suitable to television commercials. Visuals that are pleasant to the audience attract more attention. Therefore, advertising featuring women generally uses models that are pleasing to the eye.
- The position of the advertisement in a magazine, for example the back page, or the placement of the various elements, such as the product visuals and copy, all impact on the attention-attracting capabilities of the advertisement.
- Isolation, format and contrast: isolated visuals attract more attention, as do short copy (format) and objects that contrast with the environment. In this way, a black-and-white advertisement in a full-colour magazine will attract more attention because it contrasts with the rest of the magazine.
- Fascination value and information quantity: if an advertisement is interesting and entertaining, it will attract more attention. Messages that contain too much information show a marked decrease in their attention-grabbing ability, as people tend to minimise the risk of information overload by employing perceptual selectivity. This enables the consumer to block out some of the thousands of advertising messages he or she is bombarded with on a daily basis.

The advertising message can contain text, visuals and sound, in the case of the broadcasting media. The text of the advertisement, often called copy, aims to attract attention and should be memorable. For printed media, the text consists of display and body copy. These aspects will be described in Section 3.3.2.

Visuals in advertising include elements such as photographs, illustrations and videos (Ouwensloot & Duncan, 2008:186). The photographed model in a cosmetics advertisement, for example, is the visual element of the advertisement layout. In the current study, the use of female models as visual elements will be focused on. The importance of models to which female consumers can relate became clear in a study on the success factors of beauty advertising. In this study 45 per cent of the surveyed women reported that they preferred realistic portrayals of females in advertisements for cosmetics (Beyer, 2006:24).

Sound is used to great effect in broadcast advertising. Music in advertising creates a mood and jingles can be attention-grabbing and memorable (Ouwensloot & Duncan, 2008:186). Effectively combining all these advertising elements requires careful planning and implementation of the various creative aspects.

As the focus of the current study is on magazine advertisements and television commercials, the creative process involved in developing magazine advertisements will be described next. This will be followed by the creative process of television commercials in Section 3.3.3.

### **3.3.2 Printed advertisements**

Magazine advertising features creative print advertisements. As stated in Chapter 2, magazines are classified according to their target audiences, such as consumers or businesses. As the focus of the current study is on consumer magazines, a brief examination is warranted.

#### ***Classification of consumer magazines***

- General interest magazines cover a wide market and are widely distributed. Examples include *You* and *People* magazines. Advertising in general-interest magazines includes messages aimed at general audiences. This features products suitable to a large and diverse market. An example is the advertising of family clothing stores, such as *Jet Stores*.

- Special-interest magazines focus on a specific target audience or topic (Blakeman, 2007:159). Examples include fashion magazines such as *Elle* and sports magazines such as *Runner's World*. Special-interest magazines feature advertisements that are focused on specialised audiences and subject matter. For instance, *Reebok* advertises running gear in the *Runner's World* magazine.

The current study will include advertisements in general interest magazines (*You* and *Drum*), as well as magazines specifically targeted at males (*FHM*) or females (*Sarie*, *Cosmopolitan*, *Fair Lady*, *True Love*, *Rooi Rose*).

Print advertisements are presented in various formats (Altstiel & Grow, 2006:200). The formats most often used in South African magazines (as identified in a preliminary examination of a sample of magazines) include the following:

- Spreads are advertisements that cover two facing pages in the magazine. Cosmetics giant *Estée Lauder* uses a two-page spread in *Cosmopolitan* magazine to advertise its *Time Zone* wrinkle-reducing cream.
- Half-page vertical or horizontal formats cover half of a page, with vertical advertisements usually covering the outer half, and horizontals favouring the bottom half. Examples are the *Fenivir* cold sore cream advertisements (vertical) and *Mr Price Sports* advertisements in *You* magazine.
- Quarter-page or third-page fractionals generally appear in the last couple of pages of magazines and cover 25 per cent, or a third of the page, usually the outer edge. Advertisements for text dating services in the *FHM* magazine use the quarter page format.
- Advertorials appear to be editorial matter, but in actual fact carry an advertising message. In the *Cosmopolitan* magazine, *Johnson's* skin care features an advertorial of their range of body lotions.
- Inserts are advertisements that can consist of one or multiple pages. *1<sup>st</sup> for Women* insurance place one-page inserts in a wide variety of women's magazines - as well as in general-interest magazines.

