

258 A Multi-Country Examination of Hard-Sell and Soft-Sell Advertising: Comparing Global Consumer Positioning in Holistic- and Analytic-Thinking Cultures

SHINTARO OKAZAKI, BARBARA MUELLER, and SANDRA DIEHL

- Global consumer culture positioning (GCCP) associates a brand with a widely understood and recognized set of symbols believed to constitute emerging global consumer cultures.
- Different ways of thinking (holistic versus analytical) may influence how consumers process advertisements grounded in different types of appeals.
- The specific features of the soft-sell approach—subtlety, implication, and abstractness—make it more suitable than a hard-sell approach for a GCCP strategy.
- A five-country comparison revealed that soft-sell appeals were more effective than hard-sell appeals, inducing less irritation and generating more favorable responses.
- Soft-sell appeals are more favorably evaluated in holistic versus analytic countries, however this type of appeal is generally more effective than hard-sell appeals across all countries.
- The proposed procedural framework should help researchers establish solid theoretical and methodological foundations for conducting multi-country advertising research.

273 In 2013, Once Again, Marketing Art Meets Science: Best-in-Show Winners of the Advertising Research Foundation's David Ogilvy Awards

- **Grand Ogilvy: Procter & Gamble: P&G London 2012 Olympic Games, "Thank You, Mom."**
P&G's historical initiative honored the role mothers play helping their kids to reach their full potential and showing how moms do the hardest—and best—job in the world. "Thank You, Mom" ads brought this idea to life in a way that moved billions of people all over the world.
- **Research Achievement: Con Agra Foods: "Slim Jim Man Medicine."**
Introducing: the Slim Jim Center for Spice Loss, a "medical-type" organization where trained professionals treated guys suffering from the ill effects of unmanly behavior, prescribing Slim Jim products to restore manliness. While attracting an older audience, the campaign delivered the irreverent humor teenage guys love.
- **Research Innovation: Glad/Clorox: "Stronger Stand Against Waste."**
The insight that consumers don't think much about their trash bag, but certainly think about what goes into it and its impact on the environment, paved the way for Glad's "Stronger Stand Against Waste" campaign showcasing Glad's new stronger bag, made with less plastic.

286 Optimizing the Amount of Entertainment in Advertising: What's So Funny about Tracking Reactions to Humor?

THALES S. TEIXEIRA and HORST STIPP

- This study uses facial tracking to explore how marketers can best use entertainment in ads.
- It explores the optimal level (not too low and not too high) of entertainment to strike in video ads to increase their effectiveness in driving sales.
- It suggests that the funniest ads are not necessarily the most effective at high levels and that the optimal level differs between humorous and other entertaining content.
- Lastly, it indicates that the optimal level depends on a host of other factors such as consumer familiarity with the brand and knowledge of the category.
- Based on these findings the authors recommend that advertisers review their practices regarding their focus on excessive entertainment in advertising.

297 Matching Creative Agencies with Results-Driven Marketers: Do Clients Really Need Highly Creative Advertising?

SHEILA LUCY SASSER, SCOTT KOSLOW, and MARK KILGOUR

- When clients are in difficult situations, they are more open to exploring and thus more likely to buy work that is highly creative.
- Organizational politics have a special relationship to creativity since being a champion for a new idea or innovation is deemed as political behavior that makes such innovation possible.
- Creative people lament that their most highly creative work never leaves the agency; account executives feel it is better to give up on a creative campaign than risk an account loss.
- Copy-testing reduces a client's likelihood of using a campaign, although the campaigns agencies produce are no less creative when they are expected to be copy-tested,
- When clients are open to exploring new ideas, presenting them with mediocre, less creative "safe" ideas is clearly not acceptable since more clients are demanding greater creativity.

313 Practitioner Views of Comparative Advertising: How Practices Have Changed in Two Decades

FRED K. BEARD

- The study reported in this article sought the views of advertising agency creative executives regarding the effectiveness of comparative advertising and how those views may have changed during the past 25 years.
- Survey respondents believe comparative advertising that explicitly identifies competitors remains a message tactic with significant potential for success but also carries the potential for several unintended and potentially negative consequences.

- Today's creative executives appear to be more concerned than their predecessors that comparative advertising may conflict with positive branding, even though they also believe it is effective for achieving some advertising objectives.
- Findings confirmed that respondents believe the effective execution of a comparative advertisement critically depends on its tone, and excessive negativity could be an important reason why such advertisements may conflict with positive branding.

324 What Makes Win, Place, or Show? Judging Creativity in Advertising at Award Shows

DOUGLAS WEST, ALBERT CARUANA, and KANNIKA LEELAPANYALERT

- Assessment of advertising creativity is not something that can be precisely scaled.
- The main objectives of advertising-award shows proved to be to establish overall standards and to reward the individuals and agencies involved.
- The definition of advertising creativity employed and the judgment criteria adopted by judges in the majority of award shows consist of creativity, originality, and execution.
- The policies and processes employed at the advertising-award shows examined in this research are predominantly underpinned by heuristic decision making.
- The heuristic decision making process consists of: (1) selection of judges, (2) establishment of judgment criteria, (3) evaluation, and (4) the selection of the creative project to pursue.

339 The Fire Starter and the Brand Steward: An Examination of Successful Leadership Traits for the Advertising-Agency Creative Director

KAREN L. MALLIA, KASEY WINDELS, and SHERI J. BROYLES

- Three primary types of skills were demonstrated by successful creative directors: creative expertise, strategy expertise, and soft skills (relational and inter-personal communication skills).
- Most successful creative directors are charismatic and provide inspiration as they motivate and guide, sell creative work, and build the culture of the creative department.
- The creative director must be able to visualize ideas in raw form as well as provide intellectual stimulation that encourages others to see creative problems in a new light.
- Copywriters and art directors—even successful ones—are ill-prepared to be leaders, which makes it important for agencies to select and train creative directors for leadership.