



Kristu Jayanti College

AUTONOMOUS

Bengaluru

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ADVERTISING PSYCHOLOGY

Advertisement Program(Case Study)

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Definition of psychology :

The word *psychology* was formed by combining the Greek *psychē* (meaning “breath, principle of life, life, soul,”) with *-logia* (which comes from the Greek *logos*, meaning “speech, word, reason”)

Today, *psychology* is concerned with the science or study of the mind and behavior. Many branches of psychology are differentiated by the specific field to which they belong, such as animal psychology, child psychology, and sports psychology.

Definition of advertising:

Advertising is a means of communication with the users of a product or service. Advertisements are messages paid for by those who send them and are intended to inform or influence people who receive them, as defined by the Advertising Association of the UK

The advertising industry is made of companies that advertise, agencies that create the advertisements, media that carries the ads, and a host of people like copy editors, visualizers, brand managers, researchers, creative heads and designers who take it the last mile to the customer or receiver. A company that needs to advertise itself and/or its products hires an advertising agency. The company briefs the agency on the brand, its imagery, the ideals and values behind it, the target segments and so on. The agencies convert the ideas and concepts to create the visuals, text, layouts and themes to communicate with the user. After approval from the client, the ads go on air, as per the bookings done by the agency's media buying unit.

Advertising has shaped our society. It has become part of the global culture and is deeply ingrained in our society. It's the pretty pictures of happy families next to housing developments. It's our favorite celebrities using new beauty products. We see household names selling cleaning products or food. Advertising is everywhere, and it is a large industry.

L'OREAL TAKES DIVERSE UK APPROACH INTERNATIONALLY

In 2015, the UK market for foundation make-up was growing, but the L'Oréal Paris True Match brand had been stuck in fifth place for 3 years. It aimed to attract 165,000 new customers and become market leader within a year.

Conventional wisdom dictates that mass marketing should focus on the majority for the biggest returns. Unfortunately, this leaves minorities feeling ignored, especially in mass cosmetics. True Match saw an opportunity to recruit consumers who felt excluded from the category because of their skin tone, or the industry's ideas of beauty and functional messaging.

L'Oréal worked with its partner agency, McCann, aimed to attract new users by communicating that it was a brand consumers could feel close to and offered products that met shoppers' needs.

Partnering with 23 diverse influencers – each with a True Match shade and personal story to share – the brand communicated it was suitable for every kind of face, for every shade. Mass media followed - all under a new L'Oréal end line: “Because we're all worth it”.

The brand's value share leapt into first place, further increasing its lead in year two. Estimated short-term revenue ROI was £2.90 for every £1 invested, and the strategy was rolled out to 15 countries.

Adrien Koskas, Managing Director - L'Oréal CPD UK, said: "As the biggest beauty brand in the world, it is our responsibility to drive attitude changes in the industry. Through this campaign, we are changing what the beauty industry is about: the inclusivity of beauty, the connection of beauty, as well as the way we portray women – and men."

AUDI & BBH USE STRATEGY TO WIN UPMARKET BUYERS

Audi's UK growth had come from its lower end, less expensive cars. It aspired to sell more cars to higher value customers. Using a strategic idea of the 'progressive premium', Audi launched a programme entitled 'Beautiful cars with amazing brains' to communicate the desirability and technical innovation of its cars to higher spending users across various channels.

Partnering with its long-term agency, BBH, the brand aired a series of well-received TV adverts, such as 'Clowns' and 'Spin', and deployed messaging across digital channels, print and in customer communications, to emphasise its cars were top performers as well as featuring sophisticated technology.

Following the activity, Audi became top for desirability among the prestige audience. Sales volumes grew three times faster than the UK market. Between 2015 and 2017, an estimated £1.78bn of incremental revenue was generated and the profit ROMI (Return on Marketing Investment) was £2.07 for every £1 invested.

Benjamin Braun, Marketing Director, Audi, said: "With 'Beautiful cars with amazing brains' we went a different way, we dared to be simpler and more emotional in our communications. And it worked."

REVIVING JOHNNIE WALKER AS A GLOBAL BRAND

Unlikely as it seems today, the Johnnie Walker brand was in decline during the 1990s.

The brand, owned by Diageo, the international drinks group, had lost share and its global sales volumes were also slipping. It needed a strategy to reverse this situation and to provide it with a future-proof approach to creating appealing and consistent communications across its many markets.

This short film describes how this approach was developed by BBH, the UK-headquartered advertising agency, and then put into practice across 120 markets from 1999 onwards

The centrepiece of the strategy was the message of "Keep Walking" - symbolised by the use of a striding man icon - to link the brand to expressions of personal progress. This idea was reinterpreted for many different TV ads and other articulations across a variety of media channels.

These ranged from aligning the brand with Chinese New Year to express the progress of a nation to uplifting images regarding teachers in Thailand and Formula 1 Drivers.

The "Keep Striding" philosophy and imagery were also embraced by the company's brand managers and sales partners.

In a detailed case study of the strategy, BBH was able to show that the brand's sales volumes grew by 48% between 1999 and 2007.

During the same period, the brand's sales value also grew by an estimated 94% globally, and it gained almost 6% value share between 2000 and 2007.

The agency also presented evidence - such as comparison of the brand's performance in markets where the campaign ran heavily with less involved markets - to discount other possible reasons for this sales success and to establish a clear link between the advertising and the brand's revival.

HSBC - CREATING A POWERFUL FINANCIAL BRAND FROM A BRAND IDEA

When HSBC needed a single, compelling brand idea to bring together its operations across businesses and geographies, it turned for an answer to Lowe, the UK-headquartered agency network.

You can watch this brief film about the success of the idea that was developed out of this initial partnership and then expanded by JWT, the advertising agency.

Throughout the decade of the 2000s, the idea of communicating the importance of HSBC's local knowledge of its customers across its markets was emphasized using variations of the theme in advertising, online and in-branch branding. The approach was also a key part of the group's overall business strategy as it sought to expand into new markets.

A detailed case study written by executives at JWT, presents evidence of the benefit this communications strategy had on perceptions of the brand and on its business performance. This includes increased customer affinity to the brand and improved cut through of its advertising messages, as well as greater support and cohesion amongst staff and managers.

Using a variety of methods, the case study's authors estimate that the combination of HSBC's use of the "World's local bank" as both a brand idea and a business idea resulted in the generation of almost \$70bn of incremental value to the business between 2002 and 2008.