The current study will focus on full-page and double-page spreads, excluding advertorials and inserts. A printed advertisement consists of display copy, body copy and visuals. The



layout combines the elements into a coherent whole which can relay the intended message (Belch & Belch, 2007:282). Each of these elements will now be discussed.

### **3.3.2.1 Display copy**

Also referred to as headings, display copy is a crucial component of print copy. Headlines attract the attention of the audience and lead the consumer into the message (Wells *et al.*, 2006:360). As such, they should be eye-catching and interesting. Blakeman (2007:166) emphasises the importance of the heading not overpowering the rest of the message, and the necessity of integrating the headline into the atmosphere of the advertisement as a whole.

Various types of headlines exist, commonly categorised as direct or indirect headlines (Belch & Belch, 2007:283). Direct headlines are straightforward and informative and can be classified in various ways. Arens *et al.* (2011:389) identify benefit headlines, news and command headlines as direct headlines. Wells *et al.* (2006:362) add assertion to the list. The benefit headline focuses on the major benefit that the product will provide for the consumer. News or information headlines are generally used for the advertising of new products or product improvements (Wells *et al.*, 2006:362).

Command headlines order the audience into action, and should be used carefully, as this may be seen as negative (Arens *et al.*, 2011:390). Assertion is a promise to the audience that aims at eliciting a product trial. An example of such a headline is: “You have the confidence to unlock your true potential with *Caivil*.” This advertisement for *Caivil* hair products that was presented in the *Bona* magazine aims to elicit a product trial, as the reader is encouraged to “unlock” her “true potential” by using the brand.

Indirect headlines include provocative statements (puzzles) and associations, as well as questions (Wells *et al.*, 2006:362). An example is the *Elizabeth Arden* advertisement which asks: “What was your skin’s most radiant moment?” The puzzle format refers to a statement that sparks the curiosity of the audience and leads them into reading the body copy. To gain attention and develop interest, advertisers can use the association headline, which relates to lifestyles and image.

The question format seeks a response from the audience or draws the consumer into the body copy to search for an answer. As an indirect headline aims to create curiosity, it is often augmented with visuals to enhance the probability that the audience will read the body copy (Belch & Belch, 2007:283).

Wells *et al.* (2006:363) identify several other types of display copy, namely captions, subheads, taglines and slogans. Captions provide information and supplement the headline. Subheads are smaller headlines that often focus on key sales points (Belch & Belch, 2007:283). Taglines are short, catchy phrases that complete the creative idea. Slogans, which are repetitively used throughout an advertising campaign, are often used as taglines. An example of this is the *L’Oreal* slogan that states: “Because you’re worth it”.

### **3.3.2.2 Body copy**

Also referred to as text, the body copy of the advertisement is usually set in smaller type than the display copy and highlights the attributes, advantages and usefulness of the product (Arens *et al.*, 2011:392). Body copy is seldom read and for this reason it should be concise enough to retain the reader’s interest, yet provide enough information about the product. Belch and Belch (2007:284) assert that the content of the advertising copy is dependent on the executional style and/or advertising appeal used in the message.

Copy should be descriptive and provide the audience with an idea of how it will be if they make use of the product. Effective body text indicates how the brand functions; how it engages the senses (for example the product’s appearance and smell); how it includes the product attributes, as well as how it will benefit the consumer (Blakeman, 2007:166). In effect, the audience should be able to experience the brand through the body copy.

The various copywriting styles available to advertising creative staff echo the above. Arens *et al.* (2011:393) and Wells *et al.* (2006:364) list the following copywriting approaches that show clear similarities to the executional styles and advertising appeals which were discussed in Section 3.2.2:

- Straightforward copy is a factual presentation and appeals to the cognition of the audience. It states the benefits of the brand to the consumer (O’Guinn *et al.*, 2009:387).

