

**Content Analysis of Creative Advertising Strategy (CAS) in Ghana's Television
Commercials.**

**Gana'nın Televizyon Reklamlarında Yaratıcı Reklam Stratejisinin (CAS) İerik
Analizi.**

AISHA IDDRISU

YÜKSEK LİSANS TEZİ

Reklamcılık ve Halkla İlişkiler Anabilim Dalı

Danışman: Prof.Dr.Ferruh UZTUĞ

Eskişehir

Anadolu Üniversitesi Sosyal Bilimler Enstitüsü

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YÜKSEK LİSANS TEZ ÖZÜ
GANANIN TELEVİZYON REKLAMLARINDA YARATICI REKLAM
STRATEJİSİNİN (CAS) İÇERİK ANALIZI

AISHA IDDRISU

Reklamcılık ve Halkla İlişkiler Anabilim Dalı

Anadolu Üniversitesi Sosyal Bilimler Enstitüsü, TEMMUZ 2022

Danışman: Prof.Dr.Ferruh UZTUĞ

Başarılı, etkili ve yaratıcı bir reklam tasarlamak, kuruluşların ve markaların ürün ve hizmetlerini ilerletmeleri için güçlü bir araç olarak görülebilir (Pan, Kuo, Pan ve Tu, 2013). Reklamın içeriği ve nasıl sunulduğu önemlidir Kotler ve Armstrong, 2009'un belirttiği gibi, şirketin bütçesi ne olursa olsun reklam mesajının oluşturulmasında iki temel unsur (mesaj stratejisi ve yürütme tarzı) vardır (Margarita, 2022).

Yaratıcı reklamcılık stratejisi “ne söylenir” (mesaj stratejisi), “nasıl söylenir” (yürütme stratejisi) ve çekicilik stratejisinden oluşur. Bunlar Gana'daki reklamverenler de dahil olmak üzere her reklamveren için önemlidir. Reklamcılıkta mesaj (ne söylenir) ve yürütme (nasıl söylenir) ne kadar önemli olursa olsun, Gana bir ülke olarak, farklı bir kültürel sistemle çok fazla değişiklik geçirmektedir. Ortalama Ganalıların tüketim kültürü sürekli artıyor ve çoğu zaman reklamlar ihtiyaç duyulan ürünle bağlantı kurmanın kaynağı olmaktadır. Bu nedenle, Gana'daki reklamverenler tarafından yaratıcı reklam stratejilerinin nasıl kullanıldığına erişmek gerekli hale gelmiştir, bu nedenle bu çalışma, Wang ve Praet'in (2016) Değiştirilmiş stratejisini kullanarak Gana TV reklamlarının (2020-2021) yaratıcı reklam stratejisini incelemektedir.

Çalışmanın amacı:Gana'nın reklamında kullanılan çeşitli yaratıcı reklam stratejilerini, en yaygın kullanılan mesaj stratejisi de dahil olmak üzere ürün kategorisine göre varyasyonunu keşfetmektir. Çalışmanın Bulguları göre, kullanılan 220 reklamdan (n = 122, %55) Gana televizyonunda kullanılan çekicilik mesaj stratejisi olduğunu göstermiştir. Gana'nın televizyon reklamlarında (2020-2021) en çok reklamı yapılan ürün kategorisi gıda kategorisidir ve kullanılan mesaj

Anahtar Sözcükler: Yaratıcı reklam stratejisi (CAS), Reklam / reklamlar, Televizyon (TV), Mesaj stratejisi (MS), Çekicilik Stratejisi.

ABSTRACT OF HIGH SCHOOL MASTERS THESIS
**CONTENT ANALYSIS OF CREATIVE ADVERTISING STRATEGY (CAS) IN
GHANA'S TELEVISION COMMERCIALS**

AISHA IDDRISU

Anadolu University Graduate School of Social Sciences, JULY 2022

Department of Advertising and Public Relations

Supervisor: Prof. Dr. Ferruh UZTUĞ

Designing a successful, effective, and creative advertisement can be viewed as strong tool for organizations and brands to advance their products and services (Pan, Kuo, Pan, & Tu, 2013). The content of advertising and how it is presented is important as Kotler and Armstrong, 2009 indicated, there exist two essentials (message strategy and execution style) in creating advertising message no matter the budget of the company (Margarita, 2022).

Creative advertising strategy comprised of “what is said” (message strategy), “how it is said” (execution strategy) and appeals strategy. These are important to every advertiser including advertisers in Ghana. In as much as message (what is said) and execution (how it is said) in advertising are important, Ghana as a country has undergone so many changes with a distinct cultural system. The consumption culture of the average Ghanaian is constantly on a rise and most at times, ads become the source to get connected with the needed product. It has therefore become necessary to access how creative advertising strategies are used by advertisers in Ghana hence this study examines the creative advertising strategy of Ghana's TV commercials (2020-2021) Using Modified strategy by Wang and Praet, (2016).

The Objective of study is to explore the various creative advertising strategies used in Ghana's advertisement, its variation according to product category including the most widely used message strategy. The finding indicated that, out of the 220 commercials used in this research, Affective message strategy (n=122, 55%) is the dominant message strategy used in Ghana' TV. The most advertised product category on Ghana's TV commercials (2020-2021) is food category and it is noticed that there is a significant relationship between message strategy and product category as well as brand type.

Key Words: Creative advertising strategy (CAS), Advertisement/commercials, Television (TV), Message strategy (MS), Appeal Strategy (AS)

PREFACE

Dedication

This thesis is dedicated to me for believing in me, for not quitting despite all the challenges.

Acknowledgement

My first appreciation goes to Almighty God for making things possible through His guidance and protection throughout this research.

Secondly, my appreciation goes to Prof. Dr. Ferruh UZTUĞ; research assistant, who has performed his duties by sincerely guiding and providing me with the necessary support throughout the period of writing this thesis.

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I alone would not have been able to deliver without the assistance of some friends and colleagues whom from time to time I seek for their advice, direction when things were tough. I say God bless you all.

DECLARATION OF COMPLIANCE WITH ETHICAL PRINCIPLES AND RULES

I hereby declare that this thesis is an original work prepared by me and that I have behaved in accordance with the scientific ethical principles and rules throughout the stages of preparation, data collection, analysis, and presentation of my work. I have cited the sources of all the data and information that could be obtained within the scope of this study and included these sources in the references section. This study has been scanned for plagiarism with “scientific plagiarism detection program” used by Anadolu University, and that “it does not have any plagiarism” whatsoever. I also declare that, if a case contrary to my declaration is detected in my work at any time, I hereby express my consent to all the ethical and legal consequences that are involved.

.....

(Signature)

.....

(Name and Surname of the Student)

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ABBREVIATIONS

AAG	Advertising Association of Ghana
APCON	Advertising Practitioners Council of Nigeria
USP	Unique selling proposition
WoM	Word of Mouth
TV	Television
AMS	Advertising Message Strategy
IMF	International Monetary Fund
WB	World Bank
SAP	Structural Adjustment Programme
UAC	United Africa Company
CPP	Convention Peoples' Party
WAP	West Africa Publicity Limited
EA	Emotional Appeal
RA	Rational Appeal
AS	Affective Strategy
CS	Cognitive Strategy
CoS	Conative Strategy
CAS	Creative Advertising Strategy
GB	Global brands
LB	Local Brands
ICR	Inter-Coder Reliability

1. INTRODUCTION

Designing a successful, effective, and creative advertisement can be viewed as strong tool for organizations and brands to advance their products and services (Pan, Kuo, Pan, & Tu, 2013). Advertisement has existed for centuries, and many brands and companies have attested to its effectiveness in terms of awareness creation, and persuasive power. Consumers are now bombarded with many kinds of advertisement due to market extensions and increasing brand competitiveness (Singh, 2012). To keep your brand in the minds of your consumers there is the need to employ various creative strategies as indicated by Kotler and Armstrong (2009). There exist two essentials' styles/strategies (message strategy and execution style) in creating advertising message irrespective of the budget of the company (Margarita, 2022).

Market researchers argue that all these advertisements are valuable to attracting consumers towards a particular brand and getting them to act in a particular way, though there are some who oppose this notion. Daniel (2019) reports that firms spend substantial amounts of money on advertisement but see no difference in sales volume.

Advertisement has been identified as a powerful communication tool used to connect a brand to its consumers and potential consumers. Ads have a unique, interesting, and provoking means of communicating and transferring information about a product or brand to consumer. Hence message (what is said) and execution (How it is said) including appeals are important in advertising.

However, proliferation in message pollution has made it tedious to notice some advertisement, thereby losing its communicative and persuasive power. An effective and successful ad should communicate the benefits of a product or service in its message (informative). Singh (2012) showed that, identifying target consumers and clearly illustrating the effect of an advertisement upon the consumer should not be undermined.

Ghana is a developing country located in the western part of Africa. Ghana (former Gold Coast) gained independence from British colonization in 1957 (Edjekumhene, et al., 2001) and after some years of political strive and instability, it is now considered among the peaceful countries with a stable political environment and a thriving democratic and

constitutionalize system of governance¹ in the last three decades. The short but undeniable past of colonization, political instability has influenced and reframed the Ghanaian mindset, his likes, and priorities locally and internationally. The cultural system of Ghana has played a significant role in the social and psychological makeup of the Ghanaian and shape their preference, perception, the notion of what is persuasive and the delivery mode of a message to make an impact.

Globalization has also taken over the world and has spread to every part including developing countries like Ghana and has influenced the cultural setting, political system, marketing strategies introducing to the ordinary Ghanaian a whole bunch of new experience which can be psychologically persuading. This societal transformation coupled with changes in political, environmental, social setting is said to influence and change advertising messages historically (Pollay, 1986; Yfantidou et al., 2018).

The creative advertising strategy comprised of a message strategy, execution strategy and Appeals. The message strategy has been reported to be either informational or transformational. However, Chan and Chan (2005) stated that there is possibility of commercials becoming less informative with time irrespective of the ad duration or media channel (Yfantidou et al., 2018). Many people recently criticize ads as not being directly informative but move beyond to create an image of the brand in question(emotional). Hence, recent ads do not make any logical connections or comparisons to the consumer and can therefore be quite misleading or lead to inefficient choices by consumers.

In as much as message (what is said) and execution (how it is said) in advertising are important, Ghana as a country has undergone so many changes with a distinct cultural system. The consumption culture of the average Ghanaian is constantly on a rise and most at times, ads become the source to get the needed product.

Research have been conducted on the advertising message strategies in other countries and on digital awards advertisement, however limited studies is seen in the case of Ghana, its advertising landscape and the dominant message and appeals strategy used in Ghana's advertisement. Existing research in Ghana includes a study conducted by Milner (2005), which examined sex role portrayals in advertising in Ghana, Kenya, and South Africa.

¹ <https://www.thoughtco.com/geography-of-ghana-1434932>

Amoako (2012) on the other hand concentrated on ethics in advertising in Ghana, and a retrospective study by Assibey et al., (2021) as well as others concentrating more on only appeals or executional strategies. This implies no or few studies concentrate on the whole advertising creative strategies. Advertisers use different creative strategies to advertise products to the ordinary Ghanaian who is exposed to several lifestyle and cultures. It is against this backdrop that this study aims to examine the Creative Advertising Strategy used in Ghana's Television commercial (2020/2021) from a renowned Television Station (TV3) using content Analysis Approach with the main objective of exploring the various creative advertising strategies used in Ghana, its variation according to product category including the most widely used message strategy.

1.1 Problem Statement

Ghana is one of the countries in West Africa with a thriving democracy and open market economy welcoming the establishment of global brands. Ghana as a country has undergone several changes with a distinct cultural system. The consumption culture of the average Ghanaian is constantly on a rise and most at times, ads become the source to get connected with the needed product. Ads has contributed to the change and rise of the taste of products of the Ghanaian and as well help to get those products or purchase a desirable brand. It has therefore become necessary to access how the message of advertisement is presented in the Ghanaian landscape since several research showed that, message strategy varies according to country (Tsao, 1997), and to also identify if the message strategy differs according to products category.

Advertisement has been identified as a powerful communication tool used to connect a brand to its consumers and potential consumers. Both global and local brands sell their products and services to the ordinary Ghanaian with the influence of advertisement. Ads has a unique, interesting, and provoking means of communicating and transferring information about a product or brand to consumer. To capture consumer attention as ads has been known for, to retain this attention and to enhance brand recall, message serve as one important element and to understanding the form of message that retain this attention cannot be ignored. Hence creative strategies used in advertising or that make brands succeed has become an issue of concern by advertisers both in Ghana and beyond.

Again, despite the desire for advertisers to use creative strategies in advertising, there is limited research analyzing Creative strategy in TV commercials in Ghana especially using a renowned framework or typology message (what is said) strategy and appeal strategies. Moreover, most research conducted using some creative strategy framework has concentrated in countries of the West with an individualist cultural system, it has therefore become necessary to conduct research using such frameworks in a different cultural setting like Ghana as stated in the work of Wang and Praet (2016) who identified affective strategy as the most widely used strategy in China TV commercial and suggested future studies to be carried out using their framework.

1.2 Research Objective

The general objective of this research is to assess the various creative advertising strategies used in Ghana's TV advertisement and the question that are sought to be answered in line with this objective is what are the various creative advertising strategies used in Ghana's TV advertisement? The specific objectives of the study include:

- To group advertisement broadcasted under major product categories and to determine the most widely advertised product category on Ghana's TV commercials
- To identify the extent to which creative advertising strategy varies according to product categories in Ghana's TV commercials.
- To determine if creative strategy varies according to global and local brands in Ghana's TV commercials
- To explore the dominant creative advertising strategy in Ghana's TV advertisement.

The specific questions that this research seeks to answer in line with the above objectives include:

- What are the major product categories and the most widely advertised product category on Ghana's TV commercials?
- To what extent do creative advertising strategies vary according to product categories in Ghana's TV commercials?
- To what extent do creative strategies vary according to global and local brands in Ghana's TV commercials?

- What is the dominant creative advertising strategy used in Ghana's TV advertisement?

1.4 Significance of Research

Similar research has been conducted on the advertising message strategy in other countries and on digital awards advertisement, however limited studies is seen in the case of Ghana, its advertising landscape and the dominant creative message strategy used in Ghana's advertisement.

This study will therefore give much insight into creative strategies used in advertisement and the strategy Ghana as a country is employing in its audio-visual ads (TV commercials). Also, comparison will be made with other countries in a different cultural setting to understand if culture has an influence on the type of creative strategies used in advertisement.

Identifying this strategy will help know how Ghana should be approached in the international level and how international companies can easily achieve the aim of their advertisement to get a Ghanaian populated locality convinced and to get them to purchase a desired product. It will also help shed light on understanding if indeed location, culture and people affect the desired effect of an advertising message.

Finally, this research will serve as the basis for future research as well as contribute to existing literature.

1.5 Limitation of Research

There is no research that has been successfully completed without restrains likewise this research is not an exception. This research has been limited by several factors such as the selection of TV channel, COVID circumstances, number of personnel, and period of commercials.

Firstly, there exist a lot of TV channels in Ghana. However, the researcher selected only one renowned but among the oldest private TV channel for the study due to the inability of some of the other channels to provide the researcher with data of commercials that has been broadcasted.

Secondly, the commercials (2020-2021) used in this study was from a renowned TV station in Ghana. These commercials were broadcasted at the period of the deadly COVID which has been a huge social and economic shock to the world. The changes in message or appeals strategy might have been influenced by this circumstance hence limited appeals on collectivity and family in these Ghana's TV commercials.

Thirdly, commercials broadcasted for just one-year period (2020-2021) were considered by the researcher for analysis hence result obtain may be limited when using for generalization though may give an idea on recent advertising trends in Ghana.

Lastly, this research is limited by number of personnel. This is because only the researcher assisted by a supervisor did the product categorisation and deployed the coding techniques according to some recognizable guidelines. Hence a limitation because, the researcher might not have next of contact to confirm if indeed an advertisement suit a certain category which may breed error.

2. LITERATURE REVIEW

2.1 Concept of Advertising

"There is a great deal of advertising that is much better than the product". When that happens, all that the good advertising will do is put you out of business faster." -Jerry Della Femina². Advertising is a paid non personal communication of information by an identified sponsor communicated through a defined media channel (Huh, 2016). Advertising is everywhere in today's world. Even with the absence of television, and newspapers, we see advertisement pasted everywhere anywhere we go. Borrowing from (Dyer, 2008).

"Advertising can be seen as an 'official art' of the progressive industrial nations of the west that fills newspapers and plastered all over the urban environment; it is a highly organized institution, involving many artists, writers, and film directors, and comprises a large proportion of the output of the mass media"

Some assesses that, the content of advertisement has become manipulative of social values and norms while ignoring the informative goal of advertisement.

The word 'advertising' means 'drawing attention to something' or informing somebody about something. Advertising come from a Latin word "advertere" which means 'to turn the mind towards'³. Advertisement can be carried out in different forms, from word of mouth to electronic media or social media. The commonly held definition of advertising refers to a "paid" message from an "identified sponsor," in "mass media" with the goal of trying to "persuade" (Jin & Lutz, 2013). Advertisement is a vital tool in marketing and business today. The role advertisement has played over the years cannot be underestimated even until today where media proliferation has made advertisement common to the extent that anyone could just grab a message and a product to start what they claim to be an advertisement. Advertisement influences and shapes our way of thinking and attitudes about ourselves and the world we live in (McQuarrie, & Mick, 1996).

Advertisement can promote a product or a political candidate hence advertisement can be linked to politics as well. It demonstrates to citizens the abilities of a potential candidate and guide them to make choices. Advertisement even in the prehistoric era was

² Paul Suggest, 2020 <https://www.thebalancecareers.com/inspirational-advertising-quotes-39194>

³ <https://www.artofmarketing.org/courses/advertising/lessons/advertising-definition>

used to give information as it was identified that Egyptian papyrus informed people on an upcoming sale of slave (Frolova, 2014). Hence, we can as well give a simple definition to advertisement as a medium of communicating with consumers of products of services (The Economic Times, 2022).

