**Chapter 8**

**Multiple choice questions**

A creative ad is perceived by its audience to be:

Novel, different and meaningful to its audience

Novel, meaningful and connects with audiences

Novel, meaningful and excites the audience

Novel, new and appropriate for the audience

**2** Which five key elements best describe an advert which is considered to be divergent (novel)?

Originality, flexibility, synthesis, management value and elaboration

Originality, flexibility, synthesis, organisational value and elaboration

Originality, flexibility, synthesis, artistic value and elaboration

Originality, flexibility, synthesis, monetary value and elaboration

**3** Surface credibility is a type of credibility which is a component part of what type of theory?

Source credibility theory

Presumed credibility theory

Reputed credibility theory

Earned credibility theory

**4** Sasser & Koslow’s 2008 creativity framework includes:

People who create advertising and people who consume advertising

Process whereby the creator and the consumer follow stages of thinking and understanding

Place where advertising is created and the environment where it is consumed

Product creation which are the creative materials subject to content analysis

All of the above

**5** A customer-focused value proposition includes

Functional, emotional and societal benefits of the offering

Functional, environmental and societal benefits of the offering

Functional, equality and societal benefits of the offering

Functional, ecological and societal benefits of the offering

**6** Borrowed interest devices are a means of

Looking at you through a lens

Hooking you into the artwork

Booking you for aesthetic damage

Cooking for you with recipes

**7** Transformation appeals are motivations where the creative approach is both positive and negative. True or False?

**8**  Advertising has creative appeals designed to

Covert you thereby forcing attention

Overt and force you to attend to it

Assert force on you to attend to it

Force and subvert you to attention

**9** The more exciting the story (in the advert) the more

Tension is built up and disequilibrium is created

Apprehension is built up and disequilibrium is created

Stimulation is built up and disequilibrium is created

All of the above

**10**  In advertising, good story-telling has to be

Innovative, connected, deep, resolute and experiential

Innovative, shallow, connected, resolute and experiential

Innovative, connected, dissolving, deep and experiential

Innovative, experiential, disengaging, resolute and deep

**Answers**

b) A creative ad is defined as “a creative ad which is perceived by its audience to be novel and different, and whose central message is interpreted meaningfully by, and connects with its audience.” (Ang et al., 2007:232). It is therefore novel, meaningful and connects with the audience.

c) The five elements which best describe a novel or divergent advert must include artistic value, along with originality, flexibility, synthesis and elaboration (see Table 8.2). Whilst the other choices have merit, it is an imperative that in order to increase advertising effectiveness there is a high degree of artistic merit where adverts are able to express richness in humour, colour, fantasy and artistic impressions, and other aesthetic representations.

a) Source Credibility Theory (SCT) suggests that consumers are heavily influenced by the perceived credibility of the source of the communications. SCT can be broken down into four types of credibility: presumed credibility; reputed credibility; earned credibility and surface credibility (See Table 8.3). Therefore, surface credibility is a type of credibility which is a component part of Source Credibility Theory.

e) Sasser & Koslow’s 2008 creativity framework includes all of the above. It consists of 4 Ps, which are creative Ps and not to be confused with the 4 + 3 = 7 Ps of marketing.

a) A customer-focused value proposition is a statement of positioning and is value-laden, incorporating both functional and non-functional benefits. Functional benefits are those product features and attributes which directly resolve an identified problem, called Unique Selling Points. Non-functional are indirect, include all the functional as well as psychological associations (how it makes me feel) and are sometimes called Emotional Selling Points (ESPs). A deeper analysis includes equity which is more of the abstract ESPs but which is accrued over time = unique value proposition (UVP). Globalisation requires businesses to consider sustainable development so many UVPs now include value derived from societal benefits.

b) Borrowed interest devices are a means of hooking you into the creative treatment/materials which includes the artwork that incorporates the story. Devices include children (babies), animals (puppies), popular music, sex and the wow factor. They attract attention and raise the consumer’s involvement in the advertising which in turn increases persuasion and intention.

True. This statement is correct. Transformational appeals are motivations designed to address positive and negative feelings.

d) Forcing and subversion are two tactics of persuasion incorporated into creative appeals so that you will attend to the advertising. Forcing is where you are forced into attention through surprise and shock, and subversion is where you are seduced into the advertising.

d) All of the above because whilst the text does state a) tension is built up and disequilibrium is created the more exciting a story is, both b) and c) use the words ‘apprehension’ and ‘stimulation’, which in English creative writing can be substituted for the word ‘tension’.

a) According to David Arkwright’s (2014) strategy for good story-telling, there are five key questions and can be organised as a) ideologically connected, with deep intent, resolute, experiential and innovative.