- Institutional writing focuses on the organisation rather than on the products.
- Narrative copy tells a tale in first-person format or third-person format, such as advertisements that testify to a product's effectiveness.
- The dialogue/monologue format uses characters that relate the message.
- Picture-captions express the message through illustrations and captions. These are particularly useful for products with varied uses.
- Device copy employs various figures of speech, humour and exaggerations that make the message memorable.
- Explanations and translations clarify the functioning of the product and ensure one that technical products are described in simple layman's terms.

O'Guinn *et al.* (2009:387) provide guidelines for print copywriting, advocating the use of the present tense, familiar language and varying lengths of paragraphs. Also advisable is the use of active verbs and singular nouns, engaging the audience and providing them with credible support for claims. An example is cosmetics companies that quote research which supports the truth of the claims in the advertisement.

Some advertisements, such as perfume advertisements, exclude body copy and only make use of a heading or even just a tagline or the brand name of the product. The use of display and body copy differs from advertisement to advertisement and is dependent on the discretion of the advertisement's designer. Whether or not a lot of copy is used or very little, effective copy should be supplemented by the visual element in the advertisement.

### **3.3.2.3 Visuals**

The textual and visual parts of the advertisement aim to accomplish different effects. Advertisers often use the visuals of the advertisement to relay the full brand message. According to Burtenshaw, Mahon and Barfoot (2006:42), advertising depends more on creative and innovative visuals to communicate the message than on the copy itself. The visual aspect serves a purpose and consists of various components that are combined in specific formats to create a brand message that will attract and entice the audience.

**a. Purpose of visuals**

Visuals or illustrations in the advertising message have a very important role in the effectiveness of the advertisement. Arens *et al.* (2011:381), O'Guinn *et al.*, (2009:408) and Wells *et al.* (2006:387) all list the following points as illustration purposes:

- Capture the attention of the target audience and increase the memorability by means of an interesting narrative. As advertising clutter is rife in magazines, it is necessary for the advertisers to not only be noticeable, but to hold the attention of the reader. Relaying the brand's story through illustrations is both interesting and persuasive.
- Entice the audience to read the copy. An interesting illustration will create curiosity that leads to reading the copy. The co-ordination between the visual and the heading is important, as both serve to draw the reader into the body copy.
- Convince the audience of the copy's claims and identify the message subject. The picture acts as visual support for claims made by the message copy and provides visual cues to showcase the brand.
- Demonstrate product use, as this adds credibility to the beliefs.
- Highlight key-product attributes and benefits. Although printed advertising is immobile, the use of the product may be illustrated through an action picture or a series of pictures.
- Establish an emotional and favourable impression of the product. Brand image is expressed through pictures that relate to the packaging and logo or to the brand symbol.
- Instant communication needs to be created. Pictures seldom need deciphering, as words do. This enables the visual to relay a message much faster than the verbal copy (Sullivan, 2008:52).
- Establish associations or a social context for the brand. This links the brand to social settings, certain types of people and specific lifestyles.
- Enable campaign continuity via a universal visual method.

Visuals are significant in the current study, as the female models used in advertisements form part of the illustration component of the advertising message. For example, advertisements for slimming products often use "before" and "after" pictures of a female model to indicate the effectiveness of the product.

## **b. Components of visuals**

The illustration of the advertising message contains different, but important, components. Various decisions need to be made regarding the visual element of the advertisement, such as the identification (for example brand name) provided, photographs or illustrations and what colours will be used (Belch & Belch, 2007:284). These factors play a role in the effectiveness of the overall visual impact of the illustration.

O'Guinn *et al.* (2009:412-413) list the following illustration components:

- **Size:** a bigger picture attracts more attention in a cluttered advertising environment. The relative size of an advertisement may cause consumers to infer greater brand importance.
- **Colour:** the use of colour in an advertising message has strong attention-attracting capabilities, particularly in magazines. Compared to black-and-white, colour is more interesting and enticing. Many female products are most suited for full-colour advertising, such as nail polish and other cosmetics. Advertisers may also use spot colour, which is a colour in an otherwise black-and-white picture (Wells *et al.*, 2006:390). An example is the black-and-white *Coca-Cola Light* printed advertisement which depicts an airborne female. The brand name is pictured in a spot colour, specifically red.
- **Medium:** this entails the selection of the ideal illustration technique that will suit the brand message and can include photography, drawings and computer-based graphics as possible options. These illustration techniques will be included in the study. They therefore warrant a closer look.

