

Marketing Communications Research Centre

THRESHOLDS AND WEAROUT
A SURVEY OF CURRENT
BELIEFS AND PRACTICES

Part two of a three part study

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J A Newall
D R Corkindale

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EXECUTIVE SUMMARY

This report presents the findings of a survey of advertising beliefs and practices related particularly to the phenomena of 'thresholds' and 'wearout'. The survey was by questionnaire to MCRC sponsors and other interested companies. The answers relate to 23 specific products or services and their advertising. The questionnaire was based upon prior discussion and research among most of the respondents and the literature on the topics which was reported in MCRC Report 12(i).

The aim of the survey was to help establish:

- i) current beliefs and practice
- ii) indications of the factors that give rise to low or high thresholds
- iii) indications of the factors giving rise to wearout risk situations

Many inter-related issues were examined in the survey including the reasons for changing campaign themes and creative platforms.

Most respondents believe in the existence of threshold values for advertising and certainly act as though they exist. Many believe that wearout could occur but in practice it is not encountered often.

In general it is found that thresholds and wearout are not straightforwardly defined and beliefs and practices regarding them differ widely from product to product. There do not appear to be universal levels of expenditure (or OTS or TVR) for thresholds and length of campaign before wearout. This is as one would expect where different products and markets have different advertising needs. The survey found that different advertising objectives seemed to have different threshold levels. The more competitive, or short-term promotional, the message the higher the threshold.

It was suggested that 'interest' in the product category aided the reduction in the threshold value while lessening the wearout risk. Advertising whose claims suffer a credibility barrier may never 'wearin' i.e. gain total acceptance and response and will be prone to 'wearout' e.g. encourage boredom and/or diminished response.

Report 12(iii) reviews our overall knowledge on thresholds and wearout and suggests what the MCRC might do next to enhance our understanding of the factors giving rise to them.

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1. INTRODUCTION

This report is the second of a series of three on the subject of 'Thresholds and Wearout' in advertising.

The first report, 12(i), was based upon two activities conducted by the MCRC on the subject:

- i) searching the literature and reviewing the previous relevant material that was found, and
- ii) holding a series of interviews and discussions with marketing researchers and managers.

This first report summarised existing knowledge and views on the basis of the existence of thresholds and wearout. It also highlighted particular issues on which further information would be desirable to help understand the phenomena, establish current practice and aid decision making in future.

From this first report a questionnaire was derived which aimed to systematically collect more information. The purpose was:

- a) to establish current beliefs and practice regarding threshold and wearout in advertising;
- b) to attempt to determine the factors that influence the existence of, and level of, threshold and wearout in a given situation; and
- c) to examine certain hypotheses concerning thresholds and wearout that emerged from the initial examination.

The report presented here, 12(ii), gives the findings of the analysis of the questionnaire.

A third report, 12(iii), presents an overview of current knowledge and practice concerning thresholds and wearout. It also outlines what further work could be undertaken to clarify some of the remaining issues.

2. THE QUESTIONNAIRE AND THE SAMPLE OF RESPONDENTS

The actual questionnaire used in this current study is given in appendix I, at the end of this report. It consists of 68 questions, some of which had several parts. Not all questions were required to be answered; for example, those who believed in wearout had to answer one set of questions which were not considered by non-believers. However, the questionnaire was extensive and sought to establish, beliefs, knowledges, evidence and statements of advertising practice.

Each respondent was asked to give his answers in relation to a particular product, or service, for which he was responsible. The aim was to obtain answers for specific situations as it was appreciated that multi-product/service companies would have beliefs and policies that varied across market circumstances. The questionnaire was sent to MCRC Sponsors initially for

comment and informal piloting. As a result some modifications were made and several extra questions added on areas of interest to some sponsors. The final questionnaire was then mailed to all MCRC sponsors early in 1976 who were exhorted to complete it for a product of their choice. The MCRC did, in many cases, request that particular products be studied but, in general, sponsors were asked to consider products that they felt were 'interesting' subject matter for the study of thresholds and wearout. The MCRC tried to include in the sample products which were covered in its earlier research and upon which it had considerable information upon market background and advertising objectives.

The questionnaire was also sent to certain individuals in non-MCRC companies who had expressed an interest in the research. It was hoped that their inclusion would extend the range of market situations/advertising practices that would be available for analysis. An initial hope was that the analysis might show definite patterns of behaviour across market situations that might allow identification of the causal factors.

The main sections of the questionnaire covered:

- I. Definitions; beliefs on existence; evidence; reasons for opinions
- II. Thresholds - levels by media, time, practices upon
- III. Wearout - levels by media, time, practices upon
- IV. Campaign Planning - timing, budgets; burst versus spread
- V. Campaign Decisions - authority
- VI. Campaign Replacement/regeneration of previous campaigns
- VII. Effects of competitive activity - evaluation, response to
- VIII. Use of Creative treatments - frequency of change by media, patterns of advertising exposure.

The questionnaire sought information to cover four main advertising channels: press (newspapers/magazines), TV, posters and radio. In the event it was found that most respondents predominantly used press and TV and the analysis only relates to these two channels.

The Sample of Respondents and Products

One condition granted to non-MCRC participants in the survey was that they need not identify the product to which their questionnaire answers referred. They did, however, have to specify basic information about the product/service and the market it was in. These details included: price, share of market, length of time the product had been in the market and the general nature of the product (e.g. grocery, durable product, service).

<u>Respondent Organisation</u>	<u>Product/Service</u>
1. Lyons Tetley	Packet tea (Quick Brew)
2. Lyons Tetley	Tea bags (Tetley)
3. NCB	Solid Fuel
4. Crown Decorative	Plus 2 paints
5. BP	Corporate
6. ICI Pharmaceutical	Nilzan
7. Weetabix	Weetabix
8. Weetabix	Alpen
9. Lyons Cakes	'Bargain Hunter' campaign
10. Johnson & Johnson	J-Cloth cloths

11. CPC	Mazzola*
12. CPC	Mazzola*
13. Cadbury Confectionery	Fruit and Nut bars
14. Cadbury Confectionery	Milk Tray chocolates
15. Rowntree Mackintosh	Smarties
16. Rowntree Mackintosh	Black Magic
17. Van den Berghs	Grocery product (recent introduction)
18. Cannon Insurance	Insurance Services
19. Beecham Products	Grocery Product (long established)
20. BBDO (client's product)	Household consumable product
21. Cooperative Grocery	Retail outlets & goods
22. Leo Burnett/LPE (client's product)	(not clearly specified)
23. Rupert Chetwynd (client's product)	Professional Service
	*two, independently answered

3. THE RESULTS OF THE QUESTIONNAIRE ANALYSIS

The analysis of the findings of the questionnaire are presented in three subsequent sections. In the first section there is given a synopsis of the straightforward analysis of each question and the main observations on beliefs and practices. In the following section the specific results of each question are tabulated together with an abbreviated form of the question. This will enable readers to examine further detailed results of issues of interest to them. Finally, in the third section, the results of further cross analyses and the testing of certain hypotheses are presented.

A summary of what seem to be some of the main findings is given after the end of this section.

IT IS IMPORTANT TO APPRECIATE THE DEFINITION OF 'CAMPAIGN' USED IN THE QUESTIONNAIRE.

This definition is given in full at the beginning of the Appendix, on the front of the questionnaire. Briefly, we used 'campaign' to mean a 'period of advertising activity', within a year. Few products or services are advertised continuously throughout a year. We needed a word to describe the times during a year when advertising was being conducted. We chose to use 'campaign' to signify this period rather than 'burst' since some advertising is not really of a burst nature. However, with hindsight, we realise that this use of the term 'campaign' was not wise, as it confused some respondents who use the term to mean any period of time over which the same 'theme' is used.

Other terms used in the questionnaire are also given in the Appendix.

3.1. A synopsis of a straightforward analysis of questions.

3.1.1. Definitions.

Threshold

Preferred definitions vary according to respondents' thinking and practice in relation to their own products and markets. For example, the definition mentioning a threshold response in terms of awareness tends to have been preferred by those respondents who have products which lend themselves to short term advertising where the objective is to create consumer awareness of a particular selling point such as a bargain offer or price reduction.

The majority (over 60%) of respondents work to definition (c) where this is "the amount of advertising (expenditure, OTS, TVR or audience achieved per time period) below which it is not deemed worthwhile to advertise". This includes the major spenders within food and confectionery classes.

Wearout

Opinion is divided as to whether it is boredom with the theme or the treatment which defines wearout; although respondents feel that both, i.e. wearout of theme and /or wearout of treatment, are possible the preference is for the latter (30%).

The majority, over 50%, feel that option (c) most closely defines wearout where this is the "point at which the advertising becomes so familiar that it ceases to achieve the desired response or objective".

There does not appear any real dichotomy in terms of the preferred threshold or wearout definition within the sample. That is, there are no common characteristics for those who preferred a particular definitional choice.

3.1.2. Beliefs surrounding threshold's and wearout's existence.

The majority (87%) believe thresholds exist and that this situation has not altered, nor is it likely to alter. One in every three respondents has some evidence to support this belief and among those who have no substantive evidence, their understanding of consumer behaviour in relation to advertising was suggested as the reason why thresholds were thought to exist. Agency advice or experience was also important in this respect.

Most respondents, over 70%, felt that wearout effects operated in their market. Unfortunately, the question ought to have been or could have been more precise since there is some uncertainty in our minds as to whether this figure is an indication of actual cases of wearout or possible cases of wearout. The comment from one respondent which illustrates this, is that, "wearout effects do not operate within our market but they could do if we advertised differently".

This raises the following question: i) does wearout not exist because the product is advertised below what the wearout point or rate is thought to be or, ii) is the product advertised below the wearout point because wearout is thought to exist.

Those who feel that wearout effects do not operate in their market tend to be those where either:

- a) the amount of collective advertising for the product is low or,
- b) the amount of advertising over a season may be high but over the year is low, or,
- c) the idea of the product is still fairly novel, or
- d) the advertising is of a general, image or corporate nature.

Some evidence is available from one in every four respondents, to support the belief that wearout exists. For those with no evidence the major reasons for belief relate to their own pattern of advertising. For example, the fact that the product is heavily advertised or that there has been no change of campaign in recent times leads to suspicions of problems of wearout.

Similarly, among those who do not believe wearout effects operate in their market, the reasons given were that either the product was not advertised heavily enough or that the theme was changed before wearout occurred.

3.1.3. Practice surrounding thresholds and wearout.

Media Influence

There was general agreement that threshold values vary according to the type of media (90%) and the role in which it is employed (90%).

Figures for threshold OTS level per week varied from $\frac{1}{4}$ to 2, and figures for TVR level per week varied from 65 to 150.

There was some confusion over how the figures for minimum OTS or TVR over an entire campaign were arrived at. Is it simply the weekly rate summed over the duration of the campaign? The data collected via the questionnaire seemed to suggest that this is the case.

Reduced advertising spend

If one was forced to advertise below the threshold value, the three most preferred policies were:

- a) reduce the length of campaign run, i.e. have shorter periods of advertising with longer time lags in between,
- b) reduce the number of regions in which the campaign is to be run,
- c) reduce the number of times that the campaign is to be run within the planning year.

Formal policies on length of theme use

No company operates a policy on the maximum times that a campaign theme may be used. The reasoning behind this is that it is dependent on the advertising objectives and the theme itself.

Reasons for change of theme

Over 60% of respondents had changed the advertising theme in the past five years, the major reasons being

- a) campaign theme no longer in line with marketing objectives
- b) change of marketing personnel
- c) expected or forecasted increase in sales not forthcoming.

Of those who had not changed the campaign theme in the past five years, the major reasons were

- a) the campaign theme still appropriate to marketing objectives
- b) no evidence to suggest the campaign had lessened in effectiveness
- c) campaign had not been run long enough to capitalize on its qualities
- d) creative representations of the campaign theme still felt to be relatively fresh.

For those who had not changed the theme but who had changed treatments, the reasons given were

- a) to freshen up or update campaign
- b) to add an additional purpose or objective to campaign
- c) current advertisements had become too familiar and had lost their novelty of appeal
- d) had evidence to suggest existing advertisements had lost their creative appeal.

For reason c) one would like to be clear about exactly to whom the advertising was too familiar, the advertiser or the audience: this was not established in the questionnaire. One also would like to know whether pre-testing could check point d).

Factors enabling campaign themes to last longer

It was generally believed that the following factors helped achieve a theme's 'long life':

- a) familiar theme with continuing slight variations
- b) memorable slogan or feature line
- c) rotation and variation of the set of advertisements

For a creative treatment it was felt by some that the most helpful attribute in being able to repeat it very often was a 'memorable slogan'.

Gauging imminent wearout

The basis on which respondents claimed to gauge whether the campaign theme or treatment is nearing wearout involves one or several of:

- a consensus of opinion within the company
- a decrease in the level of awareness
- a decrease in produce preference rated against competition
- a decrease in market share

Advertising timing within a year

The time at which campaigns are to be run during the year is decided on the basis of one or several of the following:

- a) evidence on purchase patterns
- b) availability of advertising funds
- c) timing of competitive activity
- d) timing of other advertising by own company (e.g. many multi product or multi service companies aimed to maintain a constant, year round presence).

