

## Chapter 6: Source, Message, and Channel Factors

- **Persuasion Matrix:** helps marketers see how each controllable element interacts with the consumer's response process. Has two sets of variables:
  - Independent variables—the controllable components of the communication process
    - Source, message, channel, receiver, destination
  - Dependent variables—the steps a receiver goes through in being persuaded
    - Message presentation, attention, comprehension, yielding, retention, behavior
    - (Independent, Dependent)
  
- **Source:** the person involved in communicating a marketing message, either directly or indirectly
  - *Direct Source:* a spokesperson who delivers a message and/or endorses a product or service
  - *Indirect Source:* doesn't actually deliver a message but draws attention to and/or enhances the appearance of the ad (a model)
  
- Herbert Kelman developed three basic categories of source attributes: credibility, attractiveness, and power
  1. **Credibility:** the extent to which the recipient sees the source as having relevant knowledge, skill, or experience and trusts the source to give unbiased, objective information. Two dimensions - expertise and trustworthiness
    - **Internalization:** when a receiver adopts the opinion of the credible communicator since he or she believes information from this source is accurate (PROCESS)
  
    - **Sleeper Effect:** the persuasiveness of a message increases with the passage of time (limitation of credible sources)
  
  2. **Attractiveness:** encompasses similarity, familiarity, and likability
    - Similarity - a supposed resemblance between the source and the receiver of the message
    - Familiarity—knowledge of the source through exposure
    - Likability—an affection for the source as a result of physical appearance, behavior, or other personal traits
  
    - **Identification:** the receiver is motivated to seek some type of relationship with the source and thus adopts similar beliefs, attitudes, preferences, or behavior (PROCESS)
  
  3. **Source Power:** a source has power when he or she can actually administer rewards and punishments to the receiver
    - The source must be perceived as being able to administer positive or negative sanctions to the receiver (perceived control)
    - The receiver must think the source cares about whether or not the receiver conforms (perceived concern)
    - The receiver's estimate of the source's ability to observe conformity (perceived scrutiny)

- **Compliance:** The receiver accepts the persuasive influence of the source and complies/agrees to his or her position in hopes of obtaining a favorable reaction or avoiding punishment (PROCESS)
- **Primary Effect:** presenting the strongest arguments at the beginning of the message (information presented first is the most effective)
- **Recency Effect:** putting the strong points at the end (last arguments presented are most persuasive)
- Many press releases use the “pyramid style” of writing whereby most of the important information is presented up front to ensure that it is read since editors often cut from the end of articles
- **One-Sided Message:** mentions only positive attributes of benefits (effective when the target audience already holds a favorable opinion about the topic and less educated audiences)
- **Two-Sided Message:** presents both good and bad points (effective when the target audience holds an opposing opinion or is highly educated) – may enhance the credibility
- **Refutational Appeal:** special type of two-sided message where the communicator presents both sides of an issue and then refutes the opposing viewpoints
  - Since refutational appeals tend to “inoculate” the target audience against a competitor's counterclaims, they are more effective than one-sided messages in making consumers resistant to an opposing message
- **Comparative Advertising:** the practice of either directly or indirectly naming competitors in an ad and comparing one or more specific attributes
- **Fear Appeals:** used to evoke this emotional response and arouse individuals to take steps to remove the threat
  - Fear—an emotional response to a threat that expresses, or at least implies, some sort of danger
  - High levels of fear can produce inhibiting effects; the receiver may emotionally block the message
  - Both the cognitive appraisal of the information in a fear appeal message and the emotional response mediate persuasion
- Humor appeals are often the best known and best remembered of all advertising messages
- **Wearout:** the tendency of a television or radio commercial to lose its effectiveness when it is seen and/or heard repeatedly
- **Qualitative Media Effect:** the influence the medium has on a message (media environment/context)
- **Clutter:** the amount of advertising in a medium

**Chapter 8: Creative Strategy: Planning and Development**

- **Creative Strategy:** determines what the advertising message will say or communicate
- **Creative Tactics:** how the message strategy will be executed
- **Advertising Creativity:** the ability to generate fresh, unique, and appropriate or relevant ideas that can be used as solutions to communication problems. Two central determinants of creativity:
- **(1) Divergence:** the extent to which an ad contains elements that is novel, different, or unusual. Robert Smith identified 5 factors that could account for the ways divergence can be achieved in advertising:
  - Originality—ads that contain elements that are rare, surprising, or move away from the obvious commonplace
  - Flexibility—ads that contain different ideas or switch from one perspective to another
  - Elaboration—ads that contain unexpected details or finish and extend basic ideas so they become more intricate, complicated, or sophisticated
  - Synthesis—ads that combine, connect, or blend normally unrelated objects or ideas
  - Artistic Value—ads that contain artistic verbal impressions or attractive shapes and colors
- **(2) Relevance:** reflects the degree to which the various elements of the ad are meaningful, useful, or valuable to the consumer. Achieved in two ways:
  1. *Ad-to-Consumer Relevance* - refers to situations where the ad contains execution elements that are meaningful to consumers
  2. *Brand-to-Consumer Relevance* - refers to situations where the advertised brand of a product or service is of personal interest to consumers
- James Webb Young's model of the creative process:
  - *Immersion* - gathering raw material and information through background research and immersing yourself in the problem
  - *Digestion* - taking the information, working it over, and wrestling with it in the mind
  - *Incubation* - putting the problems out of your conscious mind and turning them information over to the subconscious to do the work
  - *Illumination* - the birth of an idea - the "Eureka! I have it!" phenomenon
  - *Reality or Verification* - studying the idea to see if it still looks good or solves the problem; then shaping the idea to practical usefulness
- Graham Wallas's process of creativity:
  - *Preparation* - gathering background information needed to solve the problem through research and study
  - *Incubation* - getting away and letting ideas develop
  - *Illumination* - seeing the light or solution
  - *Verification* - refining and polishing the idea and seeing if it is an appropriate solution
- **Account Planning:** a process that involves conducting research and gathering all relevant information about a client's product or service, brand, and consumers in the target audience
- **General Preplanning Input:** can include books, periodicals, trade publications, scholarly journals, pictures, and clipping services, which gather and organize magazine and newspaper articles on the