## **c. Illustration techniques**

The choice of visual technique depends on the advertising strategy employed by the advertiser. Different illustrative techniques are available to advertisers (Blakeman, 2007:84; O'Guinn *et al.*, 2009:413; Wells *et al.*, 2006:389):

- Illustrations or drawings are versatile and range from simple ink illustrations to complex artwork. Cartoons are popular for advertising to children, for example the cartoon characters *Snap*, *Crackle* and *Pop* used in the advertising of *Kellogg's Rice Krispies*.

The work of well-known artists can also be used in advertisements or commercials. *Coronation Investment Fund Managers* used the post-impressionist Van Gogh's paintings in a highly memorable television commercial campaign. Illustrations generate a youthful and lively image.

- Photographs provide realism and substance to the message. Wells *et al.* (2006:390) assert that the requirements of realism or fantasy dictate the use of photographs or drawings. Whereas photographs make the product factual, illustrations are more suitable to the realm of fantasy (Burtenshaw *et al.* 2006:120). An advantage of using photographs is that the product can be shown clearly, providing the consumer with a picture of what to search for in the store. *Placécol* beauty products used this approach to advertise the changing of the packaging of its *Vita-E Silk Serum*. The high quality of the printing in magazines provides the advertiser with the opportunity to showcase the product to the audience - as if it was really before them, thereby enhancing the realism of the message.
- Clip or stock art: clip art refers to existing line drawings, and stock art consists of existing photographs that may be bought for use in the advertisement. Both options are more cost-effective than creating original artwork. As these art forms may already have been used before, it is wise to adapt them in some way.
- Graphic images can be created and manipulated using computer software. This provides the advertiser with virtually limitless creative possibilities.
- Diagrams or line art are suitable to illustrate complex products or products with small details. Line art may be used to illustrate precisely what the consumer is dealing with. Real estate developers use this approach to convey the floor plans of units to prospective buyers.

The visual components aim to capture the audience's attention and to enhance the memorability of the message. The main visual focus of the advertisement is also important for the effectiveness of advertising.

#### **d. Visual focus**

Visuals create feelings or moods, and place the product into a context. The focal point of the visuals is therefore very important in creating an effective advertising message. Arens *et al.* (2011:382-383) propose several options for visual subjects:

- The packaged product aids the consumer in identifying the product in the retail store.
- The actual product is suitable for non-packaged goods, such as cars.
- The product being used is a popular portrayal for cosmetics. For example, South African actress, Lerato Moloji, is pictured in *Elizabeth Arden* advertisements wearing a particular shade of make-up.
- Portrayals of how to use a product are often used in advertising foods, like the *Knorr* advertisements that depict bored housewives spicing up the family dinner by using *Knorr* cook-in sauces.
- Important product attributes are often pictured for the purpose of displaying the brand's unique selling points.
- Comparisons are popular for detergent advertisements. For example, a housewife will be depicted washing clothes with "brand A" and the advertised brand. The advertised brand will, of course, show better results.
- User benefits connect to the audience, since such illustrations indicate the rewards inherent in using the product. Advertisements for cellulite-reducing products often use this approach by depicting the difference the consumer will see after using the product for a particular length of time.
- Testimonials employ tactics such as before-and-after pictures that are very effective for weight-loss products and skincare.
- Negative appeals refer to showing the results of not utilising the product, and are often used in *Arrive Alive* campaigns to show the results of not wearing a seatbelt.

The current study will examine instances where females in advertisements are using the product. It will also make use of testimonials which generally feature a celebrity. For example, cosmetics company *Elizabeth Arden* uses actress, Catherine Zeta-Jones, in the testimonial advertising of their brand.



The advertiser may use almost any subject for the focal point of the advertisement and the above mentioned are a few of the most common options. The visuals in the advertisement have to be of interest to the target audience. Blakeman (2007:84) asserts that men and women are attracted to different images. Men, for example, prefer animals, while a woman's attention is more easily drawn to pictures of babies or children. In television commercials the visual component has the added advantage of movement. This is an excellent attention-grabber. The creative process for television commercials will be discussed next.