How many times the campaign is to be run and for how long is decided on the basis of:

- a) cost of media
- b) evidence on purchase patterns
- c) evidence on the rate at which the advertising loses its effectiveness
- d) timing of other advertising by company

3.1.4. Response to Competitive Activity

Just over half of respondents evaluate the effects of competitive advertising on the response to their own advertising. For these respondents, a variety of indicators were used, primarily attitude measures, (change in attitudes to competitors products or their own) sales, and changes in product awareness.

Those who do not evaluate the effects of competitive advertising argue that consumer response to their own advertising is subject to a whole host of factors of which competitive activity is only one.

When faced with an increase in competitive advertising effort, 40% of respondents would increase their own advertising or (30%) ensure that their own advertising occurred as close as possible in time to competitive advertising.

3.1.5. Campaign Change and Planning Practice

For television media, one in every two respondents had only employed a single theme over a three year period.

In press media, 30% had changed their campaign theme, 40% had not, over a similar period.

In general, only two campaign themes, or in exceptional cases, three campaign themes, had been used by respondents over a three year period.

In terms of creative treatments, almost 90% had employed more than one series on TV. In press the figure lower at 65%.

No.of treatments in Press per 3 years		No.of respondents
1 or 2	All new products or relatively new	4
3 or 4	Frequent purchase, fairly 'necessary' goods	2
5	Services	2
8	Children's products	1
12	Very old established products (luxuries?)	3

No.of treatments in TV per 3 years		No.of respondents
1 or 2	'Commodities'	5
3	Newish products	2
4	No simple classification	4
6	No simple classification	4
12	Grocery product, heavily advertised	1

The variation is very wide. Some sort of categorisation seems possible for press but seems difficult for TV: do Tetley Tea, Mazzola, Smarties and Black Magic have a simple, single common characteristic?

The examination of this issue can not be divorced from that of level of expenditure/ quantity of advertising. Some but not all of those who are heavy spenders (frequent advertisers) change creative treatments more often than others. Are they more concerned about wearout, or do they believe in variety for positive reasons, like it leads to interest and greater response?

From the questionnaire responses it was not found that those either believing in wearout and/or having evidence of it consistently changed their advertising treatments more often than others.

What did seem significant, though, was that those having evidence on 'threshold' changed their treatments in the press less often than others.

3.2. A tabulation of specific question results.

Section 1. Definitions

Q.1. 'Threshold'

- a) Amount of Advg. required to precipitate response
- b) " " " " to gain awareness or acceptance
- c) " " " below which not deemed worth advertising
- d) Other definitions

	No.of respondents	%
a. Precipitate response	5	19
b. Awareness/Acceptance	3	11
c. Worth advertising	15	58
d. Others	3	11

The majority, almost 60% preferred definition c) although little guidance given on the basis of what constitutes "worthwhile".
The major spenders - food items and confectionery products - chose option (c).

Q.2. 'Wearout'

- a) Boredom with campaign theme
- b) Boredom with advertising
- c) Familiarity and failure to achieve objective
- d) Seen once or required number of times
- e) Others -

	Totals	%
a. Boredom - theme	3	10
b. Boredom - ad.	9	31
c. Fail objective	15	52
d. Seen once	0	0
e. Others	2	7

b) and c) most preferred: no real dichotomy in sample.

- Q.3. "Do you think threshold effects operate in your market a) at present, b) in the past, c) in the next planning year?"

Little change over time. Only for two respondents were answers variable for a), b), c).

Predominantly, i.e. 20 out of 23 (87%) 'thresholds' were thought to exist at present, in the past and in the next planning year.

- Q.4. 35% (8) of respondents do have evidence to support the belief that thresholds exist.

Interesting that the major spenders claimed to have no substantive evidence.

- Q.5. 5 of those who have evidence have obtained this via an independent commercial source.

3 of those who have evidence have obtained this via an in-company study.

Hence, advertising agencies also share this burden of obtaining evidence although outside studies may be commissioned.

- Q.6. Reasons why those who have no evidence think thresholds do exist:

4 respondents omitted to answer the question.

Reasons	Total	%
a) observed failure	5	16
b) ought to exist	15	48
c) agency advice	10	32
d) others	1	3

Major spenders tended to choose options b) and c) in conjunction.

- Q.7. "Why do thresholds not exist?"

All respondents omitted this question.

- Q.8. "Do you feel that wearout effects operate in the market for your products a) now, b) in the past, c) in the next planning year?"

Little variation over time.

Fifteen respondents felt wearout effects operated in their market (68%). Those who felt they did not operate could be over-simply classed as 'commodities' or where advertising for the product or product category is relatively low in amount.

Q.9. Evidence to suggest wearout exists. 6 (26%) did have evidence.

Q.10. Source of evidence on 'wearout': Research by company, agency, or independent body was mentioned equally.

Q.11. Reasons why those who have no evidence believe wearout does exist:

Reason	Total	%
a) heavily advertised product	8	38
b) no campaign change	4	19
c) product requires change	1	5
d) competitor changed	1	5
e) product life-cycle demands	3	14
f) other	4	19

The majority of respondents believe it exists as a result of their own pattern of advertising. Advertisers in the same general market (e.g. confectionery) had different opinions. Eight respondents omitted the question.

Q.12. The most often cited reasons why those who have no relevant evidence do not believe wearout exists were:

- d) the product not advertised heavily enough
- e) the theme changed before wearout occurs

This prompts the observation that if option e) is a reason then surely this demonstrates a belief that wearout exists.

One respondent drew attention to a possible dichotomy: does wearout not exist because a product is advertised below the amount at which it would wearout, or, because wearout is thought to exist and it is consciously avoided by advertising at an amount below the point of wearout!

Section II. Thresholds

Q.13. "Is there a threshold level in terms of the minimum annual advertising budget level?"

Only one respondent thought not.

Q.14. a) Does the 'threshold' vary according to type of media?
89% (17 out of 19) said "yes"
Four respondents omitted the question.

b) Does threshold vary according to the role of media?
89% (17 out of 19) said "yes"
Again four omitted the question.

Q.15. A classification was requested as to which of seven media are used for 'main', 'support', 'both' or 'not at all'.

For convenience, only results on TV and National Press are reproduced.

<u>For TV media</u>	Use of media as:	Total	%
	Main	17	78
	Support	1	4½
	Main & Support	3	13
	Not at all	1	4½

<u>For National Press</u>	Use of media as:	Total	%
	Main	5	23
	Support	7	32
	Both	9	41
	Not at all	1	4½

With two exceptions all other media were used 'not at all' or as 'support'.

Four respondents also used media not listed.

Q.16. "What would you judge to be the threshold advertising budget level by media?" Data was requested for the past three years.

The figures given over 3 planning years tend to reflect changes in cost of media; discounted to account for inflation would show the same amount of real advertising purchased.

For TV as 'main' medium the following figures were cited by respondents for 1976:

	£
Respondent 1	460,000
2	350,000
3	250,000
4	300,000
5	300,000
6	400,000
7	100,000
8	500,000
9	90,000
10	350,000
11	350,000
12	220,000
13	300,000
14	125,000
15	200,000
16	200,000
17	500,000
Average	<u>294,000</u>

For National Press as a
'main' medium for 1976

	£
Respondent 1	300,000
2	170,000
3	30,000
4	25,000
5	100,000
Average	<u>125,000</u>

For National Press as a
'support' medium for 1976

	£
Respondent 1	200,000
2	180,000
3	50,000
4	200,000

For National Press as the
'main and support' medium
for 1976

	£
Respondent 1	200,000
2	100,000
3	25,000
4	200,000
5	250,000
6	60,000
7	200,000
8	750,000
Average	<u>223,000</u>

Q.17. Reasons for change over time in the value of budget level.

All but three of those who replied i.e. 17 out of 20 (85%)
cited a change in the cost of the media.

Other, additional reasons given by four respondents.

Q.18. 'For PRESS is there a threshold OTS per week per target audience?'

	Total	%
Yes	12	54
No	10	46

Q.19. 'What is the OTS per week?'

No. of respondents	OTS Value
3	2
2	1
1	1.5
2	0.25

Q.20. 'Is there a threshold TVR per week per target audience?'

	Total	%
Yes	18	86
No	3	14
Omitted	2	

Q.21. 'What is the recommended threshold level TVR per week?'

No. of respondents	TVR/week
5	100
1	95
1	80
2	65
1	150

Some respondents probably misinterpreted this question
e.g. 1 per week was quoted.

Q.22. 'Is there a minimum OTS or TVR recommended over an entire campaign?'

	Total	%
Yes	15	62
No	9	38

Q.23. 'What is the minimum TVR over a campaign?'

No. of respondents	
3	- 400 TVR
2	- 100 "
2	- 250 "
3	- 1500 "
1	- 600 "
1	- 4400 "

'What is the minimum OTS over a campaign?'

No. of respondents	
1	- 3 OTS
1	- 5 "
1	- 8 "
1	- 10 "
1	- 30 "

Q.24. a) Responsibility for setting the advertising budget levels:

Either company written policy or company personnel (19)
83% of respondents. Only in three is it a matter of
agency policy or discretion.

b) Responsibility for setting TVR level:

	Total	%
By company	6	23
By agency	14	54
By others	6	23

c) Responsibility for setting OTS level:

	Total	%
By company	5	23
By agency	12	54
By others	5	23

Q.25. 'What is the basis of setting guidelines?'

Budget levels: information and accumulated experience from
either the agency, within the company, or both.

TVR rate: a higher reliance is put on agency information
and experience

OTS rate: a higher reliance is put on agency information
and experience.

Q.26. Instances of over advertising below 'threshold' levels.

	Total	%
Yes	13	56
No	10	44

Q.27. Reasons for going below 'threshold' level.

Reasons	Total	%
company reduction on budget	11	61
increase in media cost	2	11
above budget profitability	2	11
others	3	16

Q.28. Action followed if had to go, or did go, below 'threshold' level:

The three most preferred policies were:

e) reduce length of campaign run	20%
g) reduce number of regions	17%
f) reduce number of times campaign run	16%

Q.29. 'Do you set a maximum no. of times that a theme may be used?'

None of the respondents have such a policy

Q.32. Reasons for not having such a policy

	Total	%
dependent on advg. objs.	15	36
dependent on competition	5	12
dependent on product profit	2	5
dependent on theme itself	16	38
not run often enough	4	10

Q.33. No respondent specifies a minimum level of awareness to be achieved before a campaign theme may be changed.

Questions 34 and 34A on value of this level therefore redundant.

Section III. Wearout

Q.35. 'Have you changed theme of advertising in the past five years?'

	Total	%
Yes	14	61
No	9	39

Q.36. Reasons for changing campaign theme: ranking

The three most important factors were (in order of preference)

- c) campaign theme no longer in line with objectives
- e) change of personnel
- a) expected sales increase not realised

Others of some importance were:

- d) campaign had achieved purpose
- h) belief that campaign not achieving required response

Only 14 respondents answered this question.

Q.37. Reasons for not changing campaign theme.

Factor d) "felt campaign theme still appropriate" mentioned either first or second by all except one respondent.

The most important factors were (in order of preference):

- d) campaign theme still appropriate
- a) no evidence of reduced effectiveness
- e) campaign not yet run long enough to capitalize on qualities
- c) creative representation still felt to be fresh

Q.38. 'When you decided to change the campaign theme, did you

	No. of respondents
a) new set of ads. used, i.e. all changed	10
b) some changed, but not others	0
c) new set used but some old retained	2

Q.39. 'When you decided to retain the campaign theme, did you

	No. of respondents
a) use a new set of advertisements	6
b) replace some but not others	9
c) retain all	0
d) new set used but some old retained	2

Q.40. Reasons why some or all advertisements replaced.

The most important factors were, in order of preference:

- k) to freshen up or update campaign
- d) to add an additional purpose or objective to campaign
- a) old advertisements too familiar, lost novelty of appeal
- b) evidence to suggest ads. had lost creative appeal.

Q41. 'Do you think that campaigns vary in terms of their life span?'

	No. of respondents	%
Yes	20	83
No	4	16

Only two respondents thought there was any difference in the situation between the present and the past.

Q.42. Factors enabling some campaign themes to last longer.

	No.of respondents	%
a) high product interest	5	7
b) rotation and variation of ad.	12	18
c) familiar theme and variations	15	22
d) memorable slogan or feature line	14	20
e) celebrity used	1	-
f) strong market position	4	-
g) appropriate timing	3	-
h) story line, continuing serial	2	-
i) strong brand image	7	10
j) others	5	-

Q.43. 'Do you think that creative treatments i.e. advertisements vary in terms of life span?'

	No.of respondents
Yes	22
No	1

No respondent thought there had been any change over time.

Q.44. Factors enabling creative treatments to last longer.