The American Marketing Association defined advertising as “any paid form of non-personal presentation and promotion of ideas, goods and services of an identified sponsor”⁴. The Advertising Practitioners Council of Nigeria (APCON) defined advertising as a “communication in the media paid for by an identifiable sponsor and directed at a target audience with the aim of transferring information about a product, service, idea or cause.”⁵

The Federal Law of Russian Federation on 13.03.2006 gave the following definition to advertisement; An information distributed in anyway, in any form or by any means addressed to unknown number of people with the aim of attracting attention to the subject of advertising (Frolova, 2014).

Advertising can range from Government and charity advertising to commercial consumer advertising (most visible in our society). Whereas charity advertising is non-profit making and uses persuasive techniques of commercial advertising, commercial consumer advertising commands more expenditure, space, and professional skill directed towards a mass audience (Brewster & Palmer, 2001).

Advertising needs to be informational, persuasive, non-personal because it is directed towards the masses. In advertising, people who are actively involved include Advertisers, Target audience, advertising agencies, artist, and the mass media⁶.

2.1.1 Importance of Advertising

Advertising today is a massive business, and several industries depend on it for revenue to keep surviving. It plays a critical role in financial and commercial objectives. Advertisement helps to develop business brand and shape consumer perception positively. It constitutes a source of revenue for newspapers and media houses. Advertising has the

⁴ <https://kullabs.com/class-12/marketing/promotion/meaning-features-types-importance-of-advertising#:~:text=According%20to%20American%20Marketing%20Association,behalf%20of%20the%20paying%20sponsor.>

⁵ Enyinnaya Gemson; Nnaji. Obinna, Television Advertising and Consumer Behaviour: A Study of Nokia Adverts In Lagos State, Nigeria

⁶ Introduction to advertising https://archive.mu.ac.in/myweb_test/sybcom-avtg-eng.pdf

potential of introducing to the public a wide range of consumer goods thus to support the free market economy. It also guides consumers in making favorable choices in ever growing competitive world with different brand flourishing every day. Varda Langholz Leymore (1975) in her book *The Hidden Myth* argues that like myth, advertising reinforces accepted modes of behavior and acts as an anxiety-reducing mechanism resolving contradictions in a confusing society (Langholz-Leymore, 1987). Advertising provides with consumers' reasons and helps them to decide when in dilemma.

Some scholars have termed advertising as magic due to the power it possesses. This can be seen in the work of Raymond Williams (1980), who termed advertising as 'the magic system', a highly structured and specialized system of magical inducements which serves like magical system in a simpler society but strangely co-existent with highly developed scientific technology. Fred Inglis (1972) described the advertiser as a modern-day shaman whose 'anonymous vantage in society permits him to articulate a novel magic which offers to meet the familiar pains of a particular society and history, to soften or sharpen ambition, bitterness, solitude, lust, failure, and rapacity (Dyer, 2008; Inglis, 1972).

Advertisement help creates awareness and recognition of brands and product. Advertisement becomes the major path for an organization to create awareness of its product and service and influence the mind of its potential customers. Jeong, Tran, and Zhao (2012) revealed that continues exposure to a brand's advertisement will help create a brand recognition. It also allows consumers and potential consumers to develop taste for a particular brand as indicated by Doghuje (1985) that advertising can be a marketing tool with the aim of building preferences for marketed brands or services. For an organization to keep surviving and to be effective, continual advertisement is necessary. This helps in remembrance and could easily contribute towards creating brand loyalty.

Advertising helps to stimulate market demand. In some cases, advertising alone may succeed in achieving buyer acceptance, preference, or demand for the product. Advertising is efficiently used with at least one other sales method, such as personal selling or point-of-purchase display, to directly move customers to buying action (Singh, 2012). Advertisement also deals with values, attitudes and ideas shaping culture (Sinclair 1987). Advertising is a social practice which does not work in vacuum; it interlinks many things together like person

and object, symbol, symbolism and power, and communication and satisfaction (Abdelaal & Sase, 2014; Jhally, 1987).

Despite all the benefits of advertisement, there are other scholars who criticize advertisement. Advertisement may be unclear and may not yield the desired benefit or may go a long way to perpetuate an undesirable attitude. Cook (2001) stated that in as much as advertisements can amuse, and inform, it can also misinform, worry, and warn. Others also opined that advertising promotes materialism and encourages consumers to buy products they do not need. Advertising manipulates, perpetuates stereotypes, preys on children, is used to sell harmful products, and contribute to a variety of other social ills (Presbrey, 2000).

2.2 Advertising Creative Strategy

The use of creativity has been emphasized in advertising. Some scholars went to the extent to describe advertising as creativity and every advertiser needs a bit of creativity⁷. Goldenberg (1999) revealed how scholars have insisted on the use of creativity in making advertisements for better results (Ali, 2016; Goldenberg, 1999). Advertising creative strategy refers to an overall plan of reaching out and persuading customers towards the purchase of a product. A creative strategy defines the important strategic choices required to develop advertising message. Frazer (1983) regards creative strategy as instructive principles determining the general quality and character of the content designed for the advertisement message (Frazer, 1983; Yurttas, & Özkoçak, 2020). According to Rossiter and Percy (1987) "creative strategy involves designing individual advertisements ... and ensuring, through testing, that they are processed . . . by the target audience in the intended manner to produce the desired effects" (Laskey et al., 1989).

An effective advertising creative strategy produces maximum return on investment. It involves determining the purpose or objectives of advertising, identifying target audience, considering budget size, media selection and implementing advertising campaign⁸. Creative advertising strategy comprised of message strategy, execution strategy and appeals strategy. Advertising Creative strategy's main concern is on advertising message. Kotler and Armstrong (2009) pointed out two essentials in creating advertising message: the message

⁷ MKT 833 an advertising course document developed by Stowell O. Israel-Cookey at the National Open University of Nigeria

⁸ MM – 102 Advertising strategy

strategy and message execution. Meanwhile in other not to confuse between the two, the term main message strategy is used to refer to message strategy in creative strategy. Creative strategy comprised of message strategy, appeals strategy and execution strategy which can be discussed in detail below.

2.2.1. Message Strategy (MS)

Message strategy involves what to say to get consumers to think about the product in a certain way. The message strategy aims to communicate the brand to the target market in a creative and persuasive manner (Duncan & Ouwersloot 2008) whereas Message execution involves how to say which include the style, tone, words, and form that can be used to capture the attention of target audience and their interest. The elements of style, tone, and form needs to be considered to persuade the customer.

Message strategy is the basic plan for making advertisement and the central part of the creative brief. A creative brief is a document used by advertising agencies to plan information about a client and their advertising needs (Indeed Editorial Team, 2021). Message can be informational or transformational. Aaker and Norris (1982) grouped message into image/emotional/feeling versus informational/rational/cognitive. Arens et al. (2002) indicated that, rational and emotional appeals are combined in the message strategy. Rationalists are of the view that the more selling points in an ad, the more it moves customers towards purchase hence advertising must sell the product or service, meanwhile creative people argue that the brand goes beyond product advertising hence advertising has to build an emotional bond between customers (Frazer, 1983). Message strategy can be grouped into three broad categories, Cognitive Strategies, Affective Strategies, Conative Strategies.

2.2.1.1. Cognitive strategy (CS)

A cognitive message strategy is the presentation of rational arguments of information to consumers⁹. These ideas are designed to impact the cognitive components of consumers. When a cognitive message strategy is used, the advertisement's key message is about the product's attributes or the benefits. Cognitive message strategy seeks to outline the key benefits consumers can obtain using these products (Belch & Belch, 2004). The goal of the cognitive message strategy approach is to design an ad that will have an impact on a person's

⁹ MM – 102 Advertising strategy

beliefs and or knowledge structure¹⁰. Cognitive message strategy first present consumers with rational information about a good, service, or company, and then to help them develop positive feelings about the same product or company.

Cognitive message strategy utilizes cognitive → affective → conative. The cognitive message strategy has been further divided into Generic messages, Preemptive messages, Unique selling proposition, Hyperbole, Comparative advertisements.

- **Generic messages strategy** are direct promotions of product attributes or benefits without any claim of superiority. The aim of the generic message is to make the brand synonymous with the product category. Generic message strategies can be used to create brand awareness. These are done to simply put the brand name in a person's cognitive memory and cognitive map. This works for brands that are dominant in such product category or industry (Belch & Belch, 2004).
- **Preemptive messages strategy** places superiority on the advertised product against its competitors. A product's specific attribute or benefit is prioritized to prevent other brand in the same product category from using same statement. It gives the brand the ownership of such statement and any other brand that uses it become known as "me too brands"¹¹.
- **Unique selling proposition (USP)** is an explicit, testable claim of uniqueness or superiority that can be supported or substantiated in some manner. It highlights some unique features or benefits of a product that the other brands do not offer (BigBuzz, 2021). Unique selling proposition may be more difficult to establish due to brand parity. This strategy is often used in food and cosmetics advertising.
- **Hyperbole strategy** makes an untestable claim based upon some attribute or benefit. It uses hyperbolic statement or claims which do not necessarily need to be tested or proven but engages the individual's cognition hence this strategy is quite popular (MCQ, 2020).
- **Comparative message strategy** involves a directly or indirectly comparison of a brand to its competitor (Bullock, 1994). The advertisement may or may not mention

¹⁰ Libra Vu, Chapter 10 Creative Message Strategy

¹¹ Chapter 3 Creative Message Strategy course book

the competitor by name. Sometimes, an advertiser simply presents a “make-believe” competitor, giving it a name like product X or fades the competitors brand name. This type of strategy can have a negative effect when not executed properly. It is prohibited in some countries like China due to cultural and legal restrictions.

2.2.1.2. Affective strategy (AS)

Affective message strategy is design to invoke feelings and emotions to match with a product or service. This strategy relates to the social or psychological reasons of the need to use the product (Cheon & Sutherland 2007) and prompts some emotions which influences the consumers reasoning process and lead them to take an action (Wang & Praet, 2016). Affective strategy increases comprehension of advertisement and brand likeability. It is a common approach to developing a strong brand name and ads are designed to evoke liking, positive emotions, and favorable feelings toward the products and the companies who sell them. Affective message strategies fall into two categories: resonance and emotional. This strategy relies on the attitude development sequence of **affective** → **conative** → **cognitive** (AIU, 2007).

2.2.1.3. Conative Strategies (CoS)

Conative message strategies are designed to lead more directly to some type of consumer behavior or response. The strategy employs both actions induced approach and Promotional support approach (Belch & Belch, 2009). Action Induced approach is used to generate a quick response from consumer. The consumer buys first and evaluates later or the cognitive knowledge of the product or affective liking of the product may come later. Promotional support conative advertisements involve the use of coupons, phone in promotions, sweepstakes, or a point purchase display to support other promotional efforts. Conative message strategy typically utilizes the **conative** → **cognitive** → **affective approach**¹².

2.2.2 Advertising Appeal

Advertisers are always thinking of various ways and means to capture audience attention towards the purchase a product or services. For audience to receive the message,

¹² Advertising strategy MM – 102 course handbook

there needs to be some backing power: appeal. Advertising uses different appeals to impact consumers and gain their attention. Advertising appeal refers to the strategy use to absorb audience attention which may trigger a response to an advertised product or service (DeBono & Packer, 1991). Advertising appeal can be used as fundamental for some advertised message to attract potential consumers to efficiently influence their awareness, attitude towards the advertised product, and consequentially, the purchase intention (Jovanović, Vlastelica, & Kostić, 2017).

Kotler (1997) stated from his study that advertising appeal is the theme of an advertisement. He defined advertising appeal as packaging products, services, organizations, or individuals in a variety of ways that clearly provide a certain benefit, stimulation, identification, or reason to explain what consumers are thinking about and why they buy products (Kotler, 1991). Belch and Belch (2004) assessed that appeals in advertising refer to the tactic used to draw the consumer's attention or/and to influence the feelings they have for the product (Belch & Belch 2004; Jovanović et al., 2017). It creates some sought of connections between the consumer or potential consumer and the advertised product. Moriarty (1991) opined that appeals in advertising are used to attract, motivate, and create a desire with the recipient of the advertising message and the product.

Schiffman and Kanuk (2007) also defined advertising appeal as suppliers' application of a psychologically motivating power to arouse consumers' desire and action for buying while sending broadcasting signals to change receivers' concepts of the product. Advertising appeal can simply be considered as the facilitator, the fuel or push factors in advertising. As indicated by Leonidou and Leonidou, (2009) and Predrag et al. (2017), the use of a particular appeal depends on the objective of the ad, target audience, the advertising industry, and sometimes considering what competitors have done as well as the type of media to be used.

Several specific appeals have been identified; however, all these were categorized in to an overall two-group. The names given to these two groups differ by the author. Vaughn (1980) termed the two-advertising appeal as thinking and feeling, Aaker and Norris (1982) cognitive and feeling, Putto and Wells (1984) informational and transformational, Johar and Sirgy (1991); "utilitarian" and "value-expressive". Kotler (2003) termed the advertising appeals as rational/ logical verses emotional appeals. Blakeman (2007) refers to the emotional or rational content of the advertising message as the “tone of voice”. To influence consumers’ behavior and to meet the diverse marketing demands, the commonly used appeals by advertisers include rational and emotional appeal (Chu, 1996: Long-Yi Lin, 2011). Below is an illustration of the two common types of appeal.



Figure 2.1. Advertising appeals (MBA Skool Team, 2021)

Rational appeal is more often used in ads for goods and less often used in ads for services, whereas emotional appeal is more often used in ads for services and less often used in ads for goods (Albers-Miller & Stafford 1999; Hetsroni, 2000)

2.2.2.1 Rational/Logical appeal (RA)

Rational appeal in advertising can also be called informational or logical appeal. Rational appeal is a form of appeal in which the advertiser communicates direct and straight forward. The product’s benefits are emphasized, and customers’ self-benefit is key proposition. Advertisers employ rational appeal to represent rational reasons for purchasing an advertised product (Jovanović et al., 2017; Sharma & Singh, 2006). According to Kotler (1991) “rational appeal is rationally oriented purchase inspired by directly giving explanations of a product’s advantages”. It is mainly about what the product seeks to offer the potential consumer of that product or service. It also concentrates on consumers’ functional demand such as price Arens et al. (2002), convenience, quality, value, efficiency as well as performance of the advertised product (Kotler & Armstrong, 2012).

The idea of rational appeal in advertising is based on the postulation that consumers process information while making purchase decisions based on logical or/and utilitarian decisions (Panda & Mishra, 2013). It was realized that advertisements with rational appeal stress facts, product characteristics and benefits the consumer would attain from purchasing such product or services.

Rational appeal has assumed different categorization by different scholars. Stern et al. (1981) and Davies (1993) classified rational appeals into three groups: physical attributes, incentive offer and evidence. Belch and Belch (2004) classified rational appeal into feature appeal, competitive advantage appeal, favorable price advantage appeal, news appeal and product popularity appeal (Belch & Belch, 2004; Kazmi & Batra, 2009). Percy and Donovan (1991) categorized rational appeals into Refreshments, Logic, Educative.

Resnik and Stern (1977) divided rational characteristics into 14 different elements which serves as a framework in analyzing rational ads. These elements include 1. price 2. quality 3. performance 4. composition 5. time and place of purchasing 6. special sales 7. tasting 8. nutrition 9. packaging 10. guarantee to users 11. safety features 12. Independent research (ie research conducted by independent research institutions) 13. Company. If one or more of these elements are involved in the advertisement, it can be considered as a rational appeal advertisement (Marin et al., 2014).

2.2.2.2 Emotional appeal (EA) in advertising

Emotional appeal in advertising builds a relation between the brand and the customers psychological demand through stimulating customers' emotional response (Duncan & Ouwersloot, 2008). As the name implies emotional appeal unlike rational appeal, hide behind certain feeling to get message passed to customers and potential customers. Kotler (1991) defined emotional appeal as the stimulation of consumers' purchase intentions by arousing their positive or negative emotions.

Emotional appeal (EA) in advertising makes consumers feel good and connected to the advertised product thus creating favorable association. Emotional appeals attempt to stir up either negative or positive emotions (Panda & Mishra, 2013) influencing purchase motivation (Kotler & Armstrong, 2012). Positive emotional appeal include humor, love,

happiness, affection while negative emotional appeal involves fear, a sense of guilt, sorrow and others.

Consumer feelings used as a base of emotional appeals can be classified as personal and social-based feelings (Belch & Belch, 2004). Emotional appeal based on personal feeling includes, safety, security, love, affection, joy, nostalgia, pride, achievement, pleasure, sorrow, self-esteem, actualization, and emotional appeal based on social feelings are recognition, status, respect, rejection, approval etc.

2.2.2.2.1 Sex appeal

Most of the time marketers use sex appeal advertisement in luring the customer to purchase a product or service. According to marketing philosophy that states, “Sex Sell”, advertisers believe that if sex is used in advertisement, then it is easy to entice the attention of customers. Sexually oriented appeals constitute a sexually explicit material (Hermannsdóttir & Gunnarsdóttir, 2015)

2.2.2.2.2 Humor appeal

Humor is an elusive entity that is difficult to define and analyze. Studies indicates that humor appeal is widely used in advertising next to fear appeal. Humor appeal refers to advertisement that employs humor in its message (Aykuz, 2015). Humor appeals make consumers laugh and fill with joy and create an emotional space with the brand. Humorous ads can easily be remembered as they can hold consumers’ attention and put them in a positive disposition towards the product. A well-planned humor appeal in an advertising enhances evaluation and the intent to purchase the product (Šliburytė & Klimavičius, 2012). Humor appeals follow an Inverted-U curve with respect to how much (low, moderate, or high) humor should be used for the best outcome. According to Clow and Baack (2007), humorous advertisements attract attention and viewer’s interest by its way of cutting through clutter (Weinberger & Gulas, 1992).