### **3.3.3 Broadcast advertisements (television)**

Television commercials offer almost limitless creative possibilities. The medium is more captivating than print due to the advantage of moving images (Wells *et al.*, 2006:369). Television commercials have evolved from very basic live-action versions of printed advertisements to creative and entertaining productions.

Arens *et al.* (2011:397) assert that broadcast advertising needs to be both credible and relevant. As this medium is very expensive, the effectiveness of the message becomes even more important - in order to gain a return on the advertising investment. Burtenshaw *et al.* (2008:47) maintain that television commercials are the most commanding and persuasive communication media currently available.

The visual elements of commercials share many basic similarities to the requirements and purpose of the visuals in printed advertising, and therefore only the aspects unique to television commercials will be considered in this section.

O'Guinn *et al.* (2009:429-430) provide creative guidelines for developing television commercials:

- Make use of an attention-grabbing and relevant introduction, as the audience can easily choose to ignore the message by switching channels. If the commercial fails to grab the consumer's attention in the first few seconds, the chances of it being viewed are slim. Sullivan (2008:125) suggests attempting a visually unusual introduction to catch the audience's attention before they lose interest in what is on the screen.

- Emphasise the visual and coordinate it with the audio. Consumers often mute the sound of the television set when the commercial break is on. Compelling visuals bridge this perceptual blockage. The video and audio of the commercial should be complementary and care should be given not to repeat in words what is sufficiently depicted in video (Sullivan, 2008:128).
- Commercials should be persuasive and entertaining. Wells *et al.* (2006:404) assert that the excitement of the television commercial lies in its moving images. A careful balance between entertainment and persuasion is necessary as an entertaining, film-like commercial may be memorable but the brand in it may not be.
- The product should be shown, as this aids brand recall and helps the consumer identify the brand in the retail environment.

Copywriting for broadcast advertising can take various formats, and similar to print advertising, the formats are comparable to the executional styles and advertising appeals used in developing the message.

### 3.3.3.1 Copy for television commercials

The different copy formats for television commercials are related to the executional styles and advertising appeals discussed previously. Copy formats listed by various authors are illustrated in Table 3.3.

**Table 3.3 Copy formats for television commercials**

Copy format	Source
<ul style="list-style-type: none"> <li>• Storyline/narrative</li> <li>• Slice-of-life/problem solving/dialogue</li> <li>• Testimonial</li> <li>• Spokesperson</li> <li>• Demonstration</li> <li>• Fantasy/animation</li> </ul>	Arens <i>et al.</i> (2011:399-403) Koekemoer (2004a:165-166) O'Guinn <i>et al.</i> (2009:396-397)
<ul style="list-style-type: none"> <li>• Chronological</li> <li>• Special effects</li> <li>• Satire</li> <li>• Suspense</li> <li>• Analogy</li> <li>• Personality</li> <li>• Direct response</li> </ul>	Koekemoer (2004a:165-166)
<ul style="list-style-type: none"> <li>• Straight announcement</li> <li>• Lifestyle</li> </ul>	Arens <i>et al.</i> (2011:399-403)
<ul style="list-style-type: none"> <li>• Music and song</li> <li>• Vignette</li> </ul>	O'Guinn <i>et al.</i> (2009:396-397) O'Guinn <i>et al.</i> (2009:396-397)

Table 3.3 shows that various authors agree on certain formats. The common formats are similar to the executional styles discussed previously in Section 3.2.2.

O'Guinn *et al.* (2009:398) propose several guidelines for television copywriting, including the effective use and support of the video component. The audio element should also be coordinated with the video and the commercial should sell the brand and be entertaining. Flexibility in copywriting as well as prudence in the amount of information provided is also advisable.

In developing the copy, care should be taken that the idea will be able to run across a whole advertising campaign, and the brand image should be clear in the message. The 2009 advertising campaign for *Sun International* used the South African-born actress Charlize Theron who was depicted having fun while utilising all the various entertainment aspects of the casino group, and thereby portraying a brand image of fun, excitement and entertainment.

