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Culture impact of advertising in regard to different local and Global Brands in India

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Abstract

Today television is considered as one of the most powerful advertising media reaching broad spectrum of consumers from different cultural background. Television reaches more than 54% of the Indian population. Television as an effect medium demonstrates product attributes, consumer benefits and portrays user and usage imaginary, brand personality and other intangibles. Advertising has been used from many years as vehicle for cultural assimilation, encouraging people to exchange their traditional habits in favour of shared modern life style as such television is widely acknowledged as a powerful agent of socialization. By using culture chord the global and local brands in India are being successful in impressing consumers by drawing their attention and thereby increasing more consumers and brand value.

Key Words: Advertising insights, cultural appeal of advertisement, agent of socialization, cultural assimilation, appeals of advertisement in India.

Introduction

Television is recognized as the most powerful advertising medium and reached a very broad spectrum of consumers from different cultural background. In India, television is the medium with the highest reach where it reaches an audience that constitutes more than 54% of the population. Television, as a medium, can be an

extremely effective medium, vividly demonstrating product attributes and persuasively explaining their corresponding consumer benefits. Also, it can dramatically portray user and usage imagery, brand personality and other intangibles.

For many scholars (McLuhan, 1964), one of the more socially significant events of the 20th century has been the introduction and diffusion of television. Television has forever changed our families and the way we elect our leaders, the way we celebrate festivals, the way we show our happiness to relatives during festivals like giving chocolates as gifts, set social policy, judge the accused and view ourselves in relation to others. This is probably because television has supplemented reading and interpersonal narrative as our primary means of story-telling and myth-delivery (Silverstone 1991) and has thus fundamentally changed our culture (McLuhan, 1964). Across diverse theoretical formulations, television is widely acknowledged as a powerful agent of socialization.

Culture today can be defined as a way of life of a group of people, based on inherited deposit of knowledge, experience, beliefs, attitudes, religion, notions of time, relations People acquire and accept is and pass it from one generation to another generation by means on various forms of communication like literature, television, books, movies, photos, artefacts.

Advertising is been used from many years as a vehicle for cultural assimilation, encouraging people to exchange their traditional habits in favour of shared modern life style.

Advertisement Appeal

Moriarty (1991) defines an appeal as "a message about a need that has the power to arouse innate or latent desires". An advertising appeal refers to the approach used to attract the attention of consumers and/or to influence their feelings toward the product, service, or cause. Essentials of an advertising appeal:

- * It must be thematically sound
- * It must be communicative.
- * It must be interesting.
- * It must have credibility.
- * It must have finality and be complete.

Classification

Hundreds of different appeals can be used as the basis for advertising messages. At the broadest level, these approaches are generally broken down into the following two categories:

- * Informational/Rational Appeals
- * Emotional appeals
- * Informational/Rational Appeals

These appeals focus on the consumer's practical, functional and utilitarian need for the product/service and emphasize features of a product or service and/ or the benefits or reasons for owning or using a particular brand. The content of these messages emphasizes facts, learning and logic of persuasion. Rational-based appeals tend to be informative, and advertisers using them generally attempt to convince consumers that their product/service has a particular attribute(s) or provides a specific benefit that satisfies their needs.

Weilbacher identified several types of advertising appeals that fall under the category of rational

approaches, among them feature, competitive advantage, favourable price, news, and Product/service popularity appeals.

- * Feature Appeal: focuses on the dominant traits of the product or service.
- * Competitive Advantage Appeal: is usually a direct or indirect comparison to another brand (or brands) and usually claims superiority on one or more attributes.
- * Price Appeal: makes the price offer the dominant part of the message.
- * News Appeal: are those in which some type of news or announcement about the product/service or company dominates the ad.
- * Popularity Appeals; stress the popularity of the product or service by pointing out the number of consumers who use the brand, the number who have switched to it, the number of experts who recommend it , or its leadership position in the market.
- * Image appeal i.e. use of celebrity. McCracken's (1989) definition of a celebrity endorser is, "any individual who enjoys public recognition and who uses this recognition on behalf of a consumer good by appearing with it in an advertisement".

Emotional Appeals

Emotional appeals are the dominant tactics of the advertisements. They are the easiest attention-getters to recognize. Emotions act as mediators of responses to advertising. Among those designed to stir emotions or rouse particular feelings, one finds, humour (Gelb and Zinkhan 1986), fear (LaTour and Zahra 1988), irritation (Aaker and Bruzzone 1985), warmth (Aaker et al. 1986) and sexual arousal (Bello et al. 1983; Severn et al. 1990).