2.2.2.2.3 Fear appeal

A renowned scholar in the field of Appeal Kim Witte (1992, 1994) defined fear appeal as “persuasive messages that arouse fear by depicting a personally relevant and significant threat, followed by a description of possible recommendations for preventing the threat”

(Williams, 2012). Fear appeal uses an element of fear to influence the customers to understand the benefits (MBA Skool Team, 2021). Fear appeals in advertising help people to comply with rules and acceptable behavior by scaring them about the potential legal, health and social risks associated with illegal, unhealthy, or antisocial behavior (Sinha & Sahdeo, 2017).

2.2.3 Execution framework

An executional framework is the way an ad appeal or message is presented (Clow & Baack, 2007). The executional framework is chosen after an advertising appeal has been selected. Execution framework has been referred differently by different scholars. Wells et al. (2008) use the term “message approaches” in his work whereas Belch and Belch (2007) used “advertising execution”. Duncan Ouwersloot (2008) also used the term “execution framework”, and O’Guinn et al. (2014) used “methods” to refer to the execution framework. Execution style will be used in the case of the study. Advertisers employ different executional frameworks to reach the target audience with a persuasive message that contains both verbal and visual aspects. Despite all these execution styles by different scholars, a common and unified style was agreed by all these scholars, and these include straightforward execution, testimonials, demonstrations, slice of life, dramatization, fantasy, animation, and comparisons. The table below shows the execution style classified by four different authors.

Table 2. 1. Execution style classified by four different authors (Belch & Belch 2007).

Belch and Belch (2007)	O’Guinn et al. (2009)	Ouwensloot and Duncan (2008)	Wells et al. (2006)
❖ Straight sell or factual	❖ Slogans and jingles	❖ News announcement	❖ Straightforward
❖ Scientific or technical	❖ Reason-why	❖ Testimonial	❖ Demonstration
❖ Demonstration	❖ Hard-sell	❖ Authoritative	❖ Comparison
❖ Comparison	❖ Comparison	❖ Demonstration	❖ Problem solution
❖ Testimonial	❖ Testimonials	❖ Slice of life	❖ Humor
❖ Slice of life	❖ Demonstrations	❖ Inherent drama	❖ Slice of life
❖ Animation	❖ Advertorials	❖ Fantasy	❖ Spokesperson
❖ Personality	❖ Infomercials	❖ Animation/cartoons	❖ Teasers
❖ Symbol	❖ Feel-good advertisements		❖ Shockvertising
❖ Imagery	❖ Humor		
❖ Dramatization	❖ Sexual appeal		
❖ Humor	❖ Fear-appeal		
❖ Combinations	❖ Anxiety		
	❖ Transformational		
	❖ Slice-of-life		
	❖ Product		
	❖ placements		
	❖ Fantasy		
	❖ Image advertisement		

2.2.3.1. Straightforward execution

Straightforward execution can also be known as the informative or factual message. This is an execution style where basic information about the brand is stated without employing feelings or special tricks. The straight sell is often used in line with an informational or rational advertising appeal. Stafford and Day (1995) defined rational appeal associated with

straightforward execution as the presentation of factual information directly characterized with objectivity (Mortimer, 2008; Stafford & Day, 1995; Stern et al., 1981).

2.2.3.2. Testimonial execution

This is a form of execution where a customer or a user of a product shares their positive experience with using a particular product. This execution style promotes credibility since most customers believe what their colleagues have to say about a product (Terblanche-Smit & Huyssteen, 2016). Testimonials by others offer greater credibility than self-proclamation and serves an effective means to promoting services as well as stimulates Word of Mouth (WoM) recommendations. It normally done by customers or paid actors or celebrities.

2.2.3.3. Demonstrations

Demonstration executional style shows how a product is used and how it works. It provides the customer on the advantages of the product and how easily it can be used including the products effectiveness. The most effective medium for this executional style is television advertisement (Yu, 2020).

2.2.3.4. Slice of Life

This execution style seeks to provide solution to everyday problem consumers encounter. It is also known as the problem/solution approach. It portrays a social situation where people discuss a specific problem, and then someone provides a solution in the form of the advertised brand. A positive result is achieved because of using such product. According to Arens et al. (2002) the secret to successful slice-of-life advertisements is simplicity. For ads to be remembers, there is the need for such advertisement to be presented in a simple form.

2.2.3.5. Dramatization

Dramatization is an executional style where ads are presented in the form of a short tale presenting a problem and then a solution like slice of lifestyle. Dramatizations create an intense suspense and a bit more complex. Television advertisement is used in a short movie format. The problem climax before the prob is introduced to reach a resolution (Belch & Belch, 2004)

2.2.3.6. *Fantasy*

Fantasy executions are designed to lift the audience beyond the real world to a make-believe experience. While other fantasy ads can be real, others can be irrational. It is noticed that irrational ads enhance brand recall. It has a theme of love, sex, or romance. Fantasy is regarded as an excellent way to approach adults by taking them into a world of romantic make believe rather than hard-driving sexuality. The fantasy framework puts the characters in the advertisement in a place where their dreams become a reality, or they can enjoy an imaginary escapade (Blakeman, 2007)

2.2.3.7. *Animation*

Animation executional style is a form of presenting ads using animated characters. This type of style has become more popular in recent years due to technological advancement but was in the past years used by companies with a very limited budget. The use of puppet, cartoon, illustrations, or similar fictional creation are included in this technique (Arens, Weigold, & Arens, 2002). Some of the animated characters become associated with such brand.

2.2.3.8. *Comparisons*

Comparison executional style is a means of showing a brands unique benefit by comparing it with other competitors in the same industry or product category (Yu, 2020). The advertiser favorably compares its brand with that of competing brands. China and South African advertising practices do not permit direct product brand comparisons.

2.2.3.9 *Authoritative*

In an authoritative execution style, the advertiser seeks to convince viewers that a given product is superior to other brands based on expert's view. Experts talk about the brand characteristics that make the product superior. Physicians, scientists, engineer or mechanics, nurses and painters are used in such advertisement.

2.3. Theoretical Message Strategies

Advertising is a creative process and involves the use of creative strategies which are used to influence the consumer. Several classification schemes have been developed to identify the various types of creative strategies which is employed in advertising. This section digs into Taylor's Six-Segment Strategy Wheel, Fantasy and typology developed by Laskey.

2.3.1. Taylor's six-segment strategy wheel

Taylor developed the Six-Segment Strategy Wheel which served as a theoretical framework in examining creative strategies used in advertising. Since its first introduction by Taylor in 1999, the six-segment message strategy wheel has been tested by several scholars as a tool for analyzing advertising strategies. The model was used as the primary theoretical framework for examining Clio award-winning digital ads (Yfantidou et al., 2018). McMillain, Hwang, and Lee (2003) used Taylor's model for the analysis of 160 corporate websites. Yurttaş and Özkoçak (2020) employed Taylor's model to analyse message strategies in Turkey's TV advertisement, and McMillian et al. (2003) applied Taylor's model to the study of Super Bowl advertisements. Taylor's model is a new but comprehensive message strategy built in line with existing message strategy. It is a single applicable model for professionals that is easily employed in advertising practices (Yurttaş & Özkoçak, 2020). The six-segment message strategy wheel is based on social sciences and various theories originating from consumer behaviors. The model consists of ritual view (transformational) and transmission view (informational) with each component comprising of other segments. Ritual view refers to emotional or sensory appeal of the message, whereas transmission view refers to the logical appeal (Golan & Zaidner, 2008).

2.3.1.1. Ritual view

The ritual view comprised of ego, social and sensory. The first segment, ego also known as the Freudian Psychoanalytic Model in Taylor's message strategies is used for products/services that the consumers purchase for making a personal, ego related statement. The ego segment refers to the advertising strategy in which a brand or a company appeals to consumers' egos. Ego means a message strategy where products are presented to consumers in a way defining who they are or what they want to be thereby convincing them to buy the product. Some of the products that use this strategy include luxury watches, cars, or publications such as the Wall Street (Golan & Zaidner, 2008).

The second segment is known as the Veblenian Social Psychological Model (social segment). This segment moves away from individual to collective. This message strategy is used in appealing consumers to attain a significant level of social approval and acceptance from family, friends, and other social groups (Taylor, 1999). Examples of products that employ this strategy are jewelry, greeting cards, holiday gifts, and others.

The third segment is Cyrenaic which is the sensory segment. This segment appeal to consumers' senses of smell, touch, hearing, taste, or sight or the 5 senses. Products involve in this segment include food or beverage products along with household products and cellular phones (Golan & Zaidner, 2008). These message strategies commonly employ “moments of pleasure” (Taylor, 1999).

2.3.1.2. Transmission view

The transmission view comprised of routine, acute need, and ration. The Pavlovian Learning Model (routine) is the fourth segment but first in transmission view. It indicates a habitual consumption behavior which influence a consumer to purchase an item. The message strategy of this segment focuses on routine, habitual use of specific products or services. Routine was identified to be the widely used message strategy in corporate website according to the work of McMillain and Lee (2003) using Taylor's model. Products in this category comprised of Groceries, and personal care products (Taylor, 1999).

The acute need model fifth segment but second in the transmission view. This segment appeals to the consumer into purchasing high-involvement products. Building brand familiarity, brand recognition, and consumer trust are the common strategies when applying this model (Ahn, Wu, & Taylor, 2013).

Characterized by Marshallian Economic Model, Ration is the sixth segment but third in the transmission view. This segment takes into consideration the rationality of consumers who may be willing to acquire information about a specific product/service to make a purchase decision. Consumers' desire for product information is high, and information seeking is important when consumers make purchase decisions. This message strategy clearly gives more information on a product to persuade them towards purchase. The diagram below is a presentation of Taylor's Six-Segment Strategy Wheel.

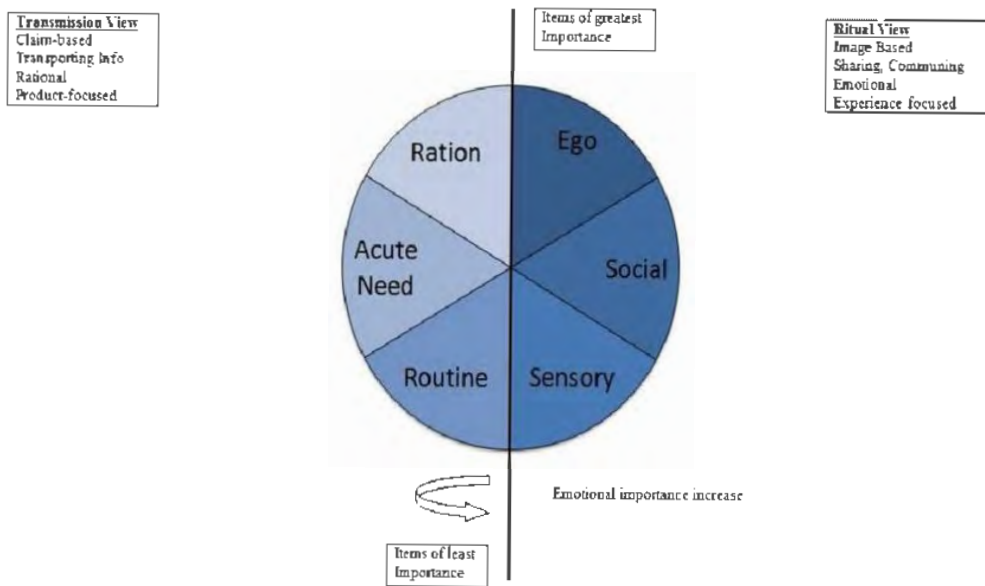


Figure 2. 2. *Taylor's Six Segment Wheels (Taylor, 1999; Yfantidou, Riskos, & Tsourvakas, 2017).*

Among the studies conducted using Taylor's model, some revealed no significant differences in the application of the six different strategies across media except that sensory strategy which is used more extensively in television ads than in websites (Hwang, McMillan, & Lee, 2003). Others also show routine strategy as the commonly used strategy. A study by Taylor (2005) analyzing changes in message strategies in ads from 2001-2003 result revealed that ego, sensory, and ration accounted for most of the original strategies as well as most of the new strategies (Golan & Zaidner, 2008; Taylor, 2005). Likewise, research by Golan and Zaidner (2008) using Taylor's model revealed Ego as the most common message strategy used in viral advertising (51%) followed by Ration(al) at 24%.

2.4. Fantasy as a Message Strategy

The concept of fantasy has been described in several ways and applied in different field. Fantasy has occupied space in a science, religion, arts, literature, films, and major aspects of our life which advertisement is not an exception. Fantasy Advertising means advertisement images and items that moving beyond reality to an imaginary world. This advertising portrays the Motor Vehicle in a manner that so deviates from reality, or real-life portrayal, such as driving underwater or on a vertical cliff face, that no reasonable Consumer could interpret the Advertisement as portraying an actual capability or appropriate use of the

vehicle (Rose, Merchant, & Bakir, 2012). It combines special effects with fictional characters to form an unimaginable experience to the viewer.

Fantasy makes consumer take into an imaginative and supernatural world that allows anything to be happen (Krapp, 2005). Consumers have a feel of an unachievable satisfaction moving into the supernatural word and though may be aware of its unreality but be convicted into thinking of a likelihood of it happening as indicated fantasy makes people feel that its story can happen in this normal world (Mathews, 2012).

Fantasy message strategy is a powerful strategy that emotionally connects the consumer with the brand and an effective means of conveying ideas to consumers. Fantasy works best in building emotional attachments and emotional satisfaction than other advertising strategies. A clear example may be an ad on jewelry that makes a consumer thinks his or her life can change or be better by purchasing it. Consumers know their life will not change in real, but it will emotionally. Fantasy reduces consumer's ability to critically assess a persuasive intent and therefore can create an intense emotional effect (Rose, Merchant, & Bakir, 2012).

Fantasy strategy can help build consumer attention as customer attention is said to become a cash for an organization in the future (Godin, 2007). Fantasy creates 'fantasy world' that makes consumers feel their life can be better by purchasing the product. It helps consumer unearth the force of stories and dramatic elements which operate the contents of advertisements and determine how these features are influence on them. Advertisement with fantasy embedded tend to be eye catching and memorable and can effectively lure consumers to act.

2.5 New Typology Strategy by Laskey

Laskey et al. (1989) after comparing and analyzing the shortcoming provided by other existing creative strategies, proposed a new typology form examining the content of advertising. A good typology is supposed to meet certain requirement; be mutually exclusive and exhaustive that is, it should be able to be categorized in only one category. However, studies conducted by Laskey in 1989 showed that, existing using Frazer's typology scheme in analyzing TV commercials can be cognitively complex hence developed a new typology known as Typology for Message Strategy.

Typology for classifying message strategy was categorized into a two-stage approach (Transformational verses informational) with each stage comprising of other elements. This was used mainly to allow for easy in classification and coding by researchers. The table below gives a summary of informational and transformational approach of Laskey et al. (1989).

Table 2. 2. *Laskey Typology (Laskey et al., 1989)*

<p>Informational Advertising Message Strategies</p>	<ul style="list-style-type: none"> • Comparative (competition explicitly mentioned). • Unique Selling Proposition (explicit claim of uniqueness). • Preemptive (testable claim of superiority based on an attribute or benefit). • Hyperbole (untestable claim of superiority based on an attribute or benefit). • Generic (focus on product class)
<p>Transformational Advertising</p>	<ul style="list-style-type: none"> • User Image (focus on user) • Brand Image (focus on brand personality) • Use Occasion (focus on usage occasion) • Generic (focus on product class)

2.5.1. Informational advertising message strategies (AMS)

Informational advertising, according to Puto & Wells (1984) provides consumers with factual (presumably verifiable), relevant brand data in a clear and logical manner such that they have greater confidence in their ability to assess the merits of buying the brand after

having seen the advertisement (Cristel, 1998; Cutler, 2000; Puto & Wells, 1984;). “Informational advertising as categorized by Laskey et al. (1989) comprised of five (5) subcategories as comparative, unique selling point, preemptive, hyperbole and generic.

Comparative advertising explicitly mentions competing brands while clearly illustrating the unique benefits in the advertised product that is absent in the other brands. The overall thrust of the ad must be on the comparison with other brands. Implicit reference to competing brands does not make an ad comparative. Unique Selling Proposition emphasizes on explicit claims on uniqueness involving a product attributes or benefits that has been verified or proven to be objective (Cutler, 2000). Preemptive strategy is the objectively demonstrable nature of the claimed attribute or benefit-in-use described. Hyperbole strategy is the general appearance of being factually based on inspection built around exaggerated or extravagant claims or assertions. It involves subjective statement fact statement. Generic information focuses on the product class in general with an intensive information about the product (Laskey et al., 1989).

2.5.2. Transformational advertising message strategy (AMS)

Transformational advertising tends to deal with the experience of using or consuming the advertised brand with a unique set of psychological characteristics which would not typically be associated with the brand experience to the same degree without exposure to the advertising (Laskey et al., 1989). Transformational advertising message strategy comprised of four (4) segments: User Image, Brand Image, Use Occasion, and Generic Transformation. User Image messages focus on the users of a brand and their lifestyles rather than on the brand itself. The person using the brand and things they enjoy doing is the focus here. Beer and wine companies employ this type of strategy, depicting defined people types. It is also used in personal care products as well as in several durables markets, such as office product (Jung, 2016). Brand Image as the name implies centers on the image of the brand itself to convey a brand “personality. brand image messages combine other commercial structures such as fantasies of love and a brand of romantic and feminine perfume. The brand is the focal point. Use occasion messages involves the experience of using the brand, or on those situations where use of the brand is most appropriate. These messages attempt to create an association between situations for example a beer and the night. Generic-Transformational

focus is on the product class rather than on a specific brand and the ad is clearly transformational (Jung, 2016; Laskey et al., 1989).