The content of a television commercial is detailed in the script and storyboard (Blakeman, 2007:190). The television script contains detailed instructions, as well as all the verbal and musical information that will be in the commercial. The storyboard details the visual aspects. Television commercials consist of video, audio and other elements of importance (Wells *et al.*, 2006:374). These aspects will all be addressed next.

### **3.3.3.2 Video**

The video component of television advertising constitutes the visual element and is of cardinal importance. O'Guinn *et al.* (2009:396) maintain that the copy for television commercials should be finely tuned to the visuals. The visuals of a television commercial are illustrated by using a storyboard, which is a succession of pictures and words explaining the planned commercial visually (Ouwensloot & Duncan, 2008:192). It includes the visuals, as well as the exact timing sequences thereof.

The visuals in television commercials, as laid out in the storyboard are referred to as scenes; and these are framed individually on the storyboard (Blakeman, 2007:191). Every scene represents a major event in the commercial or a location change. The dialogue and

instructions for each scene are added under the scene frame and represent the exact script and its accompanying visual elements.

Expressing the main idea of the advertising message is the responsibility of the visuals and of the action of the television commercial (Wells *et al.*, 2006:374). The advertiser needs to take care when selecting presenters, action sequences and other aspects in television commercial design, as these have to form a coherent whole that will reach the target audience.

The identifying symbols, such as the brand and characters in the commercial are also important (Belch & Belch, 2007:285). For example, an advertiser of ladies' perfume should select a female model who will suit the brand image and be relevant and identifiable to the target market.

### **3.3.3.3 Audio**

The copy and video of the commercial are supplemented by the audio component. Wells *et al.* (2006:374) identify music, voices and sound effects as being the audio elements in television advertising. Music is often used to elicit a particular emotion or mood from the audience (Belch & Belch, 2007:285; O'Guinn *et al.*, 2009:396).

Voice-over artists (sometimes celebrities with identifiable voices) are used to narrate the actions portrayed or to deliver the message. An example of the effective use of voice-overs is the South African communications company, *Cell C*, which uses a distinct female voice in their broadcast advertising campaign - a voice that has become synonymous with the brand.

### **3.3.3.4 Other elements**

The setting, cast, costumes, props and lighting are also important to the effectiveness of the television commercial. Props in particular are useful in indicating a particular role portrayal. For example, a housewife may be depicted using a vacuum cleaner, which is a prop in the advertisement.

The cast of the commercial is often central to the success of the message and includes various parts, such as announcers, spokespeople, character types and celebrities (Wells *et al.*, 2006:375). In this manner, celebrities are often used as endorsers of the brand in advertising (Ouwensloot & Duncan, 2008:188). An example is the female tennis player Venus Williams, who endorses a wide variety of brands including *Puma*, *Nike* and *Avon*.

The cast of the commercial is also referred to as the talent. Actors and actresses in the commercials are carefully selected to reflect the brand image and to provide a point of reference for the target audience. The example of Venus Williams as endorser of *Puma* serves this point, since she is a successful sportswoman who is admired and emulated by many young women.

The visuals used in advertising include various elements (such as the product and props), as was discussed in Section 3.3. North (1987:127) identified two additional elements, namely the background and the models. These will be discussed in Section 3.4. The background to the advertising message can be divided into indoor and outdoor settings. The background setting in the advertisement or commercial is useful for inferring role portrayals - for example, a woman shown in an office setting is classified as a career woman or a working woman.

All the elements in the printed and broadcast advertisement need to be combined in a way that will effectively communicate the intended message to the target audience. The elements also need to be consistent with one another in creating a holistic brand message. The focus of the current study is on the visual aspect of the advertising message, and in particular, the model or character. Models featured in advertising will be described in Section 3.4.

### **3.4 MODELS IN ADVERTISING**

Advertisers use models (characters) in advertisements and commercials to portray a specific image of a typical user of the product or service. Blakeman (2007:85) cautions against the use of a model that seems unlikely to be a user of the brand. The models in the advertising message should be similar to the target market. For example, the model for

anti-wrinkle cream targeted at women should be a female, over 40-years old and wearing suitable clothes. O'Guinn *et al.* (2009:437) assert that models in brand messages need to suit the brand personality, the target audience's nature and the setting of the advertisement or commercial.