	No.of respondents
a) humour	4
c) factual, straightforward	5
d) cartoon	4
e) mood adv.	4
f) memorable slogan	12
g) distinctive symbol	4
h) absence of people	4
i) highly topical	3
j) teaser appeal	-
k) other	8

Q.45. 'What signs might suggest campaign 'wearout'?'

Factors ranked as follows, in order of preference:

- a) consensus of opinion within company
- d) decrease in level of awareness
- f) decrease in product preference rating against competition
- h) decrease in market share

Q.45.A. 'Do you believe there is intrinsic interest in your product/ product category?'

	No. of respondents	%
Yes	7	32
No	15	68

Q.45.B. The degree of Product Interest rated as:

	No.of respondents	%
Very high interest	1	4
High interest	2	9
Fairly interesting	7	32
Low interest	10	45
Very low interest	2	9

Q.45.C. 'What do you think generates interest in your product?'

The overall rankings of reasons were as follows in order of frequency of mention:

- a) consuming product
- e) providing product for others
- g) benefits derived from the product

There was a large variation within sample and hardly surprising, perhaps, that (a) comes out on top given the proportion of food and confectionery products in the sample.

Q45.I. 'Do you believe your advertising experiences a credibility barrier?'

	No. of respondents	%
Yes	15	68
No	7	32

Q.45.II. 'Do you have supportive evidence for the existence of this credibility barrier?'

Of the 15 respondents who believed it to exist only one did not have evidence.

Q.45.III. 'What is the source of this evidence?'

From:	No.of respondents	%
in-company research	10	45
agency research	3	14
independent body	8	36
academic source	1	5

Section IV. General Campaign Planning

Q.46. 'How do you decide when, during a year, to have advertising?'

The following reasons were given, in order of frequency of mention:

	No. of mentions
e) evidence on purchase patterns	16
f) availability of advg. funds	11
a) timing of competitive activity	8
g) timing of other advg. by own company	7

Q.47. 'How do you decide how often and for how long advertising should continue?'

The following reasons were given in order of frequency of mention:

	No. of mentions
c) cost of media	15
f) evidence on purchase patterns	11
e) evidence on rate of advg.effectiveness loss	8
g) timing of other advg.by company	7

Q.48. 'Assuming no restrictions, about what would be the ideal rate of exposure?'

	No. of respondents
a) more than once a day	3
b) daily	6
c) three times per week	5
d) twice per week	3
e) once per week	5
f) weekends only	0
g) once every two weeks	1
h) once every three weeks	0
i) once a month	0
j) less than once a month	0

Q.49. 'What would be the ideal duration of campaign?'

	No. of respondents
a) less than one month	0
b) one month	3
c) two months	3
d) three months	2
e) four months	0
f) five months	0
g) six months	2
h) more than six months	10

One can split the sample of respondents into two categories almost:

Ideal advertising duration	No. of respondents	%
three months or less	8	36
six months or more	12	54
others	2	10

Q.50. 'Have you evidence that 'burst' advertising is more effective in overcoming thresholds, than 'spread' ones?'

	No. of respondents	%
Yes	10	43
No	13	56

Q.51. 'Have you evidence that 'burst' advertising wears-out more quickly?'

	No. of respondents	%
Yes	2	9
No	21	91

Section VI. Campaign Planning

Q.54. 'Have you ever reintroduced a previously employed campaign?'

Only two respondents had ever done this - one a service, one a commodity.

Q.55. 'Do you feel that campaigns can be used again?'

Six respondents believed it was possible to re-introduce a campaign used in the past.

Q.56. 'Why do you think it is possible to reintroduce a previous campaign?'

The chief reason cited was that: 'the advertising objectives were the same'.

Q.57. 'Why might it be possible to reintroduce prior campaigns?'

Seven respondents answered this question. The chief reasons for feasibility of reintroduction were:

- a) advertising objectives the same
- e) recognition of old campaigns may be re-assuring in difficult times to consumers
- b) agency recommendation
- d) consumers may have forgotten.

Q.58. 'Why have you never reintroduced an old campaign?'

Reason	No. of respondents
changes in advg. objectives	9
changes in advg. appeal, image	7
campaigns grow stale	5
changes in advg. climate	4

Thirteen respondents replied to this question.

Section VII. Campaign Planning and Competitive Activity

Q.59. 'Do you evaluate competitor's activity on your own response to advertising?'

	No. of respondents	%
Yes	12	52
No	11	48

Q.60. 'Do you evaluate these effects according to

	Total	%
a) change in sales	8	28
b) change in attitudes	11	39
c) change in competitors product awareness	4	14
d) change in own product awareness	5	18

Twelve respondents answered this question.

Q.61. 'Why are competitors effects not evaluated?'

Reason	No. of respondents	%
a) comp. adv. only one of many factors	9	53
b) adv. scheduled acc. to certain factors	2	12
c) only useful if knew in advance	3	18
d) others	3	18

Q.62. 'Has there been or might there be instances where competitive advertising would alter your timing or extent of advertising?'

	No. of respondents	%
Yes	18	82
No	4	18

Q.63. 'When taking account of competitor's activity would you

	No.of respondents	%
a) cut back own adv. if comp. up	0	0
b) increase own adv. if comp. up	13	39
c) cut back own adv. if comp. down	3	9
d) increase own adv. if comp. down	2	6
e) match his timing	11	33
f. not close in time to competitor	0	0
g) others	4	12

Section VIII. Concluding Section

Q.64. 'Have you used different campaign themes over the last three years in

a) The Press	Total	%
Yes	7	30
No	9	39
Not used	7	30
b) TV	Total	%
Yes	11	48
No	11	48
Not used	1	4
c) Posters	Total	%
Yes	1	4
No	11	48
Not used	11	48

Q.65. 'What is a) the number of campaign themes you have used in the past three years in press?'

Respondent 1	- 2
2	- 2
3	- 2
4	- 2
5	- 3
6	- 2
7	- 3

b) the number of campaign themes on TV?

Respondent 1	- 2	Respondent 7	- 2
2	- 2	8	- 3
3	- 2	9	- 2
4	- 3	10	- 2
5	- 2	11	- 2
6	- 2		

Q.66. 'Have you used different creative treatments i.e. advertisements in campaigns for your product during the last three years?'

a) In Press	Total	%
Yes	15	65
No	1	4
Not used	7	30

b) In TV	Total	%
Yes	20	87
No	2	9
Not used	1	4

Q.67. 'How many creative treatments have you used for your product in the last three years?'

a) In Press	Number	No.of respondents
	1 or 2	5
	3 or 4	2
	5	2
	8	1
	12	3

Sample of 15; one said 'many', one a query

b) In TV	Number	No.of respondents
	1 or 2	5
	3	2
	4	4
	6	5
	12	1

Sample of 19; one said 'many' and one was a query

3.3. Further Analysis and Hypotheses Tests

In this section the results are given of various fairly straightforward exercises aimed at discovering if there are any obvious patterns of behaviour or explanatory factors concerning thresholds and wearout across our sample.

3.3.1. The importance of 'interest'

During the exploratory, discussion stage of this study various marketing researchers suggested that 'interest', or 'involvement', might be a significant influencing factor on levels of threshold and/or wearout. This observation was borne of the realisation that some advertisers had to 'try harder than others to get their message across'. Classified advertisements for cars or houses were cited as being at one end (the easy end) of the advertising spectrum since interest and involvement were possessed by the relevant target segment who actually sought out the advertisements.

Respondents were asked to state whether they believed the average consumer found their product intrinsically 'interesting', i.e. psychologically involved or interested in the product concept irrespective of the need or ability to purchase it. Different respondents will have different perceptions of how 'interested' people are in their product; and, the average consumer is not necessarily simply categorised. Hence the answer to this question is bound to be only a general indication. Respondents were also asked to state the degree of interest in their product, from very high to very low. They were subsequently asked what it was that influenced the level of interest.

Thresholds and Interest

- i) Are those products with 'high interest' believed to have low advertising thresholds for TV advertising? (Q.16 & 45A)

Thresholds for:

	Interesting Products	Uninteresting Products
	£350,000	£460,000
	90,000	250,000
	220,000	300,000
	300,000	400,000
	125,000	100,000
	200,000	500,000
	850,000	350,000
		350,000
		250,000
		200,000
		500,000
Average	£ 305,000	£ 332,727

On these small samples it would seem that high interest is accompanied by lower thresholds. If one ignored the £850,000 figure, which is explainable by 'special circumstances' i.e. very many, detailed local/regional requirements, there would be an even greater difference in threshold average values. However, the samples are small and there are special circumstances attributable to some of the low interest product circumstances.

ii) Are those products with 'very, highly or fairly' interesting products accompanied by lower thresholds on TV? (Q.16/45B)

Thresholds for:

Interesting Products		Uninteresting Products	
	£350,000		£460,000
	100,000		250,000
	90,000		300,000
	220,000		400,000
	300,000		500,000
	125,000		350,000
	200,000		350,000
	850,000		250,000
			200,000
			500,000
Average	£ 279,375		£ 356,000

Again this demonstrates a difference which is statistically significant, between the types of products. The previous caveats apply again though.

Wearout and Interest

i) Are high interest products more likely to encounter wearout?

From questions 8, 11, 12 and 45A and B one can construct the following table:

		Products	
		Interesting	Uninteresting
Advertising	Wear out	7 (Education; enjoyment)	8 (Competitive; short term)
	No wear out	3 (Seasonal)	4 (Corporate, Image)

i.e. seven products were believed to be 'interesting' to the average consumer and also it was believed that the advertising might, under some circumstances, 'wear out'.

Also in the table in brackets we have put our assessment of the sort of advertising objectives possessed by the products in each 'cell' of the table.

From the table it appears that at a simple level 'interest' does not influence beliefs in wearout. One would probably have to split the samples again by other potential influencing factors, like level of advertising spending, to fully explore this issue.

- ii) Are creative themes or treatments changed more often by those who believe their products to be of high interest?

The following tables depict the results of this examination:

		<u>Products</u>	
		Interesting	Uninteresting
<u>Advertising</u>	Changed Theme	5	7
	Unchanged Theme	5	5

		<u>Products</u>	
		<u>Interesting</u>	<u>Uninteresting</u>
Changed treatments in Press (No. of changes)			
1 - 2		2	3
3 - 4		0	2
5		2	1
8		1	0
12		3	1
Objectives		(Educational, seasonal)	(Competitive, short term)
Ave. no. of changes of treatment		7.43	4.14

Many of the sample of respondents did not use Press as the main advertising medium. The sample in the table above is small and it is not really sensible to draw any conclusion. There is the suggestion that 'interesting' products are associated with more frequent changes of treatment. The words in brackets are a simple statement of the sort of advertising objectives set for the two categories of products.

A further question is also prompted by this analysis: does increased frequency of change of treatment render a product more interesting? In other words, is there a cause and effect between interest and treatment change and in which direction is it?

For TV advertising:

<u>No. of changes of treatment</u>	<u>Products</u>	
	<u>Interesting</u>	<u>Uninteresting</u>
1 - 2	2	2
3		2
4	2	2
6	2	3
12		1
Ave. no. of treatments	3.83	4.8

Again the samples are small and one cannot draw any real conclusion: on the figures presented interesting products may change treatments a little more frequently. However change of treatment is likely to be a function of the particular theme chosen for a campaign. A 'humorous' theme might well need more frequent changes irrespective of interest in the product.

iii) The determination of level of interest. Respondents ranked the following factors in order of their influence on consumers interest in their product:

1. Consuming the product
2. (Providing the product for others
(The benefits derived from the product
3. (Purchasing the product
(Other (varied) reasons

By and large, using or buying the product is thought to be the main influence on interest. A corollary of this would be that non-purchasers may not be interested and to make them interested without their purchasing will be difficult.

iv) Are high interest products desired to be advertised less frequently than low interest ones when they are advertised? (Q.48/45A)

<u>Frequency of Ad. exposure</u>	<u>Products</u>	
	<u>Interesting</u>	<u>Uninteresting</u>
More than once/day	2	1
Daily	3	3
3/week	1	4
2/week	0	2
1/week	3	2

No firm conclusion is observable really from the samples.

- v) Are high interest products desired to be advertised for a shorter period of continuous advertising activity? (Q.49/45A)

<u>Ideal Period of Advertising</u>	<u>Products</u>	
	<u>Interesting</u>	<u>Uninteresting</u>
Less than 3 months	3	4
6 Months	1	1
More than 6 months	5	5

On this small sample there seems to be no difference between interesting and uninteresting products on the length of time an ideal advertising burst would last. Almost certainly other factors influence this decision e.g. competitive activity and seasonality of the market. The question asked respondents to assume finance was not a problem.

3.3.2. Credability

Another possible modifying factor upon levels of thresholds or wearout is credibility of advertising claims. The questionnaire asked of respondents:

'Do you believe that the advertising for your product, or product class may encounter a credibility barrier? For example, would it prove difficult to persuade consumers that, because of certain added constituents, ingredients or features, your particular brand of the product is superior to others?'

The rationale behind asking this question was the possible hypothesis that current practice dictates that to gain belief in a claim one repeats it frequently i.e. there is a high threshold on acceptance.

- i) Do uninteresting products encounter credibility barriers more often than interesting products?