2.6. Typology

Typology is termed a classification scheme. A typology refers to a classification system that sorts phenomena according to the similarities of their attributes. Typology deals with the grouping of elements that have common traits. Every typology is the result of a classification process: an object or field of study is divided into groups or classes with the help of one or more properties (Aitken et al., 2003; Kluge, 2000). Grouping element that can be considered mutually exclusive and exhaustive is a central concern in typology structuring. As Kluge (2000) indicated, the elements within a class need to be similar as possible to ensure homogeneity while the difference among each class needs to be strong enough to ensure heterogeneity. The typologies of creative strategies which exist vary from simple dichotomies, useful for describing the general nature of messages, to more elaborate schemes detailing specific differences among messages (Laskey, Ellen, & Melvin, 1989)

2.6.1. Earlier advertising typology

Advertising researchers and practitioners have developed and are developing various classification schemes to plan and analyze advertising message strategies. For practitioner to examine the effectiveness of an ad, more and more classification schemes were considered. However, most of these schemes have its own difficulty and shortfall. The first elaborated classification scheme used by advertisers in assessing advertising content was developed by Simon (1971). Simon's approach to typology scheme was mainly focused on message type. It consisted of ten message categories which include Information, Argument, Motivation with Psychological Appeals, Repeated Assertion, Command, Brand Familiarization, Symbolic Association, Imitation, Obligation, and Habit Starting (Laskey, et al., 1989; Simon, 1971). As the criteria for typology emphasize on exclusiveness, Fletcher, and Zeigler (1978) noticed that Simon's message typology was not mutually exclusive and therefore questioned the claim to exclusivity (Aitken, Rob, & Gray, 2003). This classification scheme though employed in successful analysis of some television commercial but seem to capture in it both message and execution strategy leading to complications during classification. There is no underlying theoretical structure like the cognitive-affective dichotomy found in the

typologies proposed by Aaker and Norris (1982) and Puto and Wells (1984), and thus lacks the simple but delicate structure frameworks.

In 1983, Frazer developed a detailed typology of creative strategies which is not limited to only the message of advertising for advertising managers (Laskey, Ellen, & Melvin, 1989). His creative strategy includes seven creative strategic alternatives and a description serving as a guide to conditions under which they are most suitable. The strategies are ranked according to their level of evolutionary complexity based on the historical evolution in the field of consumer goods. The strategies are generic, preemptive, unique selling proposition (USP), brand image, positioning, resonance, and affective (Wang & Praet, 2016). Frazer's typology provides an important rank on categories clearly described in familiar terms but could not stand the test of exclusivity causing difficulty in coding.

Shimp (1976), developed one of the most comprehensive and reliable typologies of advertisements based on executional style. Four basic styles depending on the objective and focus of the advertisement was developed with each style consisting of alternative executions forming a total of eleven typologies. Shimp's typology was mutually exclusive with a reliable coding scheme which has been confirmed by some authors. The table below shows Shimp's typology of Commercial Message structure.

Table 2. 3. *Shimp's typology of Commercial Message structure (Shimp, 1976)*

Commercial Message Structure	Alternatives
Individual-Oriented	Celebrity Endorser (s), Typical Person Endorser Is), Spokesman (en)Personality (ies)
Story-Oriented	Video Drama (Off-Camera Sales Message), Video Drama (Sales Message by Performers), Narration
Product-Oriented	Demonstration, Product Display and/or Performance
Technique-Oriented	Fantasy, Analogy

2.6.2. The grid format advertising message typology

Other typologies identified as practitioner-oriented frameworks were developed using the “grid” format are widely used among practitioners because of simplicity (Percy & Donovan, 1991). The FCB Grid by Vaughn (1980, 1986) was an advertising planning model that he had developed at advertising Agency Foote, Cone & Belding (Ratchford, & Vaughn, 1989). The grid involves two dimensions based on consumer decision-making for products and services: low versus high involvement purchases and think versus feel type of decision-making (Wang & Praet, 2016). Advertisers may use the grid as a guide to develop different message strategy depending on the product type. The grid appears simple but has been criticized for mixed conceptualization of consumer involvement (Percy & Donovan, 1991; Wang & Praet, 2016). The diagram below shows how the FCB Grid works.

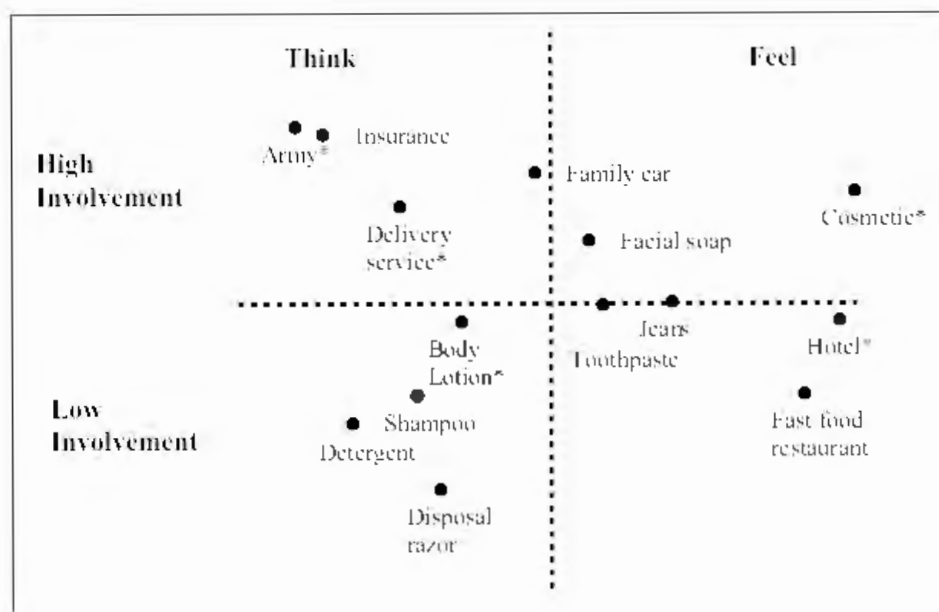
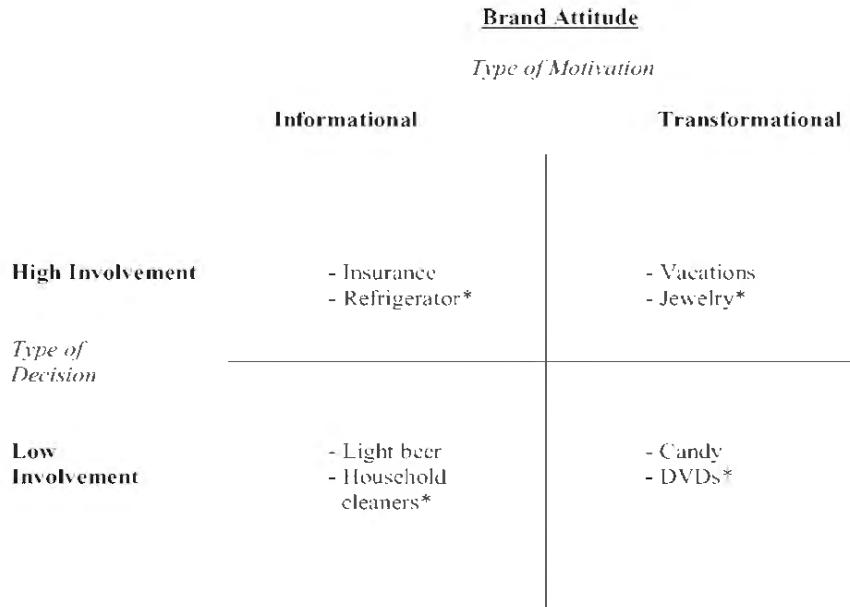


Figure 2.3. FCB Grid (Lee, Edwards, & La Ferle, 2014)

As critics do not just criticize but also work to find solution or improve upon what they have criticized, the Rossiter-Percy Grid (Rossiter & Percy, 1987; Percy & Donovan, 1991) was introduced. It is an extension of the FCB Grid which include brand awareness with a limited involvement construct. Rossiter and Percy (1991) believed that brand attitude without sufficient brand information is not enough advertising objective. This model includes two dimensions (high and low) as well as a motivation type (informational versus transformational). It helps advertising creatives concentrate on target consumers’

involvement with purchasing decisions and the motivation that drives their behavior (Wang & Praet, 2016). Figure 2.4 below is an illustration of the Rossiter et al (1991), Grid.

Figure 2. 4. *Rossiter et al, Advertising Grid (Dardis & Shen, 2008)*



It is important to note that, Grid frameworks were developed for managerial purposes but the FCB Grid, the Rossiter-Percy Grid includes recommendations on executional tactics and thereby combines advertising strategy and tactics hence qualifies to be labeled a typology of message strategy.

2.6.3 Typology framework for academic analysis

Aaker and Norris (1982) proposed a simplified but important dichotomy typology that distinguishes and categorize advertisement based on a generalized message type. In relation to the work of Well who is associated with the concept of Informational and transformational advertising. They developed two types of message strategy that is related to feelings, images, and emotions and ones that relied on information, rationality, and cognitive appeal. Puto and Wells (1984) also proposed a cognition based and affect based message strategy drawing form Aaker’s dichotomy system and labeled them Informational and transformational. For an ad to be considered transformational consumers must relate to the emotional elements in the ad to the experience of owning or consuming the brand (Puto & Wells, 1984; Wang & Praet, 2016).

The limitations of both the Aaker and Norris and Puto and Wells typologies are that, firstly they lack detailed sub-strategies and secondly, it is not clear that creative strategies are entirely image versus informational (Laskey, Ellen, & Melvin, 1989).

Stewart and Furse (1984 -1986) also proposed a comprehensive executional style that was used in their study and replicated by Stewart and Koslow (1989) in their study to establish the robustness of the scheme. Both the original and replication studies identified some key executional factors but they both agreed that separating individual executional elements was not the best way of understanding how advertisements worked.

Laskey et al. (1989) developed a two-stage approach following earlier claims of the need for mutual exclusiveness and exhaustiveness of typologies and to also improve on the reliability of coding when using Frazer's 1983 framework. Laskey et al. (1989)'s two-stage approach to advertising typology include a detailed subcategories and redefined some of Frazer's key terms. The approach first categorizes ads into either informational or transformational strategy that was pioneered by Puto and Wells (1984) by considering the overall thrust of the message and then into subcategories. Informational sub-strategies include hyperbole, preemptive, USP, comparative or generic-informational, whereas transformational categories comprised of brand image, user image, use occasion or generic-transformational. Evidence shows that this typology has been used by number of research and in several studies (Tai, 2004).

2.6.4. Advanced typology

Clow, Roy, and Hershey (2002) developed a classification scheme of four message strategies based on the typologies developed by Frazer (1983) and Laskey et al. (1989). The four categories include cognitive, brand, conative, and affective. The inclusion of conative help addressed the shortcomings of most academic frameworks reviewed and borrows consumer behavior theories. However, there was not any theoretical rational for the addition of conative strategy.

Wang and Praet (2016), also presented a modified classification system based on the past typologies developed by Frazer (1983), Laskey et al. (1989) and Clow et al. 2002. Their classification included three types of message strategy with a detailed subcategory. The three categories include Cognitive, Affective and Conative. Cognitive strategy includes six (6)

subcategories namely Generic, Hyperbole, Factual description, Preemptive, Comparative and Unique Selling Point. Affective strategy comprised three (5) subcategories: Generic, Brand users, Brand image, Use occasion/resonance, and corporate image. The conative strategy is comprised of two subcategories: Action inducing, and Sales promotional.

This strategy was empirically verified by conducting a study in a different culturally setting since most of the past typologies were developed within the western culture. So, China was considered due to its cultural setting and expanding market that is constantly attracting advertisers' attention. The Affective strategy was realized to be the most widely used strategy (82.3%) in China's commercials. Their study finally concluded by pointing out that exclusiveness does not allow for accurate capturing of ads since message content is most often complex and interpreted by the right and left hemispheres of the human brain (Wang & Praet, 2016). This typology serves as the primary framework for academic research.

Until now exclusiveness has been an issue. There is no single typology that can be called the best because most of the typologies has not been able to deal with message complexity and mutual exclusiveness. The researchers further added that, studies should still be carried out to explore and refined a better typology for advertising message strategy. This modified creative strategy serves the basis of this research work.

2.7. Overview of Ghana

The republic of Ghana is a democratic country located in the western part of Africa along the Atlantic coast about 400miles north of the equator. It has a population of about 32,2 million in February 2022 (World Population Prospects, 2022). Ghana is bordered by Côte d'Ivoire, to the west, Burkina Faso to the north, Togo to the east and Atlantic Ocean to the south.

Ghana has been described as a "success story of African Independence", as stated by the World Bank, Ghana's political right and Civil right are among the best even compared to those in higher income countries (Maher, 2011). A conference organized by a group of students at the Business department on Cross cultural management of Ghana's Country

Profile, also indicates that Ghana compared to other countries in West Africa has a superior democratic track record¹³.

Ghana was the first sub-Saharan African country to have gained independent from British colonial rule in 1957 and gained a republic status in 1969. The first president of Ghana was Dr. Kwame Nkrumah who was overthrown some years after independence. This followed with a series of military rule until 1992 when a new constitution was written and ushered the citizens into a new era of democracy and democratic governance under the leadership of Jerry John Rawlings.

Ghana consists of approximately 100 ethnolinguistic groups which have are further divided into numerous cultural and linguistic unit. The major ethnic groups include Akan, Ewe, Mole- Dagbani, Guan and Ga-Adangbe. The official language in Ghana is English and used in Government sectors, schools, businesses, and others. However, the major languages widely spoken and used in tv and radio broadcasting as well as business between their international counterparts include Akan, Hausa, Nzema, Ewe, Ga and Dabgane (Federal Research Division, 1994).

Ghana's climate is tropical; warm and comparatively dry along the southeast coast; hot and humid on the southwest; hot and dry in the north. The annual mean temperature is between 26c and 29C. Annual rainfall differs according to region, especially in the north¹⁴.

2.7.1 Ghana's economy and marketing ecosystem

The political instability and military rule in Ghana over 20years have contributed and reframed Ghana's economy and marketing landscape locally and internationally. Political Stability since 1992 has also created a suitable environment for business and international companies to flourish. After 1992 and present, Ghana has gone through several market and economic reforms enforced by the state and International Organizations such as World Bank (WB), International Monetary Fund (IMF); contributing to a competitive and stable marketing ecosystem (Alagidede, Boateng, & Edward, 2013).

¹³ Country Profile of Ghana: Cross Cultural Management Module- BMGT 43390 A conference delivered by Brona Russell

¹⁴ The Library of Congress Country Studies

In recent competitive marketing landscape, marketing can be defined seen as a broader atmosphere that facilitates business activities including planning, production, pricing, promotion, distribution of goods and services including ideas that contributes to the satisfaction of relevant customers (Dzisi & Oforu, 2014). Recent concept of Globalization has made trade among countries easier and feasible on one hand and complicated the whole system of communicating and promoting the value of a product to the seller on the other hand.

Ghana as a developing country has its own values and ideologies which vary from that of other countries as well as the principles introduced by international bodies. The colonial economy before the 1980s witnessed an increased in corruption, political instability, and poor macroeconomic management. This introduced Ghana to a wide range of changes in some economic policy. To curb these problems, the government of Ghana in the late 1970s and early 1980s, put in place liberal economic policies under the sponsorship of the World Bank and the International Monetary Fund (IMF).

1986 witnessed another phase of economic reforms with the implementation of Structural Adjustment Program (SAP) to correct a number of structural imbalances to ensure a sustained healthy economic growth. Agriculture has been the backbone of Ghana's economy and until 1980s, majority of Ghana's economic reforms has been based on trade and agricultural liberalization (Alagidede, Boateng, & Edward, 2013). In recent times, the service sector emerges as one the largest contributor of Ghana's Gross Domestic Product 62%, the industrial sector emerging second and contributing 26% to Ghana's GDP, then proceeded by Agriculture which contributes a total of 11% to Ghana's GDP in 2017¹⁵.

The liberal economic policy supplemented by large inflows of aid and foreign direct investment has contributed to an increased investment level in public sector thereby shaping the Ghanaian economy. As of 2020, the Gross Domestic Product of Ghana was \$68,532 million and ranked as 73rd among 196 countries (Country Economy, 2020). In the ECOWAS subregion, Ghana's economy is the second largest behind Nigeria

¹⁵ PWC Doing Business in Ghana, 2018

2.7.2 Ghana's advertising history

Advertising is a useful instrument for both importers, manufacturers, wholesalers, and retailers (Brewster & Palmer, 2001). The golden era of advertisement was the period when advertising was carried out through cheesy infomercials on radio, fuzzy old televisions, and billboards as well as becoming a part of the society and as a cultural object. There is limited literature pertaining to the history of advertising in Ghana and the available history is more of archeological findings rather than a real discovery. As stated by Crawford (2003) advertising has its roots deep in the history of man. Advertising might have been practiced indirectly and the same can be attributed to the case of Ghana as early records indicated (Hargie, Dickson, & Tourish, 1999).

The early account of advertisement in Ghana is traced back to the 1920s with several stories which may sound like a myth to someone who has not witnessed it. Before 1920, advertising was new phenomenon in Ghana. Advertising became popular when magicians from northern Nigeria and Mali who embarked on annual migration to Ghana for trade concerning medicines they prepared from roots, leaves and powders as written by Akatu, (1980). Advertising therefore started by means of magic mainly used by the aboriginal sellers and juju men to exhibit their power and spark interest in consumers. By the late 1980s these juju men were seen around Kumasi, a city in Ghana with pythons together with their products displaying wonders to convince potential buyers of the effectiveness of their products. A strategy was employed to spark the prospective customers' curiosity by placing knife in the mouth and pushing it down the throat until it is seen no more. Magic was a source of inducement used, and somehow still practiced in Ghana.