Generally, people prefer human models in advertisements. The rationale is that people identify with people. And especially in advertisements that show people using products, it is then easy for the audience to picture themselves using the product (Altstiel & Grow, 2006:121). The model may be portrayed using various visual techniques, as discussed in Section 3.3.2.3. Blakeman (2007:85) advises the use of a photograph, since this provides credibility to the brand. Photographs are generally seen as authentic reflections of reality and are therefore deemed to be reliable and credible. The power of a photographed depiction resides in its authenticity (Wells *et al.*, 2006:389).

The actors or models used in advertisements and commercials have to be selected very carefully to ensure that the target audience will relate to the model and find the message credible. As the model is essentially the representative of the organisation, and affects the image of the brand, the choice of model is crucial (O'Guinn *et al.*, 2009:436). The selection of the right person for the role in the advertisement is referred to as casting. The casting of talent in commercials is a very important task. According to Sullivan (2008:167), it is the most important decision in the production phase of creating a commercial.

People may be cast as announcers, spokespersons, character types or celebrities. An announcer merely introduces or presents the brand in the advertisement, and spokespersons talk about the product. Sometimes non-human elements are used as "spokesthings", such as the singing scourer in the old *Scotch Brite* commercials (Wells *et al.*, 2006:376). Character types are stereotypical portrayals such as mothers in detergent commercials. Celebrities in advertisements are elaborated upon in the next section.

Decisions on the number of models to use, the arrangement of multiple models in an advertisement or which parts of models will be used must be made in the production phase.

### 3.4.1 Single models

Advertisements often contain a sole figure or a single model. The model may be an ordinary person or a celebrity. Ordinary people in advertisements often portray stereotypes, such as housewives or mothers. Everyday models are seen to be “just like us”, making them easy to identify with (Wells *et al*, 2006:345). A good example is the *Dove* advertisements that feature ordinary women with real imperfections, thereby moving away from depicting impossibly perfect models.

Although real consumers have a lot of credibility, they are often not good actors as they are not trained. In television commercials it may be better to make use of trained actors to relay real consumers’ experiences (Blakeman, 2007:194). Using spokespeople in testimonial advertisements is very effective. The model used in the testimonial may be an ordinary person, a character actor, a corporate spokesperson or even a celebrity (Altstiel & Grow, 2006:285). An example of a character actor is the woman in the *Cell C* “Woza whenever” commercial. She is a very distinctive figure and her voice is used in the commercial whenever any of the other models makes use of the tagline.

A corporate spokesperson is someone that represents the organisation in television commercials. It may be the organisation’s CEO or even an actor. One person may be a corporate spokesperson for several companies, for example American parenting expert Stacy DeBroff. Stacy is used by many organisations (including *Whirlpool* and *Unicef*) to serve as a spokesperson in advertising that is aimed at mothers (DeBroff, 2010).

Testimonial advertisements often use celebrities to endorse their products, particularly in the women’s beauty market. McCracken (in Stafford, Spears & Hsu, 2003) define a celebrity endorser as a well-known individual who uses their reputation to recommend a brand in an advertisement. Testimonials are generally provided for products related to the expertise and experience of the celebrity. For example, tennis star Venus Williams endorses *Reebok*. Celebrities are selected for endorsements because of their ability to reflect important brand benefits (Stafford *et al.*, 2003:16).

Source credibility is very important for endorsements to be successful in connecting to the target market, as credible sources are far more persuasive (Altstiel & Grow, 2006:84). The



selection of the right celebrity for the product is crucial. Celebrities can easily lose favour - and this may negatively affect the brands with which they are associated (O'Guinn *et al.*, 2009:349). For example, supermodel Kate Moss lost her endorsement deal with *Chanel* after her drug habits became public in 2005. The current study will determine the incidence of female celebrities in magazine advertisements and television commercials.