		<u>Products</u>	
		<u>Interesting</u>	<u>Uninteresting</u>
<u>Advertising Credability Barrier</u>	Yes	5	10
	No	3	2

Credability barriers are not the exclusive problem of uninteresting products.

- ii) Do products encountering credibility effects suffer higher threshold values?

Threshold values for TV advertising:

	Products with Credability barriers	Products without Credability barriers
	£460,000	£350,000
	250,000	250,000
	300,000	125,000
	400,000	200,000
	100,000	850,000*
	500,000	500,000
	90,000	
	350,000	
	350,000	
	220,000	
	300,000	
	200,000	
Average	£ 293,000	£ 379,000 £ 285,000 (* removed)

However, if the product/service with the £850,000 threshold for which there is a reason, is removed, the average for products without credibility barriers is below that for the other category. The product with the £500,000 threshold is in a very large (volume and value) grocery product market in which competition between many brands is very fierce. This explains its high threshold but illustrates the difficulty of looking at averages and ignoring individual circumstances in drawing conclusions. In all the statements of these results the full listing of values has been presented to enable readers to observe the variation in values for themselves.

A further examination of thresholds/credability could be made by category of threshold and advertising objectives:

<u>Threshold Category (TV)</u>	<u>No. of products</u>	<u>Typical Ad. Objectives</u>
Low (£100 - 200,000)	7	Education (newish products); simple, reminder, well established message; slightly defensive (old established products)
Middle (£300 - 350,000)	6	Corporate image for 'commodities'; much more 'competitive' messages
High (over £400,000)	5	Very competitive, short term, promotional objectives.

By 'promotional' objectives, in the above table, we mean those which tell the consumer of 'special offers', and the like, available when the product is purchased at the current time.

All the high threshold products use advertising for promotional purposes.

- iii) Would products believed to have advertising credibility barriers be desired to be advertised a) more frequently, when advertised?
b) over longer periods?

Products' Advertising has:

<u>Frequency</u>	<u>Credability Barrier</u>	<u>No Credability Barrier</u>
More than 1/day	3	0
Daily	5	1
3/per week	4	1
2/per week	0	2
1/per week	2	3
Average/day	0.93	0.35

There is the suggestion that products that suffer credibility barriers would ideally like to advertise more frequently than high credibility ones.

Products Advertising has:

<u>Ideal Duration of advertising</u>	<u>Credability Barrier</u>	<u>No Credability Barrier</u>
Less than 3 months	5	2
6 months	2	0
More than 6 months	6	4
Average length	4.85	5.0

The length of an advertising period does not seem influenced by credibility considerations. Other factors almost certainly affect this, e.g. competitors and seasonality.

- iv) Do products believed to have low interest value and which suffer credibility of advertising problems have higher thresholds for advertising than others (for TV) ?

		<u>Products</u>	
		<u>Interesting</u>	<u>Uninteresting</u>
<u>Advertising</u>	Credability Problems	£200,000 (4)	£340,000 (8)
	No Credability Problems	(£225,000) (3)	£350,000 (2)

The values in the table represent the average threshold expenditures claimed by respondents for products falling into the various interest/credability categories. The figure in brackets represent the sample sizes.

- v) Do beliefs in interest and credability seem to influence levels of threshold and the existence of wearout (for TV) ?

		<u>Products</u>	
		Interesting	Uninteresting
<u>Advertising</u>	Credability Problems	LOW THRESHOLD WEAROUT EXISTS	HIGH THRESHOLD WEAROUT EXISTS
	No Credability Problems	LOW THRESHOLD (NO WEAROUT)	HIGH THRESHOLD (WEAROUT?)

Wearout seems much less of a risk for products whose advertising has no credability problems

3.3.3. Other characteristics of common behaviour

Change of advertising theme

Those who have changed their advertising theme 'over the past three years' (Q.64):

- a) in the press:
Solid Fuel, Van den Berg's product, BP, ICI, Weetabix, Alpen, Beecham grocery product
- b) on TV:
Solid Fuel, Crown, BP, Weetabix, Alpen, Lyons Cakes, J Cloth Cloth, Mazzola, Smarties, Beechem grocery product.

Have either of these groups any single thing in common? Almost certainly individual circumstances dominate the advertising behaviour.

Change of Advertising treatments

- a) in the Press:
 - the most frequent changers of treatment were ICI, Black Magic, Beechams, Smarties, Solid Fuel, Cannon, Coop, BP, Weetabix
 - the least frequent changers of treatment were Van den Berg, Alpen, Quick Brew, BBDO household product, Leo Burnett product

- b) on TV:
- the most frequent changers of treatment were Weetabix, Tetley Tea, Mazzola, Smarties, Black Magic, Coop, Leo Burnett product
 - the least frequent changers of treatment were Crown plus Two paints, BP, Alpen, Mazzola, BBDO household product.

Can one identify common characteristics? Perhaps one could say that the advertising objectives of the least frequent changers do have some things in common, particularly in the press e.g. an element of education, since all the products are relatively new - Quick Brew is an exception though.

Is belief in wearout associated with more frequent change of theme? (Q.8/65)

For TV:

	<u>Wearout exists</u>	<u>Wearout does not exist</u>
Changed theme	10	3
No Theme change	6	4

Hence those respondents who expressed a belief in wearout's existence were associated with products which changed in theme at least once over a three year period.

The questionnaire did try to define clearly what constituted a 'theme' and what constituted a 'treatment'. However since it was a self completion questionnaire there may have been some misinterpretation.

Is belief in wearout associated with more frequent change in advertising treatments? (Q.8/66)

For TV:

	<u>Wearout exists</u>	<u>Wearout does not exist</u>
Treatments changed	13	7
Treatments not changed	2	0

So, fairly conclusively it seems that the belief in the possibility of wearout does not influence the number of creative treatments used over a period of time. Perhaps the interesting cases are the two products for whose advertising wearout was a possibility but for which advertising treatments were not changed over the period specified.

Do higher advertising spending products/services have lower thresholds?

Of the three products with the lowest threshold advertising figures (for TV), two are very well known, old established products which are dominant in their markets. The third is a new product in a small market.

All the five products/services with beliefs that thresholds are at least £400,000 are major products/services in very large competitive markets: two are concerned in part with promoting the use of outlets as well as products or services.

Hence being a large, well known, heavily advertised product or service does not necessarily mean threshold advertising levels are believed to be low. The nature of the market and competitors probably have a major influence.

4. SUMMARY OF GENERAL FINDINGS

4.1. Definitions and Terminology

Throughout the research there has been a distinct need to agree uniform definitions and terminology. If there is a single procedural or methodological point to emerge from the study, it must be the need to agree and adhere to consistent definitions and terminology. The literature is not in accord over this problem and it is likely that uniform definitions must be proposed and agreed within this particular study. It is neither worthwhile nor desirable to continually view differences in terminology. Attempts must be made to break out from this problem and establish terms on a working basis which will allow progress toward other, more important objectives to be made.

In an earlier report (12i) the many alternative definitions and meanings of thresholds and wearout were discussed. This practice does not suggest that such problems are relegated in importance in any way. It merely reflects the fact that some definitions must be agreed at the outset as a means for proceeding although the finer points surrounding definitions must be included. It is likely that such points can be more fully appreciated in the light of other findings which have been derived using less esoteric but perfectly acceptable and workable terminology.

Principally, definitions vary according to respondent's thinking and practice in relation to their own products and markets. For example, those preferring a definition of thresholds in terms of awareness tend to be those who manage products which lend themselves to short term advertising where the objective is to create consumer awareness of a particular selling point such as a promotional offer or price reduction.

The majority of respondents, almost 60%, preferred the definition of thresholds given as the amount of advertising, specified either in expenditure or units of exposure, below which it is not deemed worthwhile to advertise. Unfortunately, this definition gives little indication of the criteria by which the term 'worthwhile' is judged or set. Among those who work to such a definition, were the major advertising spenders including those managing products within the food and confectionery ranges.

Moving to the definitions of wearout, the spread of response suggest that boredom with the campaign theme and boredom with the advertisements i.e. the campaign treatments may both define wearout. Although the preference is for the latter, the results do not resolve an important dilemma raised in the pilot interviews as to whether it is the theme or the treatment or both which are capable of encountering wearout.

In overall terms, the majority of the responses, over 50%, feel that the definition which most closely resembles their own interpretation of wearout is that where the advertising has become so familiar that it fails to achieve the advertising objectives.

As in the case of the definition of thresholds, those who prefer particular definitions of wearout do not possess any common characteristics which might allow conclusions to be drawn regarding those types of advertising or product situations which suffer threshold or wearout difficulties.

4.2. Beliefs surrounding the existence of Threshold and Wearout

The large majority of respondents (87%), believe that threshold effects operate within their market and that this situation has not altered, nor is it likely to alter in the immediate foreseeable future.

One in every three respondents has some evidence to support this belief but it is interesting to note that some of the larger advertising spenders have not conducted any research within this area.

Among those with no supportive evidence, belief in a threshold effect is based on their understanding of consumer behaviour which suggests that such an effect ought to exist on common sense grounds. It is likely that agency advice or experience may be an important contributory factor to the basis of such a belief.

In the case of wearout, respondents for the most part (over 80%) felt that wearout effects operated in their market. Unfortunately, the lack of precision in specifying the question has led to a degree of confusion at least in terms of interpreting the results. There would appear to be some uncertainty over whether the figure summarising the existence of cases of wearout are real or possible i.e. whether wearout does occur or whether it is felt that it could occur.

The comment which stands out with regard to this is that,

"wearout effects do not exist within our market but they could do if we operated (advertised) differently."

Two equally plausible interpretations are possible. Firstly, that wearout does exist within the market since patterns of advertising behaviour are constrained by the wish to avoid encountering wearout. Alternatively, in real terms, as a result of this possibility, wearout does not exist since behaviour is geared to spend or schedule only up to the wearout point or rate.

This double edged interpretation therefore throws some doubt on the meaning to be attached to this evidence, and may also explain some of the anomalies which arise from employing this set of responses in more detailed analysis of particular issues. There is therefore a very definite need to establish whether instances of wearout are perceived rather than actual.

Low risk situations

Those who did not feel that wearout effects operate in their market or who had no evidence to suggest their existence, are sufficiently similar in certain respects to conclude that those situations which are least at risk occur where:

- i) the amount of collective advertising for the product is low, or,
- ii) the amount of advertising over a season or a short period of time may be high but over the advertising year may be low, or
- iii) the advertising is of a fairly general, image or corporate nature.

These indications are particularly important when combined with further detail on the type of advertising which accompanies particular product and market situations. Such a procedure enables both those situations and those types of advertising to be identified where the likelihood of encountering wearout is appreciably less.

Some evidence is available among those who believe wearout effects operate to support this belief. Broadly speaking, one in four have research available. For those with no supportive evidence, the belief is based on factors relating to their own pattern of advertising. For example, the fact that the product is heavily advertised or that there has been no change of campaign theme in recent times were often cited as the basis on which wearout was believed to exist.

Similar reasoning predominated among those who did not believe that wearout effects operated. For example, the fact that the product was not advertised heavily enough or that the theme was changed before wearout occurs were cited as the major reasons why wearout was not thought to occur.

4.3. Practice Governing Thresholds and Wearout.

Expenditure Levels

There was general agreement amongst respondents that the value of the threshold advertising level in budget terms varies according to the type of media and the role in which it is employed.

The quoted values for the believed threshold values within each respondent's market exhibit a marked degree of variation; it is unlikely that individual advertising characteristics alone account for this variation. It is more likely that it is due to the different nature of advertising characteristics, the varying nature of the individual market situations and the budgeting processes involved. For example, in the case of the latter, those respondents with a higher level of sales revenue may work to higher threshold values as a result of the fact that advertising levels are budgeted as a percentage of sales revenue and/or are influenced by competitive activity.

Unfortunately, controls cannot be adequately implemented to enable threshold values to be compared across similar product or advertising situations. Virtually every case must be considered on its merits and many reasons may be advanced for the difference in threshold values. Even extremely similar products may be differentiated on some basis which might account for the different advertising values.

Exposure Levels per week

In terms of exposure units, opinion is less divided and it is likely that in the case of press media, $\frac{1}{2}$ to 2 OTS per week represent the effective upper and lower limits which correspond to the point of wearout and threshold respectively. Similarly, in the case of television media, the figure of 65 - 150 TVR per week would seem to be appropriate. In the case of press media, these figures are based on 54% of respondents who do engage in setting a threshold OTS level per week per target audience. In the case of television media, the proportion of those who set threshold levels in terms of the number of desired TVR's per week per target audience is approximately 85%. There is therefore reasonable evidence to suggest that such threshold values embody a degree of validity and consistency.

Exposure Levels per company

Many respondents, over two thirds of the sample, set threshold levels both over a particular week of any campaign and also over the entire campaign. Unfortunately, the figures arrived at for the campaign appear to be a simple grossing-up of the weekly figures over the number of weeks of the campaign. In devising the questioning procedure a distinction was drawn between these two courses of action since it was believed that the figures for a campaign threshold might not have been directly and simply linked to the weekly threshold level. There is some uncertainty surrounding this point and sample sizes do not really enable this uncertainty to be resolved.