The people and potential buyers were easily persuaded to purchase the medicine of the juju man since they have proven to be powerful through instant demonstration that appeals to the potential buyers' mind. Other tactics were also employed by the juju men, and they include cutting the skin with cutlass without being injured and cutting the tongue without a spill of blood. This allowed the juju men to gain the trust of the people therefore whatever the told them about their medicine was fully accepted.

Asare reported that, these types of advertisements were effective due to the ignorance of the customers at the time. It was again noticed that these methods were geographically targeted to regions in Ghana especially those into farming since they would need antidote in

case of snake bite. The introduction of Christianity and Islam has brought to light some of wrongs involve in these practices and could no longer stand the test of time though still believed by some people (Akatu, 1980).

The invention of radio, television, photography, and painting changed the direction of advertisement in Ghana and is believed to be a smarter way to attract audience. Other historical evidence of advertising in Ghana can be viewed from three phases; that is the early 1990s, the late 1990s and the 2000s.

In the early 1990s, there was accounts of trading between Ghanaian and colonial masters. A report by Hymer (1969) indicated that, women came to the market with their vegetables, fruits, cereals, sea foods to sell to inhabitant. From this it was realized that the women were not using any documented advertisement but used some pitches into persuading buyers (Hymer, 1969). An Advertising Agency known as West Africa Publicity Limited (WAP) was established in 1927 by United Africa Company (UAC). This was informed by the growth of colonial stores and other firms in Ghana. All works were done in the United Kingdom: printing, materials, posters and sent to Ghana to be placed at vantage points (Akatu, 1980). Adverts were placed in trains, buses, and on trees. The “Gold Coast Gazette and Commercial Intelligencer” published in 1822-1825 by Sir Charles McCarthy was identified to have contained hand-written messages helping to inform European merchants and civil servants in Ghana (Assibey, Prempeh, & Dorborson, 2021). This brings to light some sort of means like a newspaper being used to provide information to European merchant and can therefore be concluded to might have contained advertising message.

The late 1900s witnessed an expansion in newspapers advertisement with images mostly handwritten and drawn. Advertising in the 1960s portrayed the lifestyle and culture of Ghanaians. Some of the newspapers at the time were “the Ghanaian time”, Ashanti time, “the Pioneer”, “the African Spectator”, “Evening News” and many others which were used as a tool to propagate for independence and during independence in 1957, the Convention Peoples’ Party (CPP) launched its souvenir brochure, illustrating all sort of advertisements. Television advertisement was also available in the 1960s. The newspaper advertisement was more of factual and logical appeal whiles the television advertisement was more of factual and emotional appeal. In 1970, Ato Delaquis used an image of star beer from the print to convince audience that they could easily draw that with their hands with Fulbright-Hays grant

(Delaquis, 1976). Private media was restricted in Ghana until 1992 when a new constitution was reinforced thereby ushering Ghana into an era of highly competitive advertising industry, with new agencies emerging regularly. As observed by Brock (2001), the liberalization of the broadcast media brought about a boom in advertising.

The 2000s witnessed a drastic change in advertisement due to advancements in electronic media. This was the era of the “Big deal” as indicated in the study conducted by Assibey et al. (2021). This is the period of media proliferation that has facilitated an increased newspaper ad, increased TV channels and online media which is the main tool in today’s advertisement.

Overall early days of professional advertisement in Ghana made use of photographs, billboards and sign paintings posted on railways and motor vehicles as they served as the main channels of communication during that period. Newspaper development played a role however, introduction of radio in 1935 and television in 1965 are known as the game changers in the history of advertising in Ghana. As stated in a study conducted by Athur, Fumi & Martin (2012) cited in Kpikpi (2016) the appeal of radio and television is more convincing and persuasive.

2.7.3 Television advertisement in Ghana

Television broadcasting in Ghana can be traced back to the late 1960s. TV ads carried out at the time were humorous, combined with voice-overs and talented dialogue. Literature indicates that, the content of the ads was factual and emotional appeal done mostly in the local language. The language of the ads was later combined with an official language, English. The Governor of the National council introduced the commercial service of the Ghana Broadcast Corporation (Karikari, 1994). Hence spaces were offered to businesses, individuals, and organizations to promote their goods and services in Ghana. The state monopolized tv advertising until some renowned staff of the GBC left and started freelance tv advertising production in Accra (Ghana’s Capital) (Agyarkoh, 2020). By 1985, TV license fees and advertisements constitute 5% of the Ghana Broadcasting Corporations income. Television was favorably used as a medium of advertisement in the 1985 whereas radio was used as a medium of announcement. Television advertisement contributed to almost 100 million cedis in the 1992 (Alhassan, 2005; Nkrumah, 1965). Increase in advertising

revenue has also steered economic activities in the country. Advertising was therefore recognized as a relevant actor in the marketing of a variety of products.

2.7.4 Early advertising agencies and emerging advertising agencies in Ghana

Advertisement was seen to sustain independent broadcasters though there were debate against this notion. The first advertising agency in Ghana date back to 1927 known as the West Africa Publicity Limited (WAP) where everything was carried out from designing to printing. Commercials were passed through the state broadcaster until after some period. Few private advertising agencies started emerging in Accra (Ghana's capital) following the effort of some staffs like Jake Otanka Obetsibi Lamptey, Kow Ansah and others who left state broadcast. Among the new agencies included Obetsibi Lamptey's Lintas Advertising which partnered with some entrepreneurs at the time (Agyarkoh, 2020). The 1992 constitution of Ghana enforced privatization and access to international advertisement through the internet and the power of the Ghanaian market led to the proliferation of advertising agencies in Ghana most of which seem like an extension of international advertising agencies. Among the early advertising agencies include Origin 8 Ltd., STB Macann and Publics Groupe Africa (Assibey, Prempeh, & Dorborson, 2021). Also, a 2012 report on Ghana published by "Oxford business group" emphasizes the role of economic and media liberalizations towards creating a highly competitive advertising as well as new agencies constantly emerging (The Report, 2022).

2.7.5 Contribution of advertising to Ghana's economy

Ghana has extensively striven to be one of Africa's freest and most competitive nation, with a variety of outlets across several types of media. Ghana has by far enjoyed revenue from advertising since the introduction of television. The role and contribution of advertising towards the Ghanaian economy and socio-cultural development cannot be downplayed.

Advertising has boosts business and sales of products. Political advertisement promoted the desire for independence, the need for good governance and all these had impacted the Ghanaian economy. Advertising promoted trade between Ghana and Europe. The continuous interconnectedness of the world and international trade has made advertising to continue to grow in strength both within Ghana and beyond.

There exist a lot of advertising agencies in Ghana who are currently exhibiting their creative styles to win companies and audience through unique advertising styles. These advertising agencies contributes to the growth of the economy through corporate taxation, employment creation and others as indicated by Samuel Osarfo Boateng on his article published on LinkedIn in 2016.

However, the Ghana Advertising is limited with lack of enough literature on advertising in Ghana, no archives to access past advert, and acute lack of enthusiasm in self-regulation (Amoako, 2012; Singh et al., 2012).

2.8. Ghana's Culture and Advertising Strategies

Culture can simply be defined is the way of life of the people. Culture consists of specific ways of thinking, feeling that is acquired and transmitted mainly using symbols or actions which constitutes a distinctive achievement of human groups, including their embodiments in artifacts (Shaklee, Mattix-Foster, & Lebrón, 2015).

Culture is also defined as the collective programming of the mind that differentiates the members of one group or category of people from another (Hofstede, 2001). Culture is a broad term that encompasses the language of people, way of dressing, habits, values, norms, and forms of expression that shapes an individual.

Ghana can be classified as a country with collectivist cultural system than individualistic. The people of Ghana value togetherness and live as community. An individual is identified in relation to the group they belong, and it was stated by that Hofstede (2001), collectivist cultures tend to understand individuals in relation to the group (family, tribe, community) to which they belong. Ghana comprised of unique but diverse cultures, Language, norms, religion and so on. All these (Language, norms, religion) could be seen as a symbol of culture and the differences in them is an indication of cultural diversity.

Salm & Falola (2002)'s study on culture and social customs in Ghana emphasizes the significance of embeddedness cultural values among the Ghanaian people. Ghanaians place more value on the need for interpersonal interaction and the need for group engagement activities than individual needs (Oyedele, Minor, & Ghanem, 2009)

Advertising in Ghana has evolved overtime and early advertisement carried out were noticed to portray the lifestyle of Ghanaians as at the time. However, has advertising in Ghana

really portrayed the culture of the Ghanaian or it is just an imitation of the west since many agencies seem like an expansion of international advertising agencies? What role does culture play in advertisement, and can culture have an influence on the creative advertising strategy to be used? This section seeks to give answers to above based on a review of literature.

Communication theorists defined advertisement symbols (images, color) as one of the advertisement components that elevated the throb of advertisement messages in audiences' brain (Adetunji & Abdulbaqi, 2012). Advertising does not operate in isolation but within society and therefore carries in it some socio-cultural elements. Advertising can be viewed as a product of culture. An effective advertisement can be said to be the one that understands the people it is serving and is able to make the people feel inclusive in the ads (Waller, 2004).

Early advertisement embedded in its content the Ghanaian culture and had been utilized to promote indigenous Ghanaian cultures. An article written by Nya Wilkins (2017) on advertising in Ghana indicated that the Ghanaian flag plays an important role in the advertisement¹⁶. The colors of the flag (red, yellow, and green) are used by advertisers to communicate the source of a product or brands. Evidence can be seen on the MiG logo created by the ministry of Trade to be used by all products that had its source in Ghana. The colors on the logo are purely colors of the Ghana flag indicating an assurance and constant delivery of Ghanaian goods (Wahabu, 2017). Other advertisement portrays children, women and men wearing traditional clothes to convey a message of an advertised product¹⁷. The influence ads have on people can be said to be intense and the use of these color and symbols promote purchase and desire for Ghanaian made goods. Solomon (1993) in his study indicated that when a product or service moves in line with a particular groups' norms, there is a chance of that product being accepted in the market (Solomon, 1993: Schall, Adonoo, & Appiah, 2019).

The influx of foreign investors in the country as well as cultural assimilation has affected the nature of the Ghanaian advertisement and these ads do not always only portray the Ghanaian culture. Early advertisement embedded in its content the Ghanaian culture but

¹⁶ <https://creativecultureint.com/insights/article/advertising-in-ghana/> Advertising in Ghana 19th Dec 2017

¹⁷ <https://creativecultureint.com/insights/article/advertising-in-ghana/> Advertising in Ghana 19th Dec 2017

the growth in advertisement in the last decade has cluttered the industry with lot of immigrants' companies from Europe and America. These companies operate within the standards of international regulations but the Ghanaian culture in some of the works of these companies is being questioned. Advertiser needs to understand that and borrowing from the words of Jim Stengel "If you want to understand how a lion works, don't go to the Zoo, go to the Jungle."¹⁸ An advertisement that carries the norms and values of Ghanaians is more likely to achieved it desired effect as compared to the one that does not.

The Ghanaian culture as it stands has been diluted due to globalization and the presence many well-known multinationals. This has infiltrated our industries an extent that many ads seem to take a different cultural dimension not necessarily that Ghanaian culture. Some people view what they see in some of these ads as the best while some of the ads appears like an insult to our own culture. Some commercials of today are moving away from the Ghanaian values and portray young children shouting at adult which is an intolerable action in the Ghanaian culture.

2.8.2 Ghana's consumer culture

Consumption is an important concept in todays' society. People strive, work throughout the month to ensure that they can meet certain standards and purchase certain items the so much desire. According to sources, consumption has been kwon in the ancient days as an action that destroy, waste, and spend (Featherstone, 2007). Individuals are surrounded with physical, psychological, and cultural needs that needs to be gratified through consumption. Just like any other country, the people of Ghana also have these need and therefore engage in activities that will help in those needs' satisfaction. All activities towards meeting any of these needs could be stated as consumption (Firat et al., 2013).

All these consumptions are or can be influenced by culture. Culture is a complex term as indicated by (Groeschl & Doherty, 2000). Culture consists of various implicit and explicit elements that makes it difficult to be completely defined.

Consumer culture generally refers to a culture where status, values and positions of people are based on their purchase and consumption patterns (Aboagyewaa-Ntiri, Mintah, & Aboagyewaa, 2016). It can be viewed as a social activity that turns to combine economy and

¹⁸ Kojo Botsio 2016, Advertising and Cultural Complexities, The Ghanaian Context.

culture. Customer's earnings are spent on material goods to attain a desired lifestyle in the capitalist economy. People all over in today's capitalist world are striving to be part of a group. They turn to consumption of certain good in order to feel they belong.

Just like any other country where citizens are purchasing and consuming, Ghana is also not an exception. The rural population of Ghana has quite a consumption that is dependent on survival; the brand is not a consideration likewise trends. Increasing urbanization has redirected the consumption pattern of the ordinary Ghanaian. The urban population rose to approximately 55 in 2017, 56 in 2018 and 57% in 2020¹⁹. Globalization has also proliferated the culture of the ordinary Ghanaian and intensified the Ghanaian consumer culture with the use of exotic consumer goods to convey prestige, status, and wealth (Arnould, 2007).

Culture and cultural factors like language, value, norms and lifestyle influence purchase decision and purchase behavior. Cultural impact on consumption can be seen in the case of KFC Ghana that has adapted to making spicy source for Ghanaians since Ghanaians like spicy food. Consumption culture has been fueled by the capitalist market expansion and production and desire by pleasure after a heavy day's schedule. Featherstone asserts that people resort to consumption to create social bonds and distinctions. The rise of capitalist class and elites caused a standard that almost all countries view as the best consumption pattern that needs to be followed hence imitation of the upper-class behavior (Firat et al., 2013).

Currently, the consumption culture in Ghana especially in urban areas is nothing less than their European and American counterpart who are constantly in the search for brand, class, quality, and latest trend within a tight monetary budget. The interconnectedness of the world and the existence of multinational corporations such as Tullow Oil, Tesla, Apple, Coca-Cola, Procter & Gamble, Mercedes Benz, Unilever, and Shell has brought to the citizens a new taste and a variety to consume (Kim, & Milner, 2019). People in the urban sectors are exposed to these options and are keen when making a purchasing decision.

Some even turn to associate poverty with certain brands, and anyone seen wearing that brand is assumed to be poor while other brands are associated with riches. It has exerted

¹⁹ <https://www.worldometers.info/world-population/ghana-population/>.

some of pressure on the ordinary Ghanaian who is striving to achieve or counted among certain class to also purchase certain type of materials or to also follow a desired trend.

Ghanaian have also developed the taste for foreign goods more that their own. Research conducted indicates the made in Ghana goods are considered less quality and more expensive compared to imported ones. A study by (Bamfo, 2012) showed that, 56% of consumers do not consciously make purchase decision in favor of made in Ghana products.

2.8.3 Ghana's creative advertising strategy

Existing research has revealed some creative advertising strategies that was used in Ghana's advertisement from historical perspective using content analysis. Assibey, Prempeh, and Dorberson (2021) showed the different message strategy used across different media in the past until today. The findings of their study showed that, newspaper, and magazine advertisements in the 1950s to the late 1980s had long copies and most often without bulleting unique selling propositions. Their narrative was more of emotional, and logical; audience could easily relate with them. Other ads at the time also used pictures to capture the attention of audience. An example is seen below.



Diekwand an einem Stationsgebäude

Figure 2. 5. *Image of early advertising in Ghana (Akutu, 1980)*

However, advertising strategies used in television commercials were straightforward, dramatic, and employed celebrity endorsement. This study concentrated more on executional

strategies. Much difference was noticed in the executional strategies of advertisement in 1900s through to the 1960s to the 2000s. The research showed that, the adoption of emotional advertising appeals since the 1990s to 2000s has been consistent because emotional appeals yield stronger benefit compared to rational appeals (Assibey et al., 2021).

A study conducted by Ansu-Mensah, Asuamah, & Amankwah (2013) on Consumer's Attitude Towards Advertisement Elements: A Survey of Marketing Students in Sunyani Polytechnic, Ghana, West Africa when assessing respondents' attitude on the use of some advertising element indicated that, most preferred advertising element was music/jingles. This posits advertisement in Ghana employs music which is an executional strategy in advertising.

Another research conducted by Oyedele, Minor, and Ghanem (2009) on Signals of global advertising appeals in emerging markets using quantitative empirical content analysis indicate the prevalence of the superlative appeal in Ghana's advertisements. Superlative appeals emphasize some sort of dominance and power in its message and its prevalence in advertisement in Ghana was attributed to high level of nationalistic sentiments in Ghana.

Research conducted by Anabila and Asare (2015) on Consumer Perception of Sex Appeal Advertising: A High Context Cultural Perspective using quantitative survey method posited that sex appeal advertising is widespread in Ghana's advertising. Milner (2005)'s research on examining sex role portrayals in advertising in Ghana, Kenya and South Africa revealed that men were portrayed in advert as more independent compared to women.

Fosu (2008) examined creative strategy development in Ghanaian advertising and indicated that the use of certain advertising appeal like sex appeal could be offensive and sack audience away from purchase whereas executional strategy used are normally based on client's budget as stated by a worker in advertising agency.

2.8.4 Creative advertising strategies in Nigeria, America, Turkey, and Russia

Researchers and International research on values have revealed creative strategies used in advertising including the rational and emotional decision making varies across cultures (Albers-Miller & Stafford 1999). While research on message and appeals strategies used in different countries have showed significant difference others have not.

A study conducted by Albers-Miller and Stafford (1999) on international analysis of emotional and rational appeals in services vs goods advertising has posited that, advertising appeals differ according to country. The use of either emotional or rational appeals in advertising is culturally influenced.