Moriarty (1991) cites eleven types of emotional appeals: excitement, fear (danger, personal embarrassment), family (love, protection), guilt, I love (affection, romance), nostalgia, pleasure,

(humor, happiness, joy), poignancy, pride, relief, and sorrow (grief, suffering). Emotional appeals are the dominant tactics of the ads. They are the easiest attention-getters to recognize. Millions of combinations of emotional associations are possible, simultaneously.

Bases for Emotional Appeals

Personal State or Feelings: safety, security, fear, love, affection, happiness, joy, nostalgia, sentiment, excitement, sorrow, pride, achievement, self-esteem, actualization, pleasure, ambition and comfort.

Social-Based feelings: recognition, status, respect, involvement, embarrassment, affiliation, rejection, belonging, acceptance, approval.

Burke and Edell (1989) categorized advertising feelings in three kinds: upbeat, warm and negative.

Upbeat—Appeals that occur in this category are joy, excitement and humour. The latter is one of the most popular techniques to enhance positive affect. Some data show that 42 percent of television commercials use some form of humour (Hoyer and MacInnis 1997). There are pros and cons for the use of humour in advertising. The advantages are that humour is likely to increase attention, recalling and also heighten the advertiser's credibility (Assael 1995). It also increases a positive attitude towards the advertisement and the brand (Hoyer and MacInnis 1997).

Warm—This kind of emotion is defined as "a positive, mild, short termed emotion involving physiological arousal and precipitated by experiencing directly or vicariously a love, family, or friendship relationship" (Aaker, Stayman and Hagerty 1986). One of the first studies of the warmth construct was performed by Aaker, Stayman and Hagerty (1986). They found that warmth has a positive association with attitude

toward the ad and purchase likelihood. Nevertheless, their results suggest that recall measures are not related to the use of a warmth appeal.

Negative—Frijda (1988) believes that "events that harm or threaten the individual's concerns lead to negative emotions; and emotions are elicited by novel or unexpected events" (Frijda 1988 p. 349). Murry and Dacin (1996) suggest that people are motivated to avoid or alleviate negative emotional states because the emotional feelings come from an event that damages a person's mental states. Therefore a negative emotion signals problems or risks that demand more cognitive processes to make a decision. This cognitive process increase indicates that a negative emotion fires off an analytical process to elucidate whether or not the event represents a risk to a person and the coping possibilities like fleeing or attacking.

The brands for which the advertisements are to be studied in this research project for determining the levels of their brand recall and the effectiveness of the advertising appeals used in their respective advertisements are Lux, Axe, Fair and Lovely. All the three brands belong to the personal care category of HUL.

All the three brands chosen differ in the basic theme and advertising appeal used in their advertisements. For instance, Lux has always leveraged the star power by using celebrities in its advertisements while Axe has always developed its ad campaigns based on sexual suggestiveness and sex appeals. The level of the brand recall enjoyed will help us to know the extent to which these brands have been successful in their advertising campaigns.

The further interpretation of these would finally be generating a conclusion regarding the effectiveness of the various advertising appeals used by the three brands and their individual components admired and accepted by the

consumers and the ones that are not acceptable and hence discarded.

Objective of the Study

The primary objective of the study is to understand the dimensions of advertising appeal. The study is made to know how Global Brands are becoming successful in reaching more consumers through successful advertisements from different cultural background in India.

Methodology

The study is made by analysing different successful Advertisements aired in the year 2013.

Advertisement Campaign 1

Name of the Campaign/Ad: Cadbury Dairy Milk – Shubh Aarambh



Objective for this advertisement was to get consumers to eat more chocolate by creating new occasions for consumption. The Strategy for this Advertisement is Cadbury's strategy was to grow chocolate consumption by making it part of Indian *meetha* (sweet) consumption behaviour. By positioning themselves as *meetha* and an accompaniment to celebrations, the most obvious *meetha* consumption moment in India the brand saw tremendous growths.

The challenge for the brand was how could Cadbury go beyond this is "How do Cadbury integrate with the Indian *meetha* behaviour even more strongly beyond celebratory occasions?" Analysis of culture codes of chocolate and *meetha* helped to uncover a new opportunity and a new occasion for chocolate consumption. The western culture code for chocolate is: Sin. Chocolate came to India from the west but the culture code for chocolate in India is different. In India chocolate had become

'*meetha*' and to Indians, the significance of sweet or *meetha* runs beyond its physical and functional attributes.

In India sweet (*meetha*) performs a spiritual role. *Meetha* is offered to the gods, it allows us to connect with optimism. *Meetha* is associated with festivity, purity, and all things good and happy. The Indian culture code for sweet (*meetha*) hence chocolate is: Auspicious. This led us to the cultural insight: "Having something sweet before starting or doing anything new is considered auspicious and suggests that the outcome would be good". More like "Things that are begun on a sweet note have sweet endings".