Product advertisements aimed at female consumers adopt a more visual presentation style (Stafford *et al.*, 2003:18). This means that advertisements targeting women need a visual representation that will communicate meaning and which is identifiable by the target female. Models in advertisements regularly appear with other models or in groups. As such they may portray a variety of roles, for example a social role, which includes other people in the advertising message as well. Groups of models will be discussed in Section 3.4.2.

### **3.4.2 Groups of models**

Models are often depicted with another model or as part of a group. The relationships of the models to one another frequently indicate a specific role. For example, a woman depicted with a child usually portrays the mother's role, whereas a woman shown with a man may be identified as depicting a romantic role (Rudansky, 1991:145). The multicultural nature of the South African population is reflected in advertising portrayals depicting multiple ethnic representations. The current study will determine the frequency of multiple ethnic portrayals.

People in social poses are often used in advertising products related to social situations such as sporting events. For example, in a television commercial for the *Proteas* cricket team, a woman is shown wearing a South African cricket shirt and waving a flag amongst a group of similarly clad cricket supporters. This depiction can be classified as a woman in a social role, since she is depicted with other people attending a social event.

Group portrayals may consist of peer groups, such as a group of middle-aged women discussing the merits of a new diet product. Group portrayals can also involve people who are completely unrelated, such as advertisements for clothes that feature a variety of

models that have no relation to one another. Relational roles are also frequently depicted, such as families or married couples.

Where women are shown with other models, various roles may be identified. The current study will examine group depictions. These will be included as a basis for determining female roles portrayed in the advertisement.

### 3.4.3 Parts of models

Many advertisers depict only a part of a model and not the whole model. For example, *Estée Lauder* cosmetics use only the face of the model to advertise their range of wrinkle-reducing creams. Particular camera shots are used to capture models, or parts of models.

Altstiel and Grow (2006:277) and Blakeman (2007:197) identify the following camera shots:

- Extreme close-ups show the model's face, particular features such as the hands or even the product. The South African retailer *Edgars* uses this approach in a printed advertisement for *Givenchy* mascara, which depicts a close-up of an eye with exaggerated lashes.
- Close-ups refer to tight shots that show the model's head and shoulders. An example is the shot of Eva Longoria in the *L'Oreal* advertisement for their extra volume *Collagene* mascara. In the advertisement, Eva is shown from her shoulders to the top of the head.
- Medium-close shots are pictures of the model from the waist up. An example is the female model in the printed advertisements for *Yves Saint Laurent's* perfume, *Opium*, where the model leans on a countertop and is shown from the waist to the head only.
- Medium shots refer to depictions of the model's whole body. Actress Liv Tyler is depicted sitting on her knees in advertisements for *Givenchy's Absolutely Irrésistible* perfume.
- Full shots or long shots portray the model, as well as the background scenery. An example is the commercial for the *Hyundai i10*, which shows a woman with shopping bags standing next to the car.

The current study will include parts of female models that include the face or extreme close-ups of the face of the model. Other parts, such as the hands, are excluded due to difficulty in determining a role portrayal for body parts other than the face. Bolliger (2008:48) noted the ineffectuality of such body parts in an analysis of portrayals.

### **3.5 SUMMARY**

Creativity in advertising is crucial, as the competition for the attention of the consumer is widespread. Effective advertisements satisfy the objectives of the advertiser and persuade the audience to take action. The major focus of Chapter 3 has been to examine the creative process in advertising. The message strategy involved in the development of the advertising message was examined, including the elements of the creative brief which is the plan for the advertisement.

The methods of advertising execution were detailed, including all the various executional styles available to advertisers. This was followed by an exposition of the different advertising appeals that are used within the executional framework to reach the target audience.

The process of advertising message design has been examined along the lines of the printed and broadcast advertising. The focus was on magazine advertising, as well as television advertising, as these constitute the focus of the current study. The verbal and visual elements of printed advertising were detailed, including the headlines, body copy and visual components of the printed advertisement.

Television commercial creation embodies the elements of text, video and audio, which have been described in some detail. The last section of the chapter consisted of a discussion of the models used in the visual aspect of advertisements.

Chapter 4 will provide an examination of the literature on the portrayal of females in advertising. Various studies will be discussed, as well as the pertinent roles that have been identified in previous research studies. These roles will be contextualised insofar as they pertain to the current study.