Nigeria is one of the countries in West Africa and the most populated country in Africa (Oyedele & Minor, 2012). Nigeria has a multi-cultural, multi-religious, multi-ethnic, and multi-lingual structure just as Ghana. Early advertising message strategy used in Nigeria ads was the same as the early strategies used in Ghana advertising. Early advertisement in this country utilized more of rational appeals than emotional appeals without forgetting culture as ads are known as cultural products thus the use of local language and symbols (Olatunji, 2018). There are limited studies regarding creative strategies in advertising however existing research papers concentrated more on appeals strategies. Example can be seen in the research by Ucheanya (2020) who examined the influence of emotional appeals in television cosmetics advertisements towards decisions of female students of Nigeria. From his study it is noted that Nigeria's cosmetic ads employ emotional appeal and this significantly influences purchase. Another research on TV commercials was a content analysis of selected commercials targeting children in Lagos, a state in Nigeria (Gbadeyan, 2010). The result of the study posited that most of the children are attracted to music and music is classified by some authors as a message executional strategy. From another perspective based on a study on the Advertising trends on Information Products in a Nigerian Newspaper indicated that most of informational product's advertisement employed humor appeal or technique (Ibinkunle & Olubunmi, 2016).

United States of America is characterized as a country with an individualistic culture system and therefore are focused and result oriented with less emphasis on group belonging (Singelis et al., 1995). Result from the research indicates that United States uses more of emotional appeals in goods advertisement than in service advertisement. A research on different appeals types used in American Advertisements for a decade conducted by Yamada, (2018) when comparing appeals used in US advertisement in 1900 and 2000s revealed rational appeals like price, quality, and availability to be significantly more often used in the 1990s advertisement than in the 2000s, while one type (offer) was found to be significantly more common in the 2000s than in the 1990s. There was no difference found regarding the use of

emotional appeals between these periods. A paper written by Cho et al., (1999) on content analysis of U.S. and Korean television ads showed U.S. ads reflect a more direct approach strategy with individualism appeal (Oyedele, & Minor, 2012). Also, message and appeals strategy in America and other countries for award-winning digital ads Yfantidou et al. (2018) reveals that ritual view otherwise known as transformational by Laskey and as affective according to Wang and Praet (2016) modified strategy is dominant in USA commercials. Also, an exploratory study which applies Taylor's (1999) six-segment message strategy wheel to direct-to-consumer (DTC) pharmaceutical television commercials to understand message strategies adopted by pharmaceutical advertisers in USA indicates that both the transmission and ritual views are employed in the advertisement.

Several analyses of creative advertising strategies in television commercial have existed in Turkey to reveal the message and appeals strategies used. Some of the research employed a more defined framework like Taylor's Six segment Wheels while others employed the use of Laskey et al. 1989 advertising typology. Among these studies include a study conducted by Yurttaş & Özkoçak (2020) on content analysis of creative strategies on Turkish television advertising with the use of Taylor's six-segment identified transmission view to be the widely used message strategy on Turkish TV commercials. The study by Bozkurt (2015) when comparing information content of TV advertisement and magazine advertisement revealed that, Turkish TV commercials contained less informational content compared to magazine advertisements. Another study concentrated on the examination of television advertisements in the context of main message strategy using tv8 as a case study in Turkey. The findings reveal Informational strategy as the leading message strategy used in Turkish TV commercials (Çakar, 2021).

Russia is also characterized as a collectivist culture with high power distance and from the study conducted by Rakova & Hee (2013) comparing Korean and Russian advertising shows that collectivity appeal (Family and Nurture) to dominate Russian TV ads. Safety and technology appeal were identified to be significantly used in Russian TV advertising (Rakova & Hee, 2013). Another research on content analysis of prime-time television commercials regarding ads Appeals used in Russia denotes that Russian TV ads contained high informational cues compared to that of America (Yuzhakova et al., 2015).

3.0 METHODOLOGY AND ANALYSIS

3.1 Content Analysis

Content analysis is seen as an unobtrusive method of obtaining specific information about messages, hence this method was deemed appropriate to be used in our analysis. Several researchers have described content analysis, however, content analysis was considered as “scientific analysis of communications messages because while the method may involve speaking, it also involves rigorous and systematic analysis” (Kassarjian., 1977). Content analysis is seen as a popular method of analyzing the content of both mass media due to its distinct classification scheme. Cooper and Schindler (2003) assessed that, content analysis measures the semantic content or appearance "what" of the message. It can be applied to all text like articles, news, letters, and text in the form of pictures, videos, or films. Content analysis can be both qualitative and quantitative.

This study employed quantitative content analysis. Quantitative content analysis is a means of analyzing and transforming observations under some categories into quantitative statistical data (Binsbergen, 2013). Result of the Quantitative content analysis can be presented in statistical form (percentages and tables) and when this happens it means the researcher is concerned with categories other than cases as indicated by (Schreier, 2012). Quantitative content analysis has been utilized by several researchers to analyze advertising messages, among such research include A cross-cultural study of the persuasive effect of fear appeal messages in cigarette advertising in China and Canada (Laroche et al., 2001) and examination of television advertisements in the context of main message strategy (Çakar, 2021) which makes it suitable to be use in this study. Content analysis is done by classifying parts of your material as instances of the categories of a coding frame. The method is suitable for all material that requires some degree of interpretation Identifying message strategies and appeal strategies used by advertisers in Ghana can be necessary examined with content analysis since studies has proven the essence of content analysis in analyzing communication papers.

3.2. Universe and Sampling

Study universe refers to the group of units which the study seeks to consider. Universe is also known as the population of the study. It is basically all objects or items that are deemed fit for the study (Wheaton, 1994). A population may be infinite or finite. The population for this study is comprised of the popular TV channels in Ghana. These channels include TV3, GTV, TV Africa, UTV, GH ONE, ADOM TV etc.

Sampling is a process of selecting part of a whole to be considered for a study. It is the procedure of choosing a statistically representative sample of items or individuals within a given population (Kamangar & Islami, 2013). There exist different sampling techniques, probability, and nonprobability sampling techniques. However, this study employed nonprobability sampling technique (Convenience sampling technique). Convenience sampling technique selects items to be part of the study base on convenience. It is about selecting participants base on their availability and readiness (Taherdoost, 2016).

The study used convenience sample rather than a simple random sample due to lack of a comprehensive data of commercials from the other TV channels. Ackoff (1953) asserted that, convenience sampling is the cheapest and easiest technique and therefore used most by students.

One popular and renowned TV channel (TV3 Ghana) was selected, and commercials were gathered from them since getting access to other TV channel's commercials were almost impossible due to absence of archives on commercials that has been broadcasted on their channel. A total of 230 commercials broadcasted within a one-year period (2020-2021) but 220 were examined for the study.

3.3 Coding

Coding generally refers to a way of structuring your data. It is about categorizing your study variable under some relevant parts of main and subcategories (Schreier, 2012). Four separate variables were analyzed in this study. The first variable the study considered was grouping commercials into separate product categories. Product can be categorized into general product category and specific product category. Tse et al. (1989), Cutler and Javalgi (1992), and Trinity (2008), suggest a general category to include Durable Goods, Non-Durable Goods and Services. Nelson (1974) and Darby and Karni (1973) also classified

products into search, experience, and credence products. However, this study employed a more specific product category due to the reason that, ads cover everything and to also help the researcher in determine the dominant category in TV ads. Seventeen (17) specific product category were considered by the researcher in line with the 2007 report on product classification. Specific categories including food, cosmetics, white goods, and others. Product categorization is important for the study because it helps to determine the dominant product categories that use television commercial within a one-year period. Researchers have assessed that product category is critical issue in analyzing advertising content (Albers Miller, & Stafford, 1999; Green et al., 1975; Tansey et al., 1990). Categorizing products will assist in assessing if message strategy is peculiar to certain product as seen in research conducted by other scholars in other countries. For example, Johar and Sirgy, (1991) indicated that, rational appeal is frequently used when the product is utilitarian, whereas emotional appeal is often used in cases where the direct user benefit of the product is not self-revealing.

Secondly, commercials were grouped into either national or global brands. This variable was included so the researcher can assess if there exist difference in the message and appeal strategy used for local products vs. Global/international brand commercials.

Thirdly, message strategy type of the commercial was assessed using the modified Message Strategy developed by Wang and Praet, (2015) after carefully analyzing majority of the message strategies developed by Laskey et al. (1989), Taylor (1999), Aaker and Norris (1982) and others. Wang and Praet's modified strategy was used in this study because it combines all the existing strategies to form a new strategy which can be used in any cultural and environmental setting. The pilot study of this message strategy was conducted in China and therefore using this strategy to analyze Ghana's commercial will also be useful.

Lastly, the appeal types based on the major Appeal types (Rational and Emotional) by Kotler and Armstrong, (2012), were examined. Appeal is another necessary aspect in analyzing creative strategies. Appeals help in assessing the sociological environment and characteristics of a country since these commercial and its appeals are not culture free. Rational Appeal involves a communicate that emphasizes product's benefits and customers' self-benefit to drive from purchasing such product whereas emotional appeal stimulates negative or positive emotions. Rational appeal has been widely assessed to include certain

factors. Stern et al. (1981) and Davies (1993) classified rational appeals into three groups: physical attributes, incentive offer and evidence. Rossiter and Donovan (1991) categorized rational appeals into Refreshments, Logic, and Educative. Other classification of rational appeal includes, feature appeal, competitive advantage appeal, favorable price advantage appeal, news appeal and product popularity appeal (Belch & Belch, 2004; Kazmi & Batra, 2009). However, this study considers some specific appeal such as Quality, safety, convenience, and others in line with categorization by different scholars.

Emotional appeal (EA) stimulates negative or positive emotions. Different specific types of emotional appeal have been identified by different scholars. In 1976, Henry Murray cited Fowles 1994 developed 15 specifics (revised) emotional and includes; sex, affiliation, nurture, guidance, aggress, achieve, dominate, prominence, attention, autonomy, escape safety, aesthetic sensations, curiosity, physiological needs (food, drink etc.) (Fowles, 1994). Moriarty (1991) stated 11 types of emotional appeals: excitement, fear (danger, personal embarrassment), family (love, protection), guilt, love (affection, romance), nostalgia, pleasure (humor, happiness, and joy), poignancy, pride, relief and sorrow (grief, suffering), Golan and Zaidner (2008) mentioned 5 forms of emotional advertising appeal; humor, sexuality, violence, the use of animals and the use of children in the ad. Marin et al. (2014) in their study used the scale of eight items of Plutchik (1980), represented by the primary emotions - Anger, Fear, Sadness, Disgust, Surprise, Curiosity, Acceptance and Joy (Marin, Pizzinatto, & Giuliani, 2014) . Srivastava and Maheswarappa (2017) used the emotional scale comprising of adventure, fear, humour/happiness, love/romance, sensuousness/sex, status/luxury, guilt, duty, status, contest/play, affiliation, nostalgic, shame and regret.

Hornik and Ofir (2017) analyzed several specific appeals adopted a scale of empirical credibility approach to appeal comprising of 7 forms of appeals according to the two basic forms of appeals; rational (comparison, two-sided, gain-framed); emotional (humor, fear, sex) and metaphor (both rational and emotional). Among several studies, emotional appeals such as humor, fear and sex have been identified to be among the widely used emotions in advertising.

After critically analyzing specific appeal types and because there is no agreed specific scale to analyzing commercials, this study combines some specific rational and emotional appeals which is seen beneficial to the research objectives as well as within the scope of the

study. Scholarly classified appeals from authors like Moriarty (1991), Plutick (1980), and Hestroni (2000) were considered for this study. In all 18 specific appeals were included in this study: Rational (Quality, Safety, Convenience, Saving, etc.) and Emotional (fear, Sex, Shame, Collectivity, Individuality, Family, Nostalgia, Happiness, Leisure, etc.).

3.4 Definition of Items

3.4.1 Operation definition of product category

Table 3. 1. *Operation Definition of Product Category (Developed by the researcher in line with other classifications)*

Category	Operational Definition
White goods	Durable household consumption (Refrigerator, iron, etc.)
Financial services	Insurance, Bank, Private Pension, etc.
Personal care and Cosmetics	Hand soap, toothpaste, perfume, etc.
Textile/Accessories	Clothing, shoes, accessories, etc.
Food	Yogurt, chicken, beverages, Gum, chocolate, etc.
Entertainment and Media	TV/newspaper/magazine, holiday, music, book etc.
Technological products	computer, mobile phone, table, etc.
Furniture / Home decoration	Home textile products, Construction, PVC etc.
Automotive/By-products	Petroleum products, automobiles, etc.
Education	primary education, higher education, classroom, etc.
Health	Hospital services, etc.
Household Cleaning supplies	Detergents, soap, etc.
Retail store brands	supermarket etc.
Transportation	airline, cargo, etc.
Information and Communication Technologies and services	Gsm networks etc.

Games of chance	National Lottery, Bet, etc.
Others/Undetermined	Toys, Foundations, non-governmental, political party, Fair, congress, competition, festival, tiles, house, napkins, toilet paper, bottle strollers

3.4.2 Operational definition of local and global brands used in coding

Table 3. 2. *Operational Definition of local and Global Brands used in Coding (Winit et al., 2014)*

Brand	Operational definition
Local Brands (LB)	Brands that operate in only one country but maybe owned by a local or a foreigner.
Global brands (GB)	Brands found in different countries under the same name offering the same or similar product or service. Eg. Coca-Cola, Toyota, Apple etc.

3.4.3 Operational definition for message strategies used in coding

Table 3. 3. *Operational Definition for Message Strategies used in coding*

Source: adapted from (Wang & Praet, 2016); (A) Puto and Wells (1984); (B) Clow et al. (2002); (C) Simon (1971); (D) Frazer (1983); (E) Laskey et al. (1989)

Message strategy	Definition	Scale	Source
Cognitive	Focuses on verifiable factual product claims and benefits.	To determine a cognitive message strategy attention is paid on the verbal descriptions since Cognitive messages are usually verbal descriptions.	A, B
Generic	Facts or informational message focusing on product class. It is normally used by brands that are dominant in the industry.	A generic ad concentrates on the product with less attention to the brand. The product is displayed and less is shown about the logo. For examples, Coca-Cola ads that only displayed a bottle of coke and writes besides it "the real thing is coke".	D, C
Hyperbole	Factually based but exaggerated claims,	To determine a hyperbole message ad, the ad makes statement which seem an	E

	assertions, or messages that are not objectively verifiable	exaggeration and can be debated. For example, messages like "Best darn hamburger in the whole wide world", "No other brand gives you more", or 'the leading brand in the industry or product category' that does not back data	
Factual description	Presents simple facts without detailed description of product features, ingredients or benefits or any assertion of superiority, and offers merely 'news about' the product	This type of strategy does not claim superiority and offers only 'news about' the product in question	C
Preemptive	Objectively verifiable product attribute or benefit-in-use without any claim of uniqueness or comparisons with competing brands	To determine a preemptive ad, the ad should clearly state its benefit without comparison and exaggeration. An example of a preemptive commercial is soft drink ad that shows many oranges and cherries falling into the video space while a voice states that: (Brand Name) contains 20 percent pure fruit juice. Also, a suntan lotion ad which shows a young man applying the product to a young woman while a voice announces "(Brand Name) contains pure vitamin E and aloe.	D, E
Comparative	Uses either direct comparisons to named or unnamed (brand X, other brands) competing brands in the category, or indirect comparisons to previous versions of the same brand	Comparative ads can be identified when brandA compares it product to brand B. For example, the ad by Dr Squatch soap https://youtu.be/x1TtIt5tdP8 where different types of body wash were introduced at the beginning and is compared to Dr Squash Soap.	D, E
USP	Focuses on explicit claims of uniqueness involving an	To determine UPS message, the ad clearly avoids subjective claims but objective as possible	D, E

	objectively verifiable product attribute or benefit-in-use.	and shows the benefit in use. For example, "Introducing the only compact disc player that can play six discs at one time,"	
Affective	Associates the advertised brand or corporation with a feeling, mood, emotion, or image	Affective strategy involves both verbal (spoken and written words) and nonverbal (music, songs and pictures) message elements.	A, B
Generic	Affective or emotional messages focusing on the product class	To determine an affective generic strategy, the commercial needs to connect emotionally to people and the product class For example, a coffee ad that shows peoples addiction to coffee or states that 'People can't live without coffee'	D, E
Emotional	Uses ambiguity, humor or appeals to a range of feelings	Emotional strategy uses elements such as joy, sadness, fear, peace of mind, pride, nostalgia, anger, endearment in it message.	B, D
Brand users	Focuses on brand users and their lifestyles. The main thrust of the ad is on people who use the brand, rather than on the brand itself, conveying the notion that a certain type of person will choose the brand	This can be determined when the focus of the ad is on the people and their way of living. For example, a wine ad that shows warm romantic males, sporting females, sci-fi types and the beers or wines they drink.	B, E
Brand image	Focuses on the image of the brand itself in developing a brand personality such as quality, status, and prestige. People may not be shown or are not the focus	The product is the focus and is always displayed. This is determined when the product is given a personality. Example is automobile that are given luxury personalities and others tough, hard driving personality, perfume; riches, ice cream; innocence	B, D, E
Use occasion/resonance	Focuses on the experience of using the brand or on those situations or circumstances where use of the brand is the most appropriate. The ad tries	This can be determined when the ad associate the brand with an experience. For example, a beer commercial that create an association with a night. The	B, D, E

	to associate the product with a particular experience or previous experience to create a bond between the consumer and the brand.	brand is shown in the context of big city lights, taverns, the singles scene-all after dark, when "the night belongs to (Brand Name)."	
Corporate image	Focuses on building a positive corporate image in consumers' minds.	This strategy does not normally concentrate on a particular product. For example, 'We are protecting the environment' or 'we are leading innovation can be considered a corporate image strategy	B
Conative	Tries to persuade consumer to engage in a specific behavior or to support other promotional activities	Conative ads elicit certain behavior. For example, a CD that clearly tells audience that, it cannot be purchased at stores and is available for only a limited time.	B
Action inducing	Tries to persuade consumers to engage in a specific action.	Action inducing messages force an action to be taken. For example, call a toll-free number, visit a Web site, consult a physician, or make a purchase is normally indicated in such commercials to get audience to act or to cause people to make impulse buying.	B, C
Sales promotional	Provides support for other promotional activities, such as special offers, contests, sweepstakes, or coupons.	To determine a sales promotional message, the ad usually indicate rewards one is likely to receive because of a purchase. For example, 'Buy this product and win discount coupons,' Buy one and get one more for free,' 'Get two for the price of one' as a special offer, or a Tide detergent commercial that clearly shows a price tag and continues "Valid for 10 days", "not valid with any other offers, expires 1/06/2012	B, C

3.4.4 Operational definition used for coding appeal strategies

Table 3. 4. Operational definition used for coding appeal strategies

Source: A. Pollay (1983), B. Moriarty (1991), C. Havlena & Holak (1991), D. Holbrook & Schindler (1991), E. Cheng and Schweitzer (1996), F. Marchegiani & Phau (2013), G. Phau (2013), H. Stern (1992), I. Hestroni (2000), J. Hornik and Ofir (2017), K. Srivastava & Maheswarappa (2017).