Cadbury redefined the auspicious occasions – made it more contemporary, gave it a fresh perspective. These were not the conventional auspicious moments that India was generally used to. These were more modern and reflected the progressive young India. These real but non-obvious '*Shubhaarambh*' moments would expand the footprint beyond traditional occasions like beginning a journey, buying something new during Diwali or Navratri, house warming (moving into a new home), before exams etc...

And the idea of starting anything new on an auspicious note with CDM was conceived -

'Make a *Shubh Aarambh* with Cadbury Dairy Milk'.

While most of the past CDM campaigns like "Pappupass hogaya" focussed on *meetha* after something good had happened – celebrations (post event), this uncovered a new *meetha* occasion, *meetha* before a new start (pre event). *Shubhaarambh* was an even bigger opportunity as inevitably the number of number of people anticipating success tends to be much higher than those who actually succeed. This ad is

made for audience from all age groups and all ways of life.

Key cultural issues kept in mind while executing the ad: Real but non-obvious '*Shubhaarambh*' moments like a boy asking a girl out for the first time or a middle-aged sari-wearing lady stepping out in jeans for the first time, or a girl eloping with her boyfriend; all situations that one is likely to encounter these days anywhere in India. These allowed us to squeeze our way into tradition by transforming – making it contemporary.

Market and client feedback for this ad was, Forty-two per cent value growth and a 33 per cent volume over the previous year for a brand of its size is nothing short of spectacular. To put it in perspective, just the additional volumes from the campaign accounted for enough CDM bars to cover more than 2.5 times the Great Wall of China! The campaign was awarded the 'Global Marketing Excellence award' for best IMC within Kraft Foods and has also won accolades at all leading creative and effectiveness awards including Grand Prix at ABBYS, Gold at AME and APPIES.

Advertisement Appeals

Second TVC (Television commercial) for Cadbury Dairy Milk's '*ShubhAarambh*'



AMBER

This Commercial is aired in the year 2010 targeting the mid aged middle class people and their views on modern dressing and ideal belief of society. This commercial is set in a middle class housing society, and opens with a couple stepping out of their house. But all of a sudden, the wife hides behind the door. The husband looks at her in astonishment, to which the nervous wife replies that she cannot step out wearing jeans, as she's worried about the the neighbours and her mother-in-law would say. The husband offers her a cube of cadbury Dairy Milk and tells her that his mother would say, "Shubhkaamkarne se pehle meetha khalo, kaamachahoga". The wife takes a bite of the cube and reluctantly smiles at him. The husband then points towards the exit and she timidly steps out with him. Just then, a young neighbour notices her and says "Arre Waah! Jeans!" The commercial ends with the woman receiving the compliment with some degree of confidence and pride. The VO (Voice Over) then states, "ShubhAarambh. Kuch Meetha Ho Jaye."

The Cultural appeal towards this advertisement is breaking the mindset of middle aged men and women from middle class families with respect to wearing modern dresses like jeans. In India the normal perspective is women should wear salwar and sarees especially from middle class families. This ad reminds that cultural mindset and encourages to change that mindset for the first time with Sweet i.e Cadbury's chocolate.

Creative agency: Ogilvy & Mather India

Creative team:

National Creative Director: Abhijit Avasthi

Copy:

Creative Director: Manoj Shetty

Senior Copywriter: Mihir Dhairyawan

Art:

Senior Creative Director: Vijay Sawant

Creative Controller: Sameer Thakor

Cross Cultural Management in Global Business

Planning team: Country Head - Discovery and Planning: Madhukar Sabnavis

President: Kawal Shoor

Planning Director: Ganapathy Balagopalan

Client Servicing: Sonali Sehgal, Kaustubh Mahajan and Nidhi Dangayach

Production House: Foot Candles Film Pvt. Ltd

Director: Vinil Mathew

Advertisement Campaign 2



The new Idea TVC on Rakshabandhan
[Click here to play](#)

This ad is made by Low Lintas and Partners for Idea Cellular which went on air on 7th August 2013.

The advertisement promotes Idea network through Raksha Bandha Celebrations by giving message that even a stranger can become brother by tying Rakhi and in a country like India where there is a wide gap between police and civilians, this advertisement tries to bridge this Gap. Here in this ad Idea Cellular uses Indian sentiments and cultural values like gentlemen addressing a strange girl as sister (behenji) and strange girl tying Rakhi to that stranger who is a policeman. "Normally one associates the festival with a sister tying a rakhi on her brother's wrist and he makes a promise to protect her. So the ad makers decided to give this idea a spin in

this advertisement which was a huge success in India.