Action on Budget Cuts

In addition to these problems dealing with advertising at the threshold level and below the wearout rate, a number of further items were researched which dealt with courses of action resulting from possible constraints on advertising policy. The first of these looked at the policies which might or which were employed as a result of being forced to advertise below the threshold budget level for the year. In the event of the advertising budget being reduced below the believed threshold level, three policies were strongly preferred above all others. These were as follows,

either to reduce the length of the campaign run: i.e. to have shorter periods of advertising with greater elapsed time in between, or,

to reduce the number of times the campaign is to be run during the planning year, or,

to reduce the number of regions in which the advertising is to be run.

The weightings and scores used suggest that the first factor is likely to be at least twice as important as the other two factors. The strong preference for this policy alternative bears out many of the earlier beliefs regarding the existence or non-existence of thresholds. It is not insignificant that the least preferred policy was that of reducing advertising intensity during the period in which the advertising is on.

Norms to avoid Wearout

With respect to the policy which exists in the case of wearout, not one of the companies within the sample works to a norm over the number of times that a campaign theme may be used or represented. Clearly, the changing marketing and advertising objectives largely account for this practice but it is interesting that those who monitor advertising performance in detail have not established broad estimates of saturation rates in any overall sense. Obviously, variations in particular product and market segments and the individuality and creativity of particular themes further account for this practice.

Reasons for campaign theme changes

In terms of actual planning activity, over 60% of respondents had changed the advertising theme within the past five years. There is a broad similarity between the reasons underlying both the decision to change and the decision to retain a campaign theme. For example, among those who had changed, the major factors cited, in order of importance, were as follows:

- a) campaign theme no longer in line with marketing objectives
- b) change of marketing personnel
- c) expected or forecasted increase in sales not forthcoming.

Compared with the reasons for not changing, these were again in order of importance,

- a) campaign theme still appropriate to marketing objectives
- b) no evidence to suggest the campaign had less need in effectiveness
- c) campaign theme not felt to have been run long enough to capitalise on its qualities and strengths
- d) creative representations of the campaign theme still felt to be relatively fresh.

The reasons for changing or not changing appear primarily to be dependent on internal company operating policy rather than on market or advertising performance monitored over time. Clearly there is some interrelation between these phenomena but the direction of causation appears to run from objectives to the practice of change or not change, ie. if objectives change then the campaign theme is changed. It does not appear that the reverse occurs, i.e. factors causing a change in advertising performance leading to a change of marketing or advertising objectives.

Advertising treatment changes

For those who had not changed the theme but who had changed the treatments, the reasons given accord closely with factors c) and d) mentioned above by those who had retained the theme. These refer to the need to freshen up or update campaigns where the belief is that the campaign still contains a certain amount of advertising life but that minor variations are needed to modernise or differentiate the advertising or the product in some new way. Other reasons cited may again be reconciled with the concept of an advertising life cycle: for example, that treatments were changed because they were felt to have become too familiar or had lost their novelty of appeal. Similarly, that evidence existed to suggest that current advertisements had lost their creative appeal. One important issue raised by mention of these factors is the question of just who it is that feels the advertising has lost its appeal. It is possible that this is amongst agents' and clients' marketing personnel as much as a reflection of response in the market place by consumers. Such evidence was not readily available in many instances where campaigns were changed either in theme or treatment. The few cases that were examined, outside the questionnaire, showed that consumers were not tired of advertising that was believed to have 'worn out' by the advertisers.

5. CONCLUSIONS

Thresholds and wearout in advertising are not straightforward, easily defined and easily determined phenomena.

Thresholds are less controversial: there is a certain minimum cost of reaching a particular target audience via a particular medium. However, the worth of the response in the market place to advertising at a minimum level is additionally what one would like to know. This is usually not known by those who have to make decisions about minimum extents of advertising. Consequently judgements are made about potential responses and the effect of other factors, as well as ones own advertising, on the response.

The most popular definition of threshold subscribed to in the survey, was that it is: 'the amount of advertising (expressed either as f, OTS, TVR or audience achieved) per time period below which it is not worthwhile to advertise'.

The survey showed that thresholds (in f terms) varied from £90,000 to £500,000 for TV and one organisation quoted £800,000 for a campaign using TV to promote a theme and also to promote short term merchandising. For campaigns using the press as the main medium thresholds varied from £90,000 to £300,000. These wide differences in values are mainly explained by the

nature of the market (size and degree of competitiveness) and the objectives of the advertising.

There is no one value (of expenditure) for thresholds that applies to all markets.

Variations in threshold in OTS and TVR per week were just as wide being:

OTS per week 4 - 2

TVR per week 65 - 150

When asked what they would do if they were forced - by expenditure cuts - to advertise at an extent below their believed threshold, respondents said they would:

- i) advertise for shorter periods of time (e.g. have 4 rather than 5 week length of bursts)
- ii) reduce the number of regions in which they advertised
- iii) reduce the frequency of bursts of advertising (e.g. have 3 rather than 4 week bursts of advertising a year, making a total of 12 weeks total advertising rather than 16)

in order of preference.

Wearout is thought to be possible by most people and indeed eight respondents claimed to have evidence of it. However the definitions and/or causes of threshold were less clearcut and the probability of it occurring given attentive advertising management, was mostly judged slight.

Most respondents subscribed one of the following definitions in order of preference:

- i) advertising which has become so familiar it ceases to evoke the desired response
- ii) an advertisement which has become boring
- iii) advertising whose theme has become boring

The existence of wearout in advertising was said to be gauged, by those who claimed it was a threat, by the following procedures:

- i) a consensus of opinion within the company
- ii) a decrease in awareness levels of the advertising
- iii) a decrease in the product rating or preference v.a.v. competitive products
- iv) a decrease in market share and/or sales.

Reasons suggested to give rise to campaigns that were very long lasting (therefore presumably not encountering wearout) included:

- i) possession of a familiar theme and continuing creative variations
- ii) memorable slogans and/or features

Wearout seemed to be less likely to be encountered where one of the following applies:

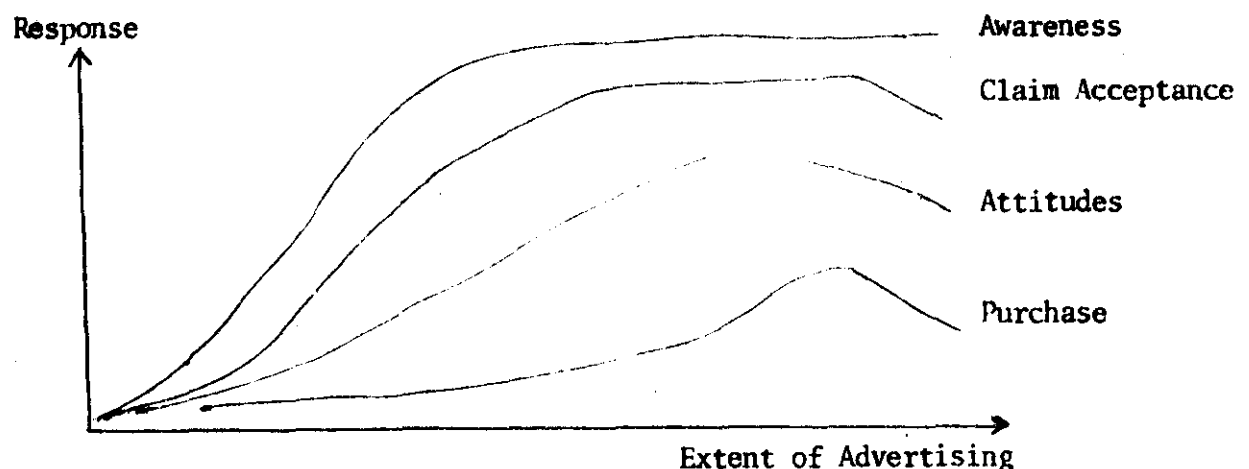
- a) the product category annual advertising was low, or
- b) where product category advertising was high but just for a short, seasonal period;
- c) product characteristics are still novel;
- d) the advertising is of a very general nature and not very specifically promoting ('selling') a product e.g. corporate image advertisements.

Objectives

One of the ways of examining differences in behaviour regarding policy for threshold or wearout is to compare and contrast advertising objectives for those adopting different policies.

<u>Threshold Level (TV)</u>	<u>Objectives of Advertising</u>
LOW (£100 - 200,000)	Educational (new products, small markets); Simple reminder of well established message/product; Somewhat defensive/competitive messages for old established products.
MEDIUM £250 - 350,000)	Corporate/manufacturer's image enhancement to promote 'commodities'; Competitive messages for established products.
HIGH (+£400,000)	Very competitive, short-term, promotional objectives; large markets, static or declining. Special circumstances (e.g. large retail chain image and individual store promotion).

In fact, almost certainly, different objectives will have different thresholds and, perhaps, different wearout patterns, e.g.



During the course of our visits to discuss thresholds and wearout with researchers within companies we witnessed such graphs as above.

It was hypothesised that consumer interest in a product/service category may influence threshold and wearout occurrence. This was examined via the survey.

Those products/services that seemed to be interesting were those that had advertising objectives which were 'educational' and 'seasonal'. Uninteresting products' advertising was somewhat characterised by being of a 'short-term, highly promotional/merchandising' nature.

High interest products seemed to have lower thresholds e.g. (TV) £280,000 as opposed to £360,000 for uninteresting ones.

In press advertising there was the suggestion that the more interesting products seemed to be associated with more frequent changes of advertising treatments. On TV, though, it seemed that uninteresting products changed their treatments more often.

A question that was not resolved by the survey, though, is 'does advertising cause greater interest in a product or vice versa?' The reasons cited in the survey that give rise to interest suggested that purchase/consumption of a product is the biggest influence on 'interest'.

Difficulty in gaining acceptance of advertised product claims, or credability barriers, was also investigated for its possible influence on thresholds and wearout. Credability is a problem for uninteresting products, but interesting products encounter this problem as well. Those products with credability problems seemed to want to have more frequent advertisements.

Overall there seemed to be indications that:

		<u>INTEREST IN PRODUCT CATEGORY</u>	
		HIGH	LOW
<u>EXISTENCE OF CREDABILITY BARRIERS</u>	YES	LOW THRESHOLDS WEAROUT RISK	HIGH THRESHOLD HIGH WEAROUT RISK
	NO	LOW THRESHOLD	HIGH THRESHOLD

Hence 'interest' may be one of the influences on threshold values and the existence of 'credability' problems with advertising claims may accelerate the onset of wearout. The pre-testing of advertisements should give some warning of the existence of credability problems. The sorts of issues to monitor in ongoing campaigns to detect wearout have been indicated earlier e.g. boredom/familiarity, and these could be tracked through questions on 'wishing to see again', 'entertainment/enjoyment', 'frequency of previous exposure' and others that are shown to be correlated to boredom and familiarity.

Gauging 'interest' and being able to do something about it through advertising and so possibly reduce the advertising threshold is probably more heavily intertwined with the product itself and may not be easily changed.

APPENDIX I

Marketing Communications Research Centre Cranfield

Thresholds and Wear-out in Advertising

Introduction and some definitions

We are undertaking some exploratory research into the phenomena of thresholds and wear-out levels in advertising. Your organisation has agreed to collaborate in this research and we would be grateful if you would help us by completing the following questionnaire.

In order to aid interpretation of the questionnaire, it is perhaps as well to agree some definitions of key words and phrases and to provide some notes on procedure.

Firstly, a **CAMPAIGN** refers to a period of sustained advertising. It is taken to comprise a set or group of advertisements which is to be run a number of times for sustained intervals of time during any given year. If the set or group of advertisements is to be run continuously all the year round with no planned breaks in the advertising then, for present purposes, a campaign should be taken to refer to a year's advertising.

This definition allows for several campaigns in a single year.

Secondly, a campaign **THEME** is defined as the logic or rationale which underlies a campaign. It is the copy platform or creative platform from which the act of transforming campaign objectives into visual or audible representations derives its inspiration and direction. Thus, according to this definition, the same theme can be (and usually is) used in several, successive campaigns.

Thirdly, the creative **TREATMENT** is the form or manner or type of visual and/or audible representation which is taken to execute or interpret the campaign theme. According to this definition, the creative treatment will usually change with a change of theme while the same theme is open to more than one creative treatment.

If you are still unclear as to the exact meaning to be attached to these terms, for the purposes of the questionnaire, an example is provided at the end of the questionnaire.

Fourthly, the term **TVR** or 'television ratings' refers to the percentage of sets in ITV homes which are on and switched to ITV at any given minute.

Finally, **OTS** or 'opportunities to see' refers to the average number of times a member of the target audience has the chance of seeing the advertising. It is one of the usual statistics produced in media planning schedules, particularly the press media.

However, it is not possible, nor is it desirable to handle all problems of definition in this manner. Some terms, for example like those of threshold and wear-out, are too important for any simple definition to be imposed. Others are not only less important but are less open to disagreement. Although some common terminology must be assumed, further aids to definition and terminology are provided where appropriate.