Specific Appeal (rational and emotional)	Operational Definition	Source
Nostalgia	An ad that evokes an attitude towards the past, yearning for the past. For example, an ad portraying old man looking at the family photos from the past, best friends meeting at a school reunion, siblings fight best suits an example of nostalgic ad.	B, C, D, F, K
Beauty	The ad asserts that using the product enhances the beauty of its user, or suggests that the people in the ad are handsome because they use the product	A, I
Family	Portraying family life in a positive manner, and emphasizing that the product can be used by all the family members or is intended for family use	A, B, I
Convenience	Emphasizing that the product is easy to use	A, I
Saving	Emphasizing the low price of the product, mentioning discounts, free bonuses, gifts, or special paying arrangements.	
Joy/happiness	Emphasizing that the use of the product makes one happy or causes joy, by showing happy people and contending that they are happy because they use the product	A, B, I
Competition	Distinguishing the product from its counterparts in one characteristic or more than one characteristic and comparing the product with other brands in the same product category	E, I
Popularity	Emphasizing the large number of people who use the product, mentioning that some brand is very	A, E, I

	heavily consumed (perhaps more heavily than other brands)	
Leisure	Using the advertised product leads to relaxation or depicting scenes of leisure that are clearly the result of using the product.	A, G, I
Quality	Emphasizing the overall superb and durable character of the product without referring to any specific virtue.	A, I
Safety	Asserting that the product is safe to use and using it does not carry any harmful short-term or long-term effects	E, I
Collectivity	Emphasizing that the use of the product can bring people together and people in the ad, who are typical users of the product, are depicted as a group whose members spend time together and help each other.	E, I
Adventure	Using the product is clearly associated with exceptional boldness, bravery or taking risks more than in everyday life	A, E, I, K
Sex	Suggesting that using the product is either related to or enhances sexual activity in the broadest sense of the word or saying that the product enhances its user's sexual attractiveness. These ads show singers, dancers, or models dress in a revealing form, moving seductively or are in sexual postures	A, E, I, J, K
Health	Emphasizing that the use of the product boosts the strength of the body or provides other health benefits.	A, E, I
Individualism	Stressing that the product can help its user to become self-reliant or free him of his dependence on others	G, I
Fear	Emphasizing that the use of product may help prevent some dangers or threaten individuals to stop certain consumptions through arousing anxiety, tension, danger, threat that	B, J, K

	people have when facing risks or crisis.	
Shame	Suggesting that one will feel embarrassed for not consuming the advertised product or you may avoid the feeling of shame if you purchase such product. The ad portrays all the people around you use an advertised product but you.	B, K

3.5 Coding Process, Reliability, and Inter Coder Reliability (ICR)

The language of the commercial is in English and in Ghanaian language. The researcher was in an area where it was difficult to get people who understand these languages hence, the researcher decides to set two different Phases for coding.

Before the first phase, the researcher carried out a pilot study to better understand and analyze the commercials. The researcher then proceeds to start the first phase coding, the researcher checked out all the available commercials and coded them according to a standard and clearly defined operational items.

After a week, the researcher carried out the second phase of coding. The same sample commercials were coded again. At this point, all misunderstanding and inconsistencies were addressed and the result of the first and the second coding phase were similar which is good enough to establish reliability. Reliability is the extent of replicability, which is pursuing the same results through repeated measuring techniques (Neuendorf, 2002). Reliability is established when a study or research is carried out under the same condition and yield similar or same results.

Campbell et al. (2013) assessed that, intercoder reliability can be attained when an additional coder is recruited to code some percentage of the commercials and gets similar result (O'Connor, & Joffe., 2020). For this study, the 1st and 2nd phase of coding was used to calculate for reliability using the percentage of agreement reliability formula. Percentage of agreement formula was used because it is easy and can be applied in all situations.

$$PA_0 = A/n,$$

Where PA_0 is observed proportion of agreement, A is the number of coders' consensus decisions, and n is the total number of items coded by the coders. The percentage

of agreement was 0.89 (89%) which indicates high level of agreement hence high level of reliability. To further confirm the above result, the researcher used Cohen's Kappa in SPSS and the result is 0.85 which also indicates higher agreement level.

4. Findings and Comments

4.1. Findings of the Study

Product category, brand type, message strategies and appeal strategies were the variables this study considered. Below are the findings after coding and encoding all the 230 commercials used as a data for the research. It appeared that, 10 of the 230 commercials were assessed complicated and for that matter were not included in the study, hence 220 advertisements were used.

4.1.1 Distribution of commercials according to product category

Product category was necessary for this study since it has the capability to help identify which category of products advertised more on Television channels. From the study conducted it was realized that the most advertised product category on Ghana's television station was "Food category" (n=45, 20%). The table below shows the number of commercials and their respective percentages that belong to the various product categories.

Table 4. 1. *Distribution of commercials according to product category*

Product category	Frequency	Percentage%
White goods	9	4%
Financial Services	13	6%
Personal care/cosmetics	28	13%
Textiles/ accessories	6	3%
Food	45	20%
Entertainment and Media	9	4%
Technological products	5	2%
Furniture / Home decoration	11	5%
Automotive/By-products	8	4%
Education	7	3%
Health	19	9%
Household Cleaning supplies	10	5%
Retail store brands	9	4%
Information and Communication Technologies and services	13	6%
Games of chance	11	5%
Others/Undetermined	17	8%
Total	220	100%

From the table above, majority (n=45, 20%) of the advertised commercials were food products. Personal care and cosmetics category (n=28, 13%) was the next most advertised commercial on Ghana’s television station. (n=19, 9%) of the commercials was identified as health products and services. The number of financial services commercials (n=13, 6%) was similar to information and communication services commercials (n=13, 6%). The number of Game of chances commercials and Household cleaning and supplies commercials were also similar thus (n=11, 5%). Likewise White goods, Entertainment and Media, and Retail store brands commercials were same thus (n=9, 4%).

4.1.2 Distribution of commercial according to brand type

Brand type is the next variable considered by the researcher. From the data it was released that, 114 equivalents to 52% were local brands commercials and 106 equivalents to 48% were global or international brands advertisements. The figure below is an illustration showing the percentage of commercials that are local brands and global brands.

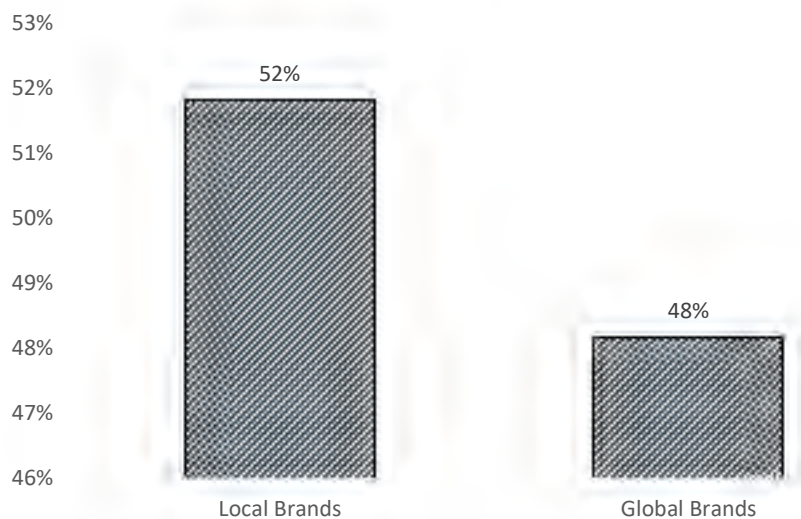


Figure 4. 1. *Distribution of Commercial according to Brand Type*

4.1.3 Distribution of commercials according to main message strategy

Message strategy is the central variable to the research. Based on the typology of message strategy used in this research, Affective strategy (n=122, 55%) was identified as the most widely or dominant used strategy in Ghana’s Television commercials, (n=74, 34%) of commercials utilize Cognitive strategy whiles (n=24, 11%) used Conative Strategy. The table (4.2) below shows the number including the percentages of commercials.

Table 4. 2. *Distribution of commercials according to main message strategy*

Message Strategy	Frequency	Percentage
Cognitive Strategy	74	34%
Affective Strategy	122	55%
Conative Strategy	24	11%
Total	220	100%

4.1.4 Crosstabulation of brand type * message strategy

Considering brand type and message strategy, further analysis was taken to compare the number of local and global brands as well as the type of message strategy employed. The table below shows the findings of brand type by message strategy used.

Table 4. 3. *Crosstabulation of brand type * message strategy*

			Message Strategy			
			Cognitive	Affective	Conative	Total
Brand type	Local	N	46	54	14	114
		(Message strategy%)	62.2	44.3	58.3	51.8
		(Total%)	20.9	24.5	6.4	51.8
	Global	N	28	68	10	106
		(Message strategy%)	37.8	55.7	41.7	48.1
		(Total%)	12.7	30.9	4.5	66,9
Total		N	74	122	24	220
		(Message strategy%)	100	100	100	100
		(Total%)	33.6	55.5	10.9	100

From the table (4.3) above (n=46, 20.9%) of local brands used cognitive message strategy, 54 (24%) of local brands commercials employed affective strategy and (n=14, 6.4%) of local brands ads used conative strategy in their commercials. Also, (n=28, 12.7%) global brands commercials use cognitive strategy, (n=68, 30.9%) used affective strategy and (n=10, 4.5%) use conative strategy in their commercials.

In order to determine whether or not there is a relationship between brand type (local and global) and Main message strategy (Cognitive, affective, and conative), chi square test was carried out. The result of Pearson chi-square analysis indicated that, chi-square value (X^2) 6.369, degree of freedom (df) 2, and significant level (p) 0. 041. This result indicates a significant association between brand type and main message strategy.

4.1.5 Distribution of commercial according to specific message strategy

Each of the main message strategy as classified by Wang& Praet (2016) comprised of other subcomponents which are presented in the table below.

Table 4. 4. *Distribution of commercial according to specific message strategy*

Message Strategy	Frequency	Percentage
Cognitive		
<i>Generic</i>	7	3%
<i>Hyperbole</i>	9	4%
<i>Factual description</i>	29	13%
<i>Preemptive</i>	18	8%
<i>Comparative</i>	2	1%
<i>USP</i>	9	4%
Total	74	34%
Affective Strategy		
<i>Generic</i>	12	6%
<i>Emotional</i>	75	34%
<i>Brand users</i>	9	4%
<i>Brand image</i>	8	4%
<i>Use occasion/resonance</i>	3	1%
<i>Corporate image</i>	15	7%
Total	122	55%
Conative Strategy		
<i>Action inducing</i>	2	1%
<i>Sales promotional</i>	22	10%
Total	24	11%
Grand Total	220	100%

Results of the specific message strategies indicate that, the three most widely used strategies in Ghana's television commercials are Emotional (n=75, 34%), factual description (n=29, 13%) and sales promotional (n=22, 10%). The less used strategies per the findings of the research include Action inducing (n=2, 1%), Use occasion/ resonance (n=3, 1%) and Comparatives (n=2, 1%).

4.1.6. Crosstabulation of product category * main message strategy

Product category was paired against the main message strategy using crosstabs and chi square analysis was conducted. The result indicates that, the most widely advertised product category; food category used both cognitive (n=13, 5.9%) and affective (n=28, 12.7%) message strategies but less of conative (n=4, 1.8%) strategy as far as Ghana TV commercials are concerned. Personal care and cosmetics category which was the second most advertised

product category in Ghana's television commercials employed more of affective message strategy (n=20, 9.1%) with little (n=1, 0.5%) or no use of conative strategy. The health category was the third most advertised product category in Ghana's TV commercials and used more of Affective message strategy (n=11, 5%) than cognitive (n=8, 3.6%) with no use of conative strategies. The table below is the presentation of the crosstabs analysis.

Table 4. 5. *Crosstabulation of Product Category * Main Message Strategy*

Product Category		Message strategy			Total
		Cognitive	Affective	Conative	
	N	2	3	4	9
	(Message strategy%)	2.7	2.5	16.7	4.1
	(Total%)	0.91	1.4	1.8	4.1
White goods	N	4	6	3	13
	(Message strategy%)	5.4	4.9	12.5	5.9
	(Total%)	1.8	2.7	1.4	5.9
Financial services	N	7	20	1	28
	(Message strategy%)	9.5	16.4	4.2	12.7
	(Total%)	3.1	9.1	0.5	12.7
Personal care and Cosmetics	N	1	5		6
	(Message strategy%)			0	
	(Total%)	1.4	4.0	0	2.7
Textile/Accessories	N	0.5	2.3	0	2.8
	(Message strategy%)	13	28	4	45
	(Total%)	17.6	23	16.7	20.4
Food	N	5.9	12.7	1.8	20.4
	(Message strategy%)	5	4	0	9
	(Total%)	6.8	3.3	0	4.1
Entertainment and Media	N	2.3	1.8	0	4.1
	(Message strategy%)	3	1	1	5
	(Total%)	4.1	0.8	4.2	2.3
Technological products	N	1.4	0.5	0.5	2.4
	(Message strategy%)	5	5	1	11
	(Total%)	6.8	4.1	4.2	5
Furniture / Home decoration	N	2.3	2.3	0.5	5
	(Message strategy%)				
	(Total%)				

	N	5	3	0	8
	(Message strategy%)	6.8	2.5	0	3.6
Automotive/By-products	(Total%)	2.3	1.4	0	3.7
	N	6	1	0	7
	(Message strategy%)	8.1	0.8	0	3.2
Education	(Total%)	2.7	0.5	0	3.2
	N	8	11	0	19
	(Message strategy%)	10.8	9	0	8.6
Health	(Total%)	3.6	5	0	8.6
	N	3	7	0	10
	(Message strategy%)	4.1	5.7	0	4.5
Household Cleaning supplies	(Total%)	1.4	3.2	0	4.6
	N	1	2	6	9
	(Message strategy%)	1.4	1.6	25	4.1
Retail store brands	(Total%)	0.5	0.9	2.7	4.1
	N	1	11	1	13
Information and Communication Technologies and services	(Message strategy%)	1.4	9	4.1	5.9
	(Total%)	0.5	5	0.5	6
	N	3	5	3	11
	(Message strategy%)	4.1	4.1	12.5	5
Games of chance	(Total%)	1.4	2.3	1.4	5
	N	7	10	0	17
	(Message strategy%)	9.4	8.2	0	7.7
Others/Undetermined	(Total%)	3.2	4.5	0	7.7
	N	74	122	24	220
	(Message strategy%)	100	100	100	100
Total	(Total%)	33.6	55.5	10.9	100

In order to determine whether or not there is a relationship between product category and main message strategy, chi-square analysis was carried out. The result of Pearson chi-square indicated that, there exist significant association between product category and main message strategy ($X^2=15.025$, $df=4$, $p=0.005$), hence message strategy used maybe dependent on the type of product advertised. In all most of the product categories hardly use

conative strategy unless categories like retail store brands (n=6, 2.7%) and white goods (n=4, 1.8%) which really want to attract people to take immediate action.

4.1.7 Distribution of commercials according to appeal type

The appeal strategy was another variable analyzed as part of creative advertising strategies in Ghana's TV commercials. The result of the findings indicated that, the five most dominant appeals used in Ghana's TV commercials were Joy/happiness (n=59, 26%), saving (n=31, 14%), Health (n=26, 12%), quality (n=20, 9%), and family (n=12, 6%). Competition appeal (n=1, 0.5%), Nostalgia (n=2, 1%), and Popularity (n=3, 1%) were the less used appeal strategies in Ghana's TV commercials. The table below gives the summary of the findings of appeal of the appeal strategy used in Ghana's TV commercials.

Table 4. 6. *Distribution of commercials according to appeal type*

Appeal type	Frequency	Percentage
Nostalgia	2	1%
Beauty	8	4%
Family	12	6%
Convenience	15	7%
Saving	31	14%
Joy/happiness	59	27%
Competition	1	0.5%
Popularity	3	1 %
Leisure	5	2%
Quality	20	9 %
Safety	7	3%
Collectivity	4	2%
Adventure	8	4%
Sex	4	2%
Health	26	12%
Individualism	7	3%
Fear	4	2%
Shame	4	2%
Total	220	100

4.1.8. Crosstabulation of appeal strategy * brand type

Appeals strategy is compared against brand type and chi square analysis was carried out to help understand if a particular appeal usage varies according to brand type (local and global). The Cross tabs result obtain shows that, out of (n=59, 26.8%) joy/happiness appeal,

(n=34, 15.4%) of such commercials were local brands ads while (n=25, 11.4%) were global brands. Saving appeal (n=31, 14.1%) was the second dominant appeals used in Ghana TV commercial and out of that, (n=17, 7.7%) of those commercials were local brands whereas the remaining (n=14, 6.4%) were global brands. Out of the total of (n=26, 11.8%) commercials that employed health appeal strategy, (n=12, 5.4%) were local brands ads and (n=14, 6.4%) were global brand ads. Table 4.7 below gives the summary of appeal strategy used by brand type.

Table 4.7. Crosstabulation of appeal strategy * brand type

		Brand type			
		Local	Global	Total	
Appeal type	Nostalgia	N (Brand type%) (Total%)	2 1.8 0.9	0 0 0	2 0.9 0.9
	Beauty	N (Brand type%) (Total%)	5 4.4 2.3	3 2.8 1.4	8 3.6 3.7
	Family	N (Brand type%) (Total%)	4 3.5 1.8	8 7.5 3.6	12 5.4 5.4
Convenience	N (Brand type%) (Total%)	11 9.6 5	4 3.8 1.8	15 6.8 6.8	
	Saving	N (Brand type%) (Total%)	17 14.9 7.7	14 13.2 6.4	31 14.1 14.1
	Joy/happiness	N (Brand type%) (Total%)	34 29.8 15.4	25 23.6 11.4	59 26.8 26.8
Competition	N (Brand type%) (Total%)	0 0 0	1 0.9 0.5	1 0.5 0.5	
	Popularity	N	2	1	3

	(Brand type%)	1.8	0.9	1.4
	(Total%)	0.9	0.5	1.4
	N	3	2	5
Leisure	(Brand type%)	2.6	1.9	2.3
	(Total%)	1.4	0.9	2.3
	N	9	11	20
Quality	(Brand type%)	7.9	10.4	9.1
	(Total%)	4.1	5	9.1
	N	2	5	7
Safety	(Brand type%)	1.8	4.7	3.2
	(Total%)	0.9	2.3	3.2
	N	2	2	4
Collectivity	(Brand type%)	1.8	1.9	1.8
	(Total%)	0.9	0.9	1.8
	N	2	6	8
Adventure	(Brand type%)	1.8	5.7	3.6
	(Total%)	0.9	2.7	3.6
	N	1	3	4
Sex	(Brand type%)	0.9	2.8	1.8
	(Total%)	0.4	1.4	1.8
	N	12	14	26
Health	(Brand type%)	10.5	13.2	11.8
	(Total%)	5.4	6.4	11.8
	N	5	2	7
Individualism	(Brand type%)	4.4	1.9	3.2
	(Total%)	2.3	0.9	3.2
	N	1	3	4
Fear	(Brand type%)	0.9	2.8	1.8
	(Total%)	0.4	1.4	1.8
	N	2	2	4
Shame	(Brand type%)	1.8	1.9	1.8
	(Total%)	0.9	0.9	1.8
	N	114	106	220
Total				

(Brand type%)	100	100	100
(Total%)	51.8	48.2	100

To determine whether or not there is a relationship between brand type (local and global) and appeal strategy (Nostalgia, fear, shame etc.) chi square test was carried out. The result of Pearson chi-square analysis indicated that, chi-square value (X^2) 4.767, degree of freedom (df) 4, and significant level (p) 0. 312. This indicates that there is no significant association between appeal strategy used and brand type. This implies appeal strategy may vary from the brand type of the commercial advertised in Ghana's TV commercials.

5. DISCUSSION, CONCLUSION AND SUGGESTIONS

5.1. Discussion of Findings

The findings of the research indicate that foods products (n=45, 20%) were the most advertised products category in Ghana's TV commercials which contributes to answer the first research question; "What is the most widely advertised product category on Ghana's TV commercials?". This is no surprise because lots of research in analyzing widely advertised products categories revealed food category as the leading category in television advertisement or commercials. The research conducted by Yurttas & Özkoçak (2020) when assessing creative strategies on Turkish television advertising showed 25.9% of the commercials were food product. Another study by Bozkur (2015) found food category to the second most advertised sector in her Study. Also, a study conducted on American and Japanese TV commercials by Ramaprasad & Hasegawa, (1992) indicated the same food category as the leading sector on Japanese TV ads. Again, Çakar (2021)'s study identified food category to be the leading advertised category in Turkish TV advertisement. Food Category is always advertised because it is one items that is highly demanded and seen as a necessity. Many companies are also into food products hence increasing competition in the category translating into the need for awareness creation. Therefore, advertisement is used as vehicle to create awareness, gain attention, and retain such attention frequently. Another reason can also be attributed to the fact that, these commercials were broadcasted during the COVID period which led manufacturers of food to produce more and consumers buying and storing more for the fear that they might be restricted at home without food (Çakar, 2021) and during this period most consumers resort to TV for their choices.

The dominant message strategies used in Ghana's TV commercials was Affective strategy (n=122, 55%). Affective strategy using the modified typology which is the basis of this study is similar to transformational as seen in the study by Laskey et al. (1989) and ritual view of Taylors 1999 Segment Wheels. This study is in line with most studies conducted using either Taylors segment Wheels or Laskey typology which revealed ritual or transformational strategies as the dominant used strategies. For example, a preliminary study by Wang and Praet (2016) on China's TV commercial using the modified typology indicates that, Affective strategy 82.3% was the widely used message strategy. Also, Golan and Zaidner (2008) found ritual view as the dominant strategy when analyzing 360 Viral

commercials. With regards to specific message strategy, the study identified emotional subcategory (n=75, 34%) as the widely employed sub message strategy. Emotional advertisement may utilize happiness, fear, nostalgia, shame to convey its message and create memories that can improve and shape conscious minds of the brands. Most brands try to connect with their buyers emotionally (thus use of affective strategy) irrespective of the place because emotional content has been revealed to have the capacity to enable users connect with products or brands. Barthes (2012) indicates that strong brand should be bounded with emotions. The findings of this study also confirm the result of the study conducted by Hornik, Ofir, and Rach (2017) that emotional appeals were more effective on television ads and emotional appeals were more impactful in more recent times. Fog in 2010 cited in Zhao, with emphasis to western market stated that, emotions help promote brands reputation and dominate the market. This led to a conclusion by Zhao and Ji 2019 that, advertising can make its impacts when it reinforces emotion. International advertising strategists in the United States assessed that, emotional appeals would do better than rational appeals due to assumed universality of human values (De Mooij, 2021). However, the findings of this study are in contrast with the result of early advertising analysis in Ghana which focused on executional style conducted by Assibey et al. (2021) analyzing advertising strategies in Ghana from the 1900s to the early 2000s. Their research was a content analysis of newspaper and television commercials from 1950 to 2000 drawn from online portals. Their findings revealed that newspaper/magazine commercials were more of cognitive strategy and Television commercials were mostly straightforward. This may be due to the fact that advertising message strategy changes with time as indicated by Pollay, 1986. This can equally be related to the study of Chan and Chan (2005) who indicated that, there is high tendency of commercial becoming less informative historically (Yfantidou, Riskos, & Tsourvakas, 2018). These statements have also been confirmed in the study titled, "Different Types of Appeals Utilized in American Advertisements in Decades" which noticed that informational cues in advertisement were significantly dominant in advertisement of 1900s than in 2000s (Yamada, 2018).

Identifying the dominant appeal strategy used in Ghana's TV commercials is one of the key questions the research seeks to find. The result of the study indicates that, the dominant appeal strategy used in Ghana's television commercial is Joy/happiness (n=59, 27%). The

use of joy/happiness has become relevant since it is a positive emotion. Some scholars are of the view that, positive emotions promote positive attitudes whereas negative emotions are likely to invoke negative attitude towards product or brands (Zhao & Ji, 2019). International advertising strategists in the United States assessed that, emotional appeals would do better than rational appeals due to assumed universality of human values (De Mooij, 2021). Studies conducted by Mensa & Vargas-Bianchi, (2020) on Nurtured and sorrowful: Positive and negative emotional appeals in COVID-19 themed brand communications revealed that, most ads 72% used positive appeals. This finding can be related to what Assibey et al. 2021 said adoption of emotional advertising appeals in Ghana since the 1990s to 2000s has been consistent since emotional appeals yield stronger benefit compared to rational appeals. The finding is in line with the study by Zheng (2020), who indicated that the use of positive emotional appeals is wider because it provides lots of market benefits. The finding can also be said to be inconsistent with the research findings of Marin et al. (2014) who identified about (63.5%) of advertising content contain Joy/Ecstasy emotional appeal. Several other research on emotional appeals revealed that emotional appeals are the best form of appeal that can be utilized in televising advertising to promote behavioral change even in women and children. Pande et al. (2013) indicated that, advertisements based on positive emotions generates good feelings and positive relations for the consumers concerning the advertised brand (Grigaliunaite & Pileliene, 2016).

The extent to which message and appeal strategies vary according to Global and local brands was one of the underlying questions this research seeks to answer. The result of Chi-square analysis presents a significant association between message strategy and brand type. Even though most of the commercials broadcasted on Ghana's TV station from 2020-2021 were more of local brands (n=114, 52%), majority (n=68, 30.9%) of the commercials that used affective message strategy were global brands (n=106, 48%) while (n=54, 24.5%) local brand commercials employed affective message strategy. This can be concluded that, some strategies are peculiar to some brand type and in this case, foreign brands utilized more of affective strategy in Ghana's TV advertisement. These findings are in line with several other findings of foreign countries ads like Ramaprasad and Hasegawa (1992), Wang and Praet (2016), which exhibits global brands usage of Emotional or affective message strategies. Also, research conducted by Pae, Samiee, & Tai (2002) showed that well-known brand most

often global brands with an affective flair or transformational appeal are most likely to succeed.

Regarding whether appeal strategy vary according to the brand type of the advertised commercials, the chi-square result showed a non-significant relationship between appeals strategy and brand type. Although, local commercials (n=114, 51.8%) dominate with the use of joy/happiness appeal (n=34, 15.4%), and savings appeal (n=7, 7.7%) but other global brands also utilize joy or happiness appeal a lot. For example, Coca-Cola is a global brand and most of its global ads like “Make it Happier campaign”, “Make someone Happy” did not just present information but links happiness to Coke hence it utilizes emotional appeals²⁰. This can be concluded that, commercials use of one or different type of appeals may not be influenced by the fact that whether such commercials is a local brand or global brand.

Again, considering product category by message strategy, it has been observed that the most widely advertised product category; food category uses both cognitive (13) and affective (28) message strategies but less of conative (4) strategy in Ghana TV commercials. Meanwhile technological category uses more of cognitive strategy while information and communication category utilize more of affective. The result of a chi-square test indicates a significant relationship between product category and message strategy used. This implies the type of message strategy to use may also depend on the product category and this finding confirms the statement by Aaker and Norris (1982), that there exists difference in advertising content base on product category (Albers-Miller & Stafford, 1999). Aside that, some message strategy (affective and cognitive) seems to be generic in that they are used for all product categories.

5.2 Advertising as A Cultural Communication in Ghana

Advertising has been considered by several scholars as a means through which values, norms are transferred to other parts of the world. Jorda (2010) cited in Naazie (2019) pointed out that advertising is one of the vehicles which plays a very important role in cultural socialization (Jorda, 2010; Naazie, 2019). Advertising is used to propagate a particular way of behavior and has been used as an instrument to stimulate change since colonialism.

²⁰ Çağla, İ. E., (2005). Comparing Global and Local Advertisement: In Terms of Implementing Advertising Appeals on TV Commercials

Dominant western culture translates to the advertising domain and spread through some of the developing countries like Ghana and portrays western way of promoting and conducting businesses (Nyamnjoh, 2005). This has therefore impacted the advertisement we see in Ghana today. Some advertisement incorporates the western values whereas others are a typical illustration of the Ghanaian values. Some of the ads are functional in nature while others are hedonism.

The Ghanaian culture expects us to be brave, caring, successful, efficient, family oriented, patriotic, and not to be self-centered. Most of these values are seen in commercials like the old Kasapa logo incorporates which the “nnuweta” or double bell, a widely recognized symbol in Ghanaian culture. A Beta Malt ad which shows the connection among families and promoting its wellbeing which is something held in high esteem in the Ghanaian setting. An early alcoholic beverage ad (Star beer and club beer) which clearly shows the Ghana flag on both left sides of its visuals indicating the source of the product and upholding the image of Ghana to whoever that might come across it. A textile company ad (WOODIN) which shows the beautiful ever green natural environment of Ghana, thus the forest which forms part of the symbol of Ghana (from the analyzed commercials). So, these advertisements reflect the aforementioned cultural values of Ghanaians.

On the other hand, there exist ads which clearly communicates the values of a foreign land or western values and stand against some of the dominant Ghanaian values due to the emergence of foreign brands. For example, the ad by a foreign brand (say, Citroen Berlingo Van) which portrays in its imagery only white people and does not give any impression that a black man can equally drive such Van. An Optimal hair relaxer ad which makes the ordinary Ghanaian feels beauty and healthy hair is through relaxing or by having a long hair which is not a normal pattern in the Ghanaian culture.

In General, the Ghanaian culture encourages love for the aged, togetherness, collectivity, sacrificing of self-gratification and others centered, however the result of the study conducted revealed that, all these cultural values are gradually fading out and more doors are being opened to the westernized appeal of self-centeredness and the comfort of enjoying the company of the immediate family instead of extended family. Most of the advertisement analyzed shows collectivity appeal (n=4, 2%; two local brands and two global brands) to be among the less utilized appeal strategy in Ghana TV advertisement. Family

appeal was (n=12, 6%; 4 local brands and (8) for global brand). Excellence (quality appeal) which is a cultural value appeal was (n=20, 9%; 9 local brands and 11 global brands). It can be noticed that, while some global brands are trying to meet the cultural standards of Ghanaians, other local brands are also copying the western ideals of advertisement. This can be related to Olatunji (2018) who opined that for advertising companies to remain relevant in the globalized world there is the need to pay attention to Africa's diverse cultures as well as its changing media landscape. Cross national advertising studies have as well indicated that advertising reflects cultural and globalized consumerism values, and this can be seen in the case of Ghana.

5.3 Conclusion

Affective message strategy was the leading message strategy with cognitive being the next and lastly conative strategy. Emotional message strategy is the leading specific message strategy used in Ghana TV commercials. Emotional strategies used is evidence that Ghana has a collective cultural system since studies have indicated that, people of these cultures are bounded emotionally (Rakova & Hee, 2013).

Although Ghana is characterized as a collectivist culture, but family appeals was less in recent commercials which might have been influenced by the result globalization as it has been indicated by Waters (2001) globalization affect all aspect of human activities including economic, politics and culture (Aydoğan, 2017). Joy/happiness was the leading appeal strategy used in recent Ghana's TV commercials. Joy/ happiness is also an emotional appeals strategy which is used in commercials to connect to individuals or members of group who wishes to be happy or stay happy. A study by Albers-Miller & Stafford (1999) concluded that, the use of rational appeals (independence appeal), seems more appropriate in achievement-oriented societies like USA. However, joy appeal is considered emotional and from this it can as well be concluded that, emotional appeal works better for countries that are less achievement-oriented like Ghana.

The research conducted specifically by Ramaprasad & Hasegawa, (1992) comparing USA and Japanese TV commercials identified transformational strategy otherwise known as ritual view by Taylor and as affective by Wang and Praet (2016) modified strategy as dominant message strategy in both USA and Japanese commercials. Also, Yfantidou et al.

(2018)'s study on digital award ads realised ritual view to prevail both USA commercial and non-USA commercials. Comparing these findings to the findings of this research relating to Ghana, affective strategy is identified to dominate hence there is not much difference. This confirms the findings of Yfantidou et al. (2018) who stated that, there is no difference in terms of message strategy of USA and non-USA countries.

Other comparison of the study indicates a significant association between message strategy and product category or product type. Research by (Olatunji, 2018) states that, it is necessary for advertisers to consider not just culture but product type so as to be able to produce a befitting content that will attract and sell. Again, from the study it was noticed that there is significant association between message strategy and brand type (local and global), therefore it is necessary to consider including the brand type in preparing advertising content. Both services and goods in Ghana utilize any of the message strategies and appeals strategies. A significant relationship was also realized between appeals strategy and brand type.

Overall and considering the findings of other researchers on creative advertising strategies in different countries both in Africa, Asia, and America, it can be concluded that most advertising agencies are embracing the frequent use of emotional strategies in their campaign since scholars of consumer behavior have indicated that, connecting with the people emotionally really makes the difference and will trigger a sudden or later response from consumer. Consumers feel they are attached to the brands and see the need to possess such products as (Bardi, 2010) indicated emotional strategies and appeal in advertising strongly affects consumers' choices and Amah, Ogunnaike, Ayeni, and Ojo, 2017 also conclude in their study that emotional appeals in advertising are good marketing strategy that needs to be adopted and at this point and looking into the advertisements used in this study, it can be confidently concluded that Ghana is on the right path in terms of its use of the right advertising strategies.

5.4 Suggestions for Future Studies

Firstly, throughout this research process, it is observed that most of the existing studies utilized either Taylor's Six segment wheel or Laskey's typology and limited studies are seen in the case of the modified advertising creative strategy. More research should be carried out using the modified advertising strategy since this strategy combines all the existing strategies

Secondly, it was realized that there exists limited research on creative advertising strategy in relation to Ghana and the ones that existed did not made use of a standardize model in its analysis, further and more research should be conducted in this field to help Ghanaian advertisers in understanding how to best create message and the suitable appeals to use in terms of product type or category as well as brand type.

African in general lack an extensive study on Creative advertising Strategies thereby making comparison of this study and other African countries difficult. Advertising researchers and student in Africa need to work to ensure that topics of these nature are researched on more for a better understanding of ads trends in Africa in general and its countries in particular.

Also, this study did not go further to assess cultural traits in the Ghanaian advertisement as a variable on its own but drew references from other cultural research hence there is the need to explore whether advertising in Ghana in recent times still communicate the true collectivist nature of the Ghanaian society.

Carrying out this study in terms of data generation was a tough task because there is no archive where Ghanaian advertisers keep records of advertisement such that it can be easily assessed. Advertisers in Ghana who will be lucky enough to come across this study should take it into consideration to have a database when past records of commercial can be save for studies like this. Also Advertising Association of Ghana (AAG) need to wake up and