The story of the ad

young woman on a bike stops by a policeman to ask for directions. He addresses her as sister (*behenji*) and guides her. On hearing 'sister', she checks his wrist to see that he isn't wearing a 'rakhi' and asks him why. He replies that he has been on duty since morning. She takes a rakhi, ties it on his wrist and wishes him 'Happy RakshaBandhan.' He gets emotional and says that he has nothing to gift her. He insists that she take his number and reach out if she ever has a problem. A voice over signs off saying, "Public aur police ka beech bandhan - ekaccha Idea" (A bond between public and the police, is a good idea).

The police works very hard for safeguarding the society and citizens. So we developed a story where we have a young girl located in city and she is lost. She approaches the policeman for help. She then decides to tie a rakhi on his wrist as a gesture of thanking him for the service provided. The idea was to bring a lot more trust in the equation between the citizens and the police,"

Client: Idea Cellular

Headquartered: Mumbai, India

Industry: Telecommunication

Creative agency: Lowe Lintas and Partners

Creative team: ArunIyer, AshwinVarkey, JaywantDabholkar, Subodh Menon, Sarfaraz Siddiqui

Planning: S Subramanyeswar, Sridevi Nair, SayanSom

Business: Raj Gupta, Satish Ramanathan, Sachin Pandirkar, SheetalGanju, Joydeep Mukherjee

Production house: Lintas Productions

Director (film): Rahul Sengupta

Advertisement 3

The ad struck a cultural chord with Indians and Pakistanis.



Google ad "Reunion" portrays two childhood friends, now elderly men, who haven't seen each other since they were separated by the 1947 partition that created India and Pakistan from the old British empire in South Asia. Partition sparked a mass exodus as millions of Muslims and Hindus fled across the new borders amid religious violence.

In the Google ad, one of the men reminisces to his granddaughter about his happy childhood in Lahore and how he used to steal sweets from a shop with his best friend, who the ad implies is Muslim. His granddaughter uses the search engine to track down the childhood friend in the Pakistani city. Then, with the help of the Pakistani man's grandson (and naturally, Google), she arranges a journey to New Delhi for a surprise reunion. AbhijitAvasthi, head of the Ogilvy India team that developed the ad, said the fact that partition evokes strong feelings among Indians and Pakistanis is one of the reasons the idea was chosen.

The Advertisement apart from above said ideals it also communicated friendship between two different religion, technology influence in enhancing and bridging cultural values, youngsters responsibility towards elders in the family and also bringing happiness to elders.

Hence it can be said it is whole package advertisement to not only one country but for whole world. This Advertisement can be one of the best example of multifaceted values of ads in today's world and moral responsibility of Ad makers towards society.

Client: Idea Cellular

Headquartered: Mumbai, India

Industry: Telecommunication

Creative agency: Ogilvy & Mather India

Director (film): Amit Sharma

Production: Chrome Pictures

Product: Google Search

Running time: 212 seconds (3.32)

Release date: November 15, 2013

Tanishq's remarrriage Advertisement



Popular jewellery brand Tanishq is remembered for its pleasing advertisements but the brand memorized this time around with its new advertisement. While most of the ad makers still are obsessed with fair skin, Tanishq's new ad tries to break the social norms and shows a dusky bride with a daughter who is all set to remarry, henceforth it achieved a milestone by sending a message to Indians that second marriage for women is as equal to first marriage and it should be celebrated with the family. The groom carrying the bride's daughter while performing marriage ceremony also indicated today's generation changed mindset which will

be a inspiration for every youngsters and divorced women.

Clad in the exquisite jewellery, the ad shows the bride getting ready for her marriage. For a nation obsessed with fair skin, this ad shows the leading lady as a dusky woman. Hence breaking the social norms which was set until. Here in this ad the lady spots the young girl standing at the door and asks her to come inside. The bride adjusts the jewellery on the girl's forehead by pampering her. They walked into the wedding mandap and girl sits along with bride's parents. The bride and groom start walking around the fire as it is a part of marriage ceremony in Hindu Culture and the girl ask the bride addressing her as mother that she also wants to accompany her for the 'pheras'. The bride hushes her up and continues walking but the groom lifts her in his arms and the three continue with the pheras. The ad ends with the girl asking the groom if she can address him as father.

Ad Agency: Lowe Lintas

Client: Tanisque

Directed by: GauriShinde

Conclusion

We would like to conclude this study by stating that majority of the local and global brands use more Cultural chord to connect with Consumers through Television Advertisements. This achieved by using right mix of Advertising appeals like emotional appeal and also by raising societal issues like second marriage for women, middle class females dressing code, etc. By using culture chord the global and local brands in India are being successful in impressing consumers by drawing their attention and thereby increasing more consumers and brand value. These kinds of ads are a mere like a short film which gives a complete story and a strong message to the audience towards social transformation for the wellbeing of the human race in total.

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