One or two procedural notes are important.

1. When answering some of the questions, you may feel that more than one alternative may apply. In such cases, it is quite acceptable to tick as many of the alternatives as you wish.
2. In addition, in some cases where more than one alternative may apply, it is requested that the alternatives be ranked or listed in order of importance. This does not require that all the question alternatives be ranked in order of importance (unless they are all felt to apply) only those that are felt to have some bearing on the question.
3. Reference is made in some of the questions to 'advertising planning years.' This refers to a twelve month period for which advertising plans are made, approved and budgeted. They have been identified in the following manner, 1975/76, 1974/75 etc., indicating that, for most companies, planning years are not calendar years. If however, your planning years are calendar years then please take 1975/76 to mean 1976.
4. If you have any additional comments to make in relation to a particular question, for example if you wish to point out why the question does not apply or why certain characteristics of your market or product make the question difficult to answer, then would you please feel free to use the left hand side of the appropriate page to this effect?

Finally, with one or two exceptions, all questions insist that answers must be related to a particular product or products within your company with which you are currently concerned or have been concerned in the past. This concern may be either in the area of brand or product management or in the area of advertising planning for the brand or product. It is essential to the consistency of the questions that answers should be considered in relation to a single product area (as specified at the top of the questionnaire) throughout your answers.

We would stress that although the questionnaire looks formidable, it mainly seeks opinions on various questions and so does not take long to complete.

In thanking you in advance for your efforts it is as well to point out that the results will, of course, be treated in strictest confidence.

Yours sincerely,

John Newall
David Corkindale

Section I

1. What do you understand by the term 'threshold' when used in connection with advertising? For example, do you think it is

PLEASE TICK

- a) the amount of advertising (expenditure, OTS, TVR or audience achieved per time period) which corresponds to the precipitation of an initial, detectable and observable response? ☐
- b) the amount of advertising (expenditure, OTS, TVR or audience achieved per time period) which is necessary in order for it to gain acceptance or awareness? ☐
- c) the amount of advertising (expenditure, OTS, TVR or audience achieved per time period) below which it is not deemed worthwhile to advertise? ☐

If your understanding of the term does not agree with any of the above, would you define what you mean by the term?

2. What do you understand by the term 'wear-out' when used in the context of advertising? For example, do you think it is

PLEASE TICK

- a) the point at which the consumer becomes bored or loses interest in the campaign theme? ☐
- b) the point at which the consumer becomes bored or loses interest in a particular advertisement representing the campaign theme? ☐
- c) the point at which the advertising becomes so familiar that it ceases to achieve the desired response or objective? ☐
- d) the point at which the advertising has been seen once, or the required number of times, by all members of the target segment? ☐

If none of the suggested definitions agree with your own interpretation please outline what you understand by the term

When considering your answers to all subsequent questions, we should like you to be thinking in terms of your product(s) and to use your definition of thresholds and wear-out as stated above.

3. Do you feel that threshold effects operate within your own market situation?

a) at present?

☐ YES

☐ NO

b) in the past?

☐ YES

☐ NO

c) in the next planning year?

☐ YES

☐ NO

4. Have you or your company or agency any information in relation to the possible existence of threshold effects in your market?

☐ YES

☐ NO

(If NO, please go to Question 6)

5. If YES, could you specify the source of this information? For example, is it any of the following?

a) research report prepared by your own company?

☐

b) research report prepared by your own agency?

☐

c) research report prepared by commercial, independent source?

☐

d) research report prepared by academic source?

☐

e) other - please specify

6. If you do think that thresholds operate for your product(s) but have no information on this, could you say why you believe they exist? (If you do not think they exist, go to Question 7). For example, is it because

- a) you have observed instances where a campaign failed to achieve the desired response because it was under advertised? ☐
- b) your understanding of consumer behaviour in relation to advertising suggests that thresholds should exist? ☐
- c) your agency has offered advice, on the basis of their experience, which has led you to think that thresholds may exist? ☐
- d) other - please specify _____

Please, now go to Question 8

7. If you do not think that thresholds exist for your product(s) but have no information on this, could you say why you do not think they exist? For example, is it because

- a) you have never observed any instances where the failure of a campaign might have been due to a threshold effect? ☐
- b) your agency has no information to suggest that threshold effects might exist? ☐
- c) your company has not observed any instances of threshold effects for any of its products? ☐
- d) you are not aware that anyone has actual examples that suggest thresholds may exist? ☐
- e) you believe that your own level of advertising is sufficiently great such that threshold effects would be unlikely to be apparent? ☐
- f) other - please specify _____

8. Do you feel that wear-out effects operate in the market for your products?

a) at present?

☐ YES

☐ NO

b) in the past?

☐ YES

☐ NO

c) in the next planning year?

☐ YES

☐ NO

9. Have you or your company or agency any information relating to the possible existence of wear-out effects in your market?

☐ YES

☐ NO

(If NO, please go to Question 11)

10. If YES, could you specify the source of this information?
For example,

a) research report by your own company?

☐

b) research report by your own agency?

☐

c) research report by commercial, independent body?

☐

d) research report by academic body?

☐

e) other - please specify

11. If you do think that wear-out effects operate for your product, but have no information on this, could you say why you believe they exist? (If you do not think they exist, go to Question 12) For example, is it because of any of the following? (You may select more than one alternative if you wish)

PLEASE TICK

- a) your product(s) is heavily advertised to the point where wear-out is likely to occur? ☐
- b) the campaign theme for your product(s) has not been changed for several years? ☐
- c) the product is such that its image is frequently required to change? ☐
- d) a competitor has recently introduced a new product or campaign? ☐
- e) your product is a new one and advertising purposes will change as it becomes established? ☐
- f) other - please specify _____

(Please, now go to Question 13)

12. If you do not think wear-out effects operate for your product(s) but have no information on this, could you say why you believe they do not exist? For example, is it because of any of the following? (You may select more than one alternative if you wish)

PLEASE TICK

- a) you have never observed a case where the advertising had worn out? ☐
- b) your agency has never observed any examples of wear-out? ☐
- c) you are not aware that anyone has observed cases where wear-out has occurred? ☐
- d) you feel that your product is not advertised heavily enough to reach the point of wear-out? ☐
- e) the campaign theme is changed before the point of wear-out occurs? ☐
- f) the campaign theme is continually expressed in different ways, i.e. different creative representations, so as to avoid wear-out? ☐
- g) the nature of your product is such that it is unlikely that the advertising will wear-out? ☐
- h) other - please specify _____

Section II

Could we now discuss threshold effects, in relation to the market for your product, in more detail.

13. Is there a threshold level, in terms of the minimum annual advertising budget level, below which you feel it is not practical to advertise? (i.e. to mount what you would consider is a sensible campaign for the product in a year)

- | | | |
|-------------------------------|------------------------------|-----------------------------|
| a) at present? | ☐ YES | ☐ NO |
| b) in the past? | ☐ YES | ☐ NO |
| c) in the next planning year? | ☐ YES | ☐ NO |

If NO, please go to Question 18.

14. If YES, is this threshold level likely to vary according to

- | | | |
|--|------------------------------|-----------------------------|
| a) the type of media e.g. press or T.V.? | ☐ YES | ☐ NO |
| b) the role of the media i.e. whether used as a main media or a support media? | ☐ YES | ☐ NO |

15. Could you classify the following media according to whether you (would) employ them as main media, or support media, or not at all, when deciding to advertise your product(s)?

a) T.V. media	MAIN	SUPPORT	NOT AT ALL
b) National Press Media	MAIN	SUPPORT	NOT AT ALL
c) Local Press Media	MAIN	SUPPORT	NOT AT ALL
d) Poster Media	MAIN	SUPPORT	NOT AT ALL
e) Cinema Media	MAIN	SUPPORT	NOT AT ALL
f) Local Radio	MAIN	SUPPORT	NOT AT ALL
g) Other specialist Media	MAIN	SUPPORT	NOT AT ALL

16. When deciding to mount what you consider is a sensible national advertising schedule for your product(s), what would be the threshold value for the advertising budget, in approximate money terms, for any of the following media that you normally consider appropriate? (For example, how large would the advertising budget have to be before you considered having a campaign in T.V. media?)

	1975/76	1974/75	1973/74
a) T.V. - main media	-----	-----	-----
b) Press - main media	-----	-----	-----
c) Posters - support media	-----	-----	-----
d) Combined T.V. and Press	-----	-----	-----
e) Combined Press and Poster	-----	-----	-----
f) Combined T.V. Press and Poster	-----	-----	-----
g) Local radio	-----	-----	-----
h) Other combinations which you might employ. Please specify -----	-----	-----	-----

17. If there has been a change in the value of the threshold budget level over the last few planning years, what factors would you say have brought about this change? If several of these reasons listed below apply, please specify (if possible) their order of importance, i.e., enter 1 against the most important factor, 2 against the second most important etc. (If there has not been a change in the threshold value over the last few planning years, please go to Question 18).

RANK

a) a change in the financial situation of the company?

☐

b) a change in the profitability of the product(s)?

☐

c) a change in the economic situation of the country as a whole?

☐

d) a change in the cost of the media?

☐

e) a change in the available supply of the product?

☐

f) other - please specify

18. In the case of PRESS media, is there a threshold level in terms of the desired number of average OTS (opportunities to see) per week per target audience below which you feel it is not practical to advertise?

☐ YES

☐ NO

If NO, please go to Question 20.

19. What is this threshold value in OTS per week in your last three planning years? (If you use some other criterion, such as 'impacts', please specify it in the space provided together with the values).

1975/76 1974/75 1973/74

Press (min.OTS per week) -----
or, other criteria (min _____ per week) -----

20. In the case of TELEVISION media, is there a recommended threshold level in terms of the number of TVR (ratings) per week per target audience below which it is not practical to advertise?

☐ YES

☐ NO

If NO, go to Question 22.

21. What is this recommended threshold TVR level per week in your last three planning years? (If you use some other criterion, please specify it in the space provided together with the relevant value)

1975/76 1974/75 1973/74

Television (min TVR per week) -----
or other criterion (min _____ per week) -----

22. Is there a minimum number of OTS or TVR (or other criterion where previously specified) over the entire campaign for your product(s)? (i.e., if a 'campaign' lasts 3 months, are there minimum achievement levels recommended in the plan?)

☐ YES

☐ NO

If NO, go to Question 24.

23. During the period of advertising the product, what is this minimum number of OTS or TVR over the entire campaign?

	1975/76	1974/75	1973/74
T.V. (min TVR/campaign)	-----	-----	-----
Press (min OTS/campaign)	-----	-----	-----
other criterion (min ____/ campaign)	-----	-----	-----

24. Who is responsible for the guidelines which are used in setting

- a) the minimum budget level for a year's advertising?
 AND/OR b) the minimum OTS or TVR level (per week) of the campaign (assuming a campaign is mounted in either T.V. or press)

(Please tick as appropriate)

	Budget Level	OTS Level <u>or</u> TVR Level	
a) company written policy?	☐	☐	☐
b) agency policy?	☐	☐	☐
c) Media owner advisory services	☐	☐	☐
d) other - please specify	-----	-----	-----

25. What is the basis on which these guidelines are set? For example, is it any of the following?

	Budget Level	OTS Level	TVR Level
a) information gathered by company?	☐	☐	☐
b) information gathered by agency?	☐	☐	☐
c) information gathered by independent, commercial body?	☐	☐	☐
d) information gathered by academic body?	☐	☐	☐
e) agency experience?	☐	☐	☐
f) accumulated company experience?	☐	☐	☐
g) other - please specify	-----	-----	-----
-----	-----	-----	-----

26. Would you, or have you, ever run a campaign where you advertised below what you considered to be, or found to be, the threshold level? (Either in money spent during a campaign, or in exposure terms or media achievement terms)

☐ YES

☐ NO

If NO, go to Question 28.

27. If YES, what were the reasons for this? For example, was it any of the following? (You may select more than one alternative if you wish)

PLEASE TICK

- a) an internally imposed reduction on the size of the advertising budget? ☐
- b) constraints on the availability of the advertising media? ☐
- c) an increase in the budgeted cost of the advertising media? ☐
- d) an above budget profitability level for the product line? ☐
- e) an unexpected competitive advertising campaign? ☐
- f) other - please specify _____

28. If you were, or have been, unable, for whatever reasons, to gain the required advertising budget level to run what you considered to be a sensible campaign for your product during a year, what would you, or did you, do? For example, would you list the following alternative courses of action according to the order in which you would employ them?

RANK

- a) go into media other than those previously specified and preferred? ☐
- b) consider running a combined campaign reducing the expenditure within the preferred media and supplementing this with other, less costly, media? ☐
- c) reduce the overall number of OTS or TVR (etc.) which the campaign was desired to achieve, i.e., retain the preferred media but buy fewer OTS or TVR etc? ☐
- d) reduce the number of OTS or TVR in a particular week or month within the campaign run? i.e., spend less in some weeks or months than others during the period over which the campaign is run. ☐
- e) reduce the length of time for which the campaign is to be run? i.e., have shorter periods of advertising with longer time gaps between successive advertising periods. ☐
- f) reduce the number of times that the campaign is to be run within the planning year? ☐
- g) reduce the number of regions in which the campaign is to be run? ☐
- h) other - please specify _____

29. For your product, do you set a maximum number of times that a campaign theme may be used in any given period of time?

YES

NO

If NO, go to Question 32.

30. If YES, how many times would this be?

- a) not more than once ever? ☐
- b) not more than once per year? ☐
- c) not more than twice ever? ☐
- d) not more than twice per year? ☐
- e) not more than three times ever? ☐
- f) not more than three times per year? ☐
- g) other _____

31. Is this policy, on the number of times a campaign with the same theme may be used, based upon any of the following? For example, is it based on one or more than one of the following?

PLEASE TICK

- a) a desire to recover the costs of creating the campaign? ☐
- b) a belief that, after a certain number of times, the campaign theme may begin to lose its appeal? ☐
- c) the cost of running the campaign; i.e., according to the cost of the media in which the campaign is run? ☐
- d) the profitability of the product line? ☐
- e) other - please specify _____

32. If you have no policy or restriction on the number of times that a campaign with the same theme may be used, is this because

PLEASE TICK

- a) it is dependent on whether the marketing needs change, i.e., whether advertising objectives change? ☐
- b) it is dependent on whether competitors retain their campaign themes? ☐
- c) it is dependent on the profitability of the product line? ☐
- d) it is dependent on the campaign theme itself e.g., some campaign themes can be used many times while others can only be used once? ☐
- e) you believe the campaign theme is never run often enough to allow consumers to tire of it? ☐
- f) others - please specify _____

33. Do you stipulate that a certain level of claimed advertising awareness has to be recorded in the market before a campaign theme may be changed?

☐ YES

☐ NO

If NO, go to Question 35.

34. If YES, what is the value of this level of advertising awareness which has to be achieved before a campaign theme may be replaced?

For example, does it fall into any of the following categories?
(Please tick)

Claimed Advertising Awareness

Less than 10%	11-30%	31-50%	51-70%	Over 70%
------------------	--------	--------	--------	----------

34.

- a) After what time period would this level of awareness be required to be achieved? For example;

less than a month	1 - 3 months	3 - 6 months	6 - 9 months	9 - 12 months	over 12 months
----------------------	-----------------	-----------------	-----------------	------------------	-------------------

If over 70% awareness is specified and the time period exceeds a year, please specify the level of awareness and the point in time at which it must be achieved.

_____ % awareness after a period of _____ months/years.

Section III Wear-Out

35. In the past five years, or while you have been responsible for the product(s), have you ever changed the theme of the campaign used to advertise your product(s)?

☐ YES

☐ NO

If NO, go to Question 37.

36. If YES, why was it decided to change the campaign theme? For example, was it because of the following? Again if several alternatives apply, could you rank those that do apply in order of importance e.g. 1 for most important, 2 for second, 3, 4 etc.

RANK

- | | |
|--|--------------------------|
| a) the expected or forecasted increase in sales was not forthcoming? | ☐ |
| b) the campaign theme was no longer felt to be in line with marketing objectives which, nevertheless, had <u>not</u> changed? | ☐ |
| c) the campaign theme was no longer felt to be in line with marketing objectives which <u>had</u> changed? | ☐ |
| d) the campaign had achieved its intended purpose e.g. a specified increase in product awareness or attitude toward the product had been achieved? | ☐ |
| e) a change of marketing or brand personnel? | ☐ |
| f) a change of campaign by competitors? | ☐ |
| g) documented evidence to suggest the campaign was not achieving the required level of response? | ☐ |
| h) belief, on the part of company personnel, that the campaign was not achieving the required level of response? | ☐ |
| i) belief, on the part of the agency, that the campaign was not achieving the required level of response? | ☐ |
| j) change of advertising agency | ☐ |
| k) change in the form or constituents of the product(s)? | ☐ |
| l) evidence to suggest that, or a belief that, a drop in consumer liking of the campaign theme had recurred? | ☐ |
| m) evidence to suggest that, or a belief that, consumers did not wish to see more of the advertising? | ☐ |
| n) evidence to suggest that, or a belief that, consumers had become bored or annoyed by the advertising campaign? | ☐ |
| o) others - please specify | ☐ |

37. Have you decided NOT to change the campaign theme for any of the following reasons? (If several of the alternatives apply, could you list those that do apply in order of importance e.g. 1 for most important, 2 for second, 3, 4 etc.)

RANK

- | | |
|---|--------------------------|
| a) no evidence to suggest the campaign had lessened in effectiveness? | ☐ |
| b) competitors had not changed their campaign? | ☐ |
| c) felt that the creative representations of the campaign theme were still relatively fresh? | ☐ |
| d) felt the campaign theme was still appropriate to the marketing objectives? | ☐ |
| e) felt the campaign theme had not been running long enough to capitalize on its qualities? | ☐ |
| f) felt the campaign theme had not deteriorated sufficiently to justify the costs of creating a new campaign theme? | ☐ |
| g) the campaign objectives had not yet been achieved? | ☐ |
| h) no evidence to suggest that a decline in liking, by consumers, of the advertising had recurred? | ☐ |
| i) no evidence to suggest that consumers had become bored or annoyed by the advertising? | ☐ |
| j) evidence to suggest or reason to believe that consumers still wished to see more of the advertising? | ☐ |
| k) others - please specify | ☐ |

Please go to Question 39.

38. When you decided to change the campaign theme, did you

a) use a new set of advertisements? ☐ YES ☐ NO

OR b) replace some of the
advertisements but not others? ☐ YES ☐ NO

Please go to Question 40.

39. When you decided to retain the previous campaign theme, did you

a) use a new set of advertisements? ☐ YES ☐ NO

OR b) replace some of the
advertisements but not others? ☐ YES ☐ NO

OR c) retain all of the previous
advertisements? ☐ YES ☐ NO

(If YES to (c) please go to Question 41, otherwise, please go to Question 40).

40. Why was it decided to replace some or all of the advertisements?
Was it because of any of the following? (Again, if several
alternatives apply could you denote their order of importance?)

RANK

- | | |
|---|----------------------|
| a) you felt the old advertisements had become too familiar and had lost their novelty of appeal? | <input type="text"/> |
| b) you had evidence to suggest that the advertisements had lost their creative appeal? | <input type="text"/> |
| c) you felt the advertisements were no longer in keeping with the product image or market needs? | <input type="text"/> |
| d) you wanted to <u>add</u> an additional purpose or objective to the campaign? | <input type="text"/> |
| e) you felt that consumers expected new advertisements? | <input type="text"/> |
| f) you wanted the product to appeal to a new market segment? | <input type="text"/> |
| g) you had evidence to suggest that consumers disliked the old advertisements? | <input type="text"/> |
| h) you had evidence to suggest that consumers did not wish to see some or all of the old advertisements again? | <input type="text"/> |
| i) you had conducted some research which had suggested that consumers reacted undesirably or negatively to some or all of the old advertisements? | <input type="text"/> |
| j) legal constraints imposed on the advertising industry? | <input type="text"/> |
| k) you wanted to 'freshen up' or 'update' the advertising? | <input type="text"/> |
| l) others - please specify | <input type="text"/> |

41. Do you think campaigns for your product(s) vary in terms of their life span? (i.e. do you think that some campaigns last longer than others?)

a) at present?

☐ YES

☐ NO

b) in the past?

☐ YES

☐ NO

(If NO to both a) and b) please go to Question 43)

42. What do you think enables some campaign themes, for your product(s), to last longer than others? For example, might it be any of the following? (You may select more than one alternative if you wish).

PLEASE TICK

a) high interest in product and product category?

☐

b) rotation and variation of the advertisements expressing the campaign theme?

☐

c) use of a familiar theme with continuing slight variations?

☐

d) a memorable campaign slogan or feature line?

☐

e) use of a celebrity or well-known personality?

☐

f) a strong or dominant market position?

☐

g) appropriate timing of campaign advertisements?

☐

h) use of a 'story line' or 'continuing serial' approach?

☐

i) a strong brand image?

☐

j) other - please specify

43. Do you think that the creative treatments i.e. advertisements vary in terms of their life span for your products? (i.e. do you think some advertisements last longer than others?)

a) at present?

YES

NO

b) in the past?

YES

NO

(If NO, to both a) and b) please proceed to Question 45).

44. What do you think enables some creative treatments to last longer than others for your product(s)? For example, is it any of the following?

PLEASE TICK

a) a humourous setting?

☐

b) testimonial advertising i.e. celebrities or well known personalities featured?

☐

c) a factual, straightforward appeal?

☐

d) cartoon characters?

☐

e) mood advertising e.g. appealing to glamorous life style?

☐

f) a memorable slogan?

☐

g) a distinctive symbol?

☐

h) the absence of actual people appearing in the advertisement?

☐

i) high level of topicality?

☐

j) teaser appeal or an appeal designed to arouse curiosity?

☐

k) other - please specify _____

45. What signals or signs suggest to you that a campaign for your product(s) is, or might be, no longer generating a satisfactory response? For example might it be any of the following?
(If you feel several alternatives apply could you denote their order of importance?)

PLEASE RANK

- | | |
|--|--------------------------|
| a) a consensus of opinion within your company? | ☐ |
| b) a consensus of opinion within your agency? | ☐ |
| c) a consensus of opinion within the advertising profession? | ☐ |
| d) a decrease in the level of advertising awareness? | ☐ |
| e) a decrease in the level of product awareness? | ☐ |
| f) a decrease in product preference rating compared against competition? | ☐ |
| g) a decline in the profitability of the product line? | ☐ |
| h) a decrease or lack of growth in sales or market share? | ☐ |
| i) a market swing toward a recently advertised competitive product line? | ☐ |
| j) information from consumers indicating that the target audience were becoming bored or disinterested in the advertising? | ☐ |
| k) a decline in the number of the target audience claiming to wish to see more of the same advertising? | ☐ |
| l) others - please specify | ☐ |

Because we feel that interest in the product category may have implications for the type of advertising or advertising approach, we should like to have your views on the matter.

- 45A. Do you believe that your product category, or your product in general, is one which the average consumer finds intrinsically interesting? (ie he or she is psychologically involved or interested in the product concept irrespective of his or her need or ability to purchase)

☐ YES

☐ NO

- 45B. On the scale below please indicate the level of this intrinsic interest in your product category held by the average consumer? (For example, 'holidays' might represent a product which is intrinsically of very high interest while 'light bulbs' might be a product which is very uninteresting.)

☐☐☐☐☐

Very highly
interesting

Highly
interesting

Fairly
Interesting

Unint-
esting

Very
uninteresting

- 45C. Could you say what it is about your product category that determines the level of interest? For example, do you think it is any of the following? (Please rank, if several apply).

a) consuming the product?

☐

b) purchasing the product?

☐

c) owning the product?

☐

d) preparing the product?

☐

e) providing the product for others, e.g. members
of the family?

☐

f) talking or thinking about the product?

☐

g) benefits derived from using the product?

☐

h) the variety of choice of products available within
the category?

☐

i) the frequency of purchasing the product?

☐

j) Others - please specify

45I. Do you believe that your class of product(s) or the advertising for your class of product(s) may encounter a credibility barrier? (For example, do you think it would prove difficult to persuade consumers that, because of certain added constituents, ingredients or features, your particular brand of the product is superior to other competing brands?)

☐ YES

☐ NO

If NO, go to question 46.

45II. If YES, do you have any evidence or information relating to this belief?

☐ YES

☐ NO

If NO, go to question 46

45III. If YES, could you specify the source of this information?
For example, is it,

a) research report by your own company?

☐

b) research report by your own agency?

☐

c) research report by commercial, independent
body?

☐

d) research report by academic body?

☐

e) Others - please specify

Section IV General Campaign Planning - Timing

46. How do you, or your agency, decide when (e.g. at what time(s) of the year) to run advertising campaigns for your product(s)? For example, is it according to

PLEASE TICK

- a) the timing of competitive campaigns? ☐
- b) the availability of the product? ☐
- c) documented evidence or beliefs about whether a previous campaign has ceased to produce the required level of response? ☐
- d) documented evidence or beliefs about the rate at which campaigns are forgotten? ☐
- e) documented evidence on purchasing patterns e.g. seasonal fluctuations in demand? ☐
- f) the availability of advertising funds? ☐
- g) the timing of advertising campaigns for other brands or products within your company? ☐
- h) others - please specify _____

47. Once you have decided when to run advertising campaigns for your product(s), how do you decide how often and for how long to run advertisements which make up the campaign? For example, is it according to

PLEASE TICK

- a) the timing of competitive advertisements? ☐
- b) the availability of the media? ☐
- c) the cost of the media? ☐
- d) documented evidence or beliefs about the rate at which advertisements are forgotten? ☐
- e) documented evidence or beliefs about the rate at which advertisements lose their ability to stimulate and maintain a response? ☐
- f) documented evidence or beliefs about purchasing patterns or behaviour? ☐
- g) the timing of advertising for other brands or products by your company? ☐
- h) others - please specify _____

48. Assuming there were no restrictions, for example on the size of the advertising budget or the availability of the appropriate advertising media, how often would you wish the average consumer to have the opportunity of seeing or hearing an advertisement for your product(s)? For example, would it be

PLEASE TICK

- | | |
|----------------------------|--------------------------|
| a) more than once a day? | ☐ |
| b) daily? | ☐ |
| c) three times a week? | ☐ |
| d) twice a week? | ☐ |
| e) once a week? | ☐ |
| f) at weekends only? | ☐ |
| g) once every two weeks? | ☐ |
| h) once every three weeks? | ☐ |
| i) once a month? | ☐ |
| j) less than once a month? | ☐ |
| k) other - please specify | _____ |
| | _____ |

49. Again, assuming there were no restrictions, for example on the size of the advertising budget etc., how long would you wish to run the same campaign for your product(s)? (At the ideal rate which you have specified in Question 48 above) Would it be

PLEASE TICK

- | | |
|--------------------------|--------------------------|
| a) less than one month? | ☐ |
| b) one month? | ☐ |
| c) two months? | ☐ |
| d) three months? | ☐ |
| e) four months? | ☐ |
| f) five months? | ☐ |
| g) six months? | ☐ |
| h) more than six months? | ☐ |

Burst versus Spread Advertising

Procedural Note: If we assume that a given amount of advertising money can be considered to be made to achieve two different patterns of exposure, one of which can be called a 'burst' pattern and the other a 'spread' pattern, then these may be defined as follows.

By a 'burst' campaign, we mean a high intensity campaign where advertisements are shown very frequently in a short space of time (say, six weeks) with a distinct break in time (say, two months) before the next period of burst advertising. Conversely, 'spread' advertising would consist of regular exposures of advertisements at lower frequency but continuing over a long period of time (say, 6 months - 1 year) with no major breaks in advertising in the pattern.

With these definitions in mind, would you now answer the following question

50. Have your, or your agency, any information or experience to suggest that, in the case of your product(s), 'burst' campaigns are likely to be more effective in overcoming thresholds than 'spread' campaigns?

YES

NO

If NO, please go to Question 51.

50.

- A. If YES, what is the nature of this information? Is it,

PLEASE TICK

- | | |
|--|--------------------------|
| a) research report prepared by your company? | ☐ |
| b) research report prepared by your agency? | ☐ |
| c) research report prepared by independent, commercial body? | ☐ |
| d) research report prepared by academic body? | ☐ |
| e) company experience? | ☐ |
| f) agency experience? | ☐ |
| g) others - please specify | _____ |
| | _____ |

51. Have you or your agency any information or experience to suggest that, in the case of your product(s), 'burst' campaigns wear-out more quickly than 'spread' campaigns?

YES

NO

If NO, please go to Question 52

51.

A. If YES, what is the nature of this information? Is it

PLEASE TICK

a) research report prepared by your company?

☐

b) research report prepared by your agency?

☐

c) research report prepared by independent, commercial body?

☐

d) research report prepared by academic body?

☐

e) company experience?

☐

f) agency experience?

☐

g) others - please specify _____

Section V Campaign Planning - Decision Making

52. Who would ultimately be responsible for the decision on whether and when to replace an advertising campaign for your product(s)? (i.e. decide that a new campaign theme must be generated and advertisements made to represent this with the full intention of using them in the next period of advertising)

Title of Position: _____

53. Who else would contribute to this decision?

Company Personnel	Agency Personnel	Other(s) please specify	
Title of Position	Title of Position	Title of Position	Body
-----	-----	-----	----
-----	-----	-----	----
-----	-----	-----	----
-----	-----	-----	----

Section VI Campaign Planning - Regeneration of Campaigns

54. In the past five years, or while you have been responsible for the product(s), have you ever re-introduced a previously employed campaign (other than the one used on the most recent prior occasion) to satisfy current advertising needs for your product?

☐ YES

☐ NO

If YES, please go to Question 56

55. If NO, do you feel that campaigns which have been used in the past (again, except on the most recent prior occasion) can be re-introduced to satisfy current advertising needs for your product?

☐ YES

☐ NO

If YES, please go to Question 57

If NO, please go to Question 58.

56. Could you say why it was possible to re-introduce a previous campaign to satisfy current advertising needs for your product(s)? For example, was it because of any of the following?

PLEASE TICK

- a) the advertising objectives were the same? ☐
- b) agency experience suggested it was possible? ☐
- c) company experience in other product areas suggested it was possible? ☐
- d) you had information to suggest that, or you believed that, consumers had forgotten the previous campaign? ☐
- e) you had information to suggest that, or you believed that, consumers would recognize the old campaign as familiar and would be reassured and inclined to react favourably? ☐
- f) you had information to suggest that, or you believed that, the costs of creating new campaigns would exceed the expected gains? ☐
- g) a change in the economic climate made it worthwhile to investigate the possibility of re-introducing prior campaigns? ☐
- h) you had information to suggest that, or you believed that, consumers continued to remember old campaigns despite the introduction of new ones? ☐

i) Others - please specify _____

Please go to Question 59.

57. Why do you feel that it is, or might be, possible to re-introduce prior campaigns to satisfy current advertising needs for your product? For example, is it, or might it be, because of any of the following?

PLEASE TICK

- a) the advertising objectives remained the same? ☐
- b) your agency suggested, from their experience, that it would be possible? ☐
- c) your company has experience in other product areas to suggest it would be possible? ☐
- d) consumers may have forgotten the campaign when it was run on the prior occasion? ☐
- e) consumers may recognize the old campaign as familiar; as such, they may feel reassured and likely to react favourably on seeing the campaign again? ☐
- f) the costs of creating new campaigns frequently exceed the expected gains? ☐
- g) the change in the economic climate has now made it worthwhile to think in terms of re-introducing prior campaigns? ☐
- h) consumers continue to remember old campaigns despite the introduction of new ones? ☐
- i) others - please specify _____

Please go to Question 59.

58. Could you say why you have never re-introduced a prior campaign to satisfy current advertising needs for your product(s) and why you believe it is not possible to do so? Is it because of any of the following?

PLEASE TICK

- a) it is strategically unsound to re-employ old campaigns? ☐
- b) it might be taken to reflect a lack of diligence by senior management or the company in general? ☐
- c) it might be taken to reflect a lack of diligence or creativity by the advertising agency? ☐
- d) changes in advertising objectives preclude the re-introduction of prior campaigns? ☐
- e) changes in the product appeal, image, constituents etc. preclude the re-introduction of prior campaigns? ☐
- f) it is necessary to develop new campaigns to combat competitive advertising? ☐
- g) competitors always develop new campaigns? ☐
- h) it is necessary to develop new campaigns to continuously give the product a modern and up to date appearance? ☐
- i) consumers expect to be entertained by new campaigns? ☐
- j) campaigns become 'stale' and cannot be revitalized? ☐
- k) changes in the creative advertising climate preclude the re-introduction of prior campaigns? ☐
- l) research evidence for your product(s) or for other products suggest it is unwise to reuse campaigns? ☐
- m) others - please specify _____

Perhaps you would now enter your own advertising activity either in the form provided and using the notation employed in the example OR, if you prefer, on a separate sheet in the form with which you are familiar.

1974
MEDIA

Jan Feb Mar Apr May Jun Jul Aug Sep Oct Nov Dec

1975
MEDIA

Jan Feb Mar Apr May Jun Jul Aug Sep Oct Nov Dec

1976
MEDIA

Jan Feb Mar Apr May Jun Jul Aug Sep Oct Nov Dec

Thank you for your time and co-operation. Would you please return the completed questionnaire using the pre-paid envelope provided.

Yours sincerely,

John Newall
David Corkindale

Example of the use of basic definitions (see Introduction).

For example, if OXO advertised for four months on TV every third day and then had no advertising for two months, the four month period is deemed a campaign.

If the campaign's purpose was to retain existing users by demonstrating that OXO was the best product of its type by showing the pleasures of consuming it, this would embody the theme. If the actual advertisements showed Katie in America consuming OXO in one campaign and having dinner parties in a cottage in England in another campaign, then these would represent two different treatments.

Section VII Campaign Planning - Effects of Competitive Activity

59. Do you systematically evaluate, i.e. subject to special research, formal consideration or scrutiny, the effects of competitor's advertising on the response to your own advertising?

YES ☐

NO ☐

If NO, please go to Question 61

60. Do you evaluate these effects according to

PLEASE TICK

- a) change in sales or market share of competitor's products and/or your own? ☐
- b) change in attitudes to competitor's products and/or your own? ☐
- c) change in product awareness as a result of competitor's advertising? ☐
- d) change in product awareness as a result of your own advertising? ☐
- e) change in other responses - please specify

Please go to Question 62.

61. Why do you not systematically evaluate the effects of competitor's advertising on the response to your own advertising for your product(s)? Is it because

PLEASE TICK

- a) you feel that the response to your own advertising is subject to a host of factors of which competitive advertising is only one? ☐
- b) your advertising is scheduled according to other factors, therefore this pattern would not alter even assuming you had information on the effects of competitive advertising? ☐
- c) information on the effects of competitive advertising would only be of use if you knew competitive advertising strategies in advance? ☐
- d) you are not in a competitive market situation? ☐
- e) others - please specify _____

(If YES to d) please go to Question 64)

62. Has there ever been, or could you foresee an instance where the timing and extent of a competitor's advertising campaign would affect the timing and extent of your own advertising?

☐ YES

☐ NO

If NO, go to Question 64.

63. When taking account of competitor's advertising, did you or would you,

PLEASE TICK

- a) cut back your own advertising during a period of intense competitive advertising? ☐
- b) increase your own advertising during a period of intense competitive advertising? ☐
- c) cut back your own advertising during a period of reduced competitive advertising? ☐
- d) increase your own advertising during a period of reduced competitive advertising? ☐
- e) ensure that your own advertising occurred fairly close in time to the period of competitive advertising activity? ☐
- f) ensure that your own advertising did not occur at the same time as a period of competitive advertising activity? ☐
- g) what other strategies might you employ?

Section VIII Concluding Section

64. Have you employed different campaign themes within the following media when advertising your product(s) over the last three planning years?

a) Press	☐ YES	☐ NO	☐ MEDIA NOT USED
b) T.V.	☐ YES	☐ NO	☐ MEDIA NOT USED
c) Posters	☐ YES	☐ NO	☐ MEDIA NOT USED
d) Others - please specify	☐ YES	☐ NO	☐ MEDIA NOT USED

If NO to a) b) c) and d) please go to Question 66

65. How many different campaign themes have you employed in each of the following media for your product(s) in the last three planning years?

1973/74 - 1975/76

Number of campaign themes in Press	-----
Number of campaign themes in T.V.	-----
Number of campaign themes in Posters	-----
Number of campaign themes in Others (Please specify other -----)	-----

66. Have you used different creative treatments, i.e. advertisements, for your product(s) in the last three planning years for campaigns in the following media?

a) Press	☐ YES	☐ NO	☐ MEDIA NOT USED
b) T.V.	☐ YES	☐ NO	☐ MEDIA NOT USED
c) Posters	☐ YES	☐ NO	☐ MEDIA NOT USED
d) Others - please specify	☐ YES	☐ NO	☐ MEDIA NOT USED

If NO to a) b) c) and d) please go to Question 68.

67. How many different creative treatments (i.e. advertisements) have you used for your product(s) in the last three planning years for campaigns in the following media?

1973/74 - 1975/76

Number of creative treatments in
Press

Number of creative treatments in
T.V.

Number of creative treatments in
Poster

Number of creative treatments in
Other
(Please specify other -----)

68. Finally, could you record your actual advertising activity for your product(s) in each of the last three planning years; in particular, when any new campaign themes and/or creative treatments were introduced showing how often and for how long they were allowed to run? One possible method for recording this data is shown in the example provided.

However if, as is likely, you have developed your own format for recording this information please feel free to specify your answers in the form with which you are familiar. In such cases would you please employ some form of notation to indicate the different media used, the different campaign themes and the different creative treatments. In addition, would you provide a guide to any symbols or notation used.

Whether or not you care to use the form provided, you may find it helpful to refer to the example.

Example

Press	111111	222222	111111	333333								
T.V.	AAAA	BBBB	AAAA	BBBB	CCCCC	CCCC						
	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec

In the example above, a hypothetical advertising schedule is shown for a single calendar year. (You may prefer to use an advertising planning year instead of a calendar year).

Advertising in the television media is shown by the use of letters where different letters denote different creative treatments and a different colour denotes a different campaign theme. Thus, advertising is planned in four week bursts with a four week on / four week off policy. The same creative treatment is retained within any single burst although two different treatments are employed alternately in consecutive bursts. In September, a new creative treatment is devised to represent a new campaign theme which is planned to run in bursts of six weeks.

In the case of press media, numbers are used to denote periods of advertising activity. A policy of six weeks on / six weeks off is employed throughout the year and although three different creative treatments are employed, the campaign theme in the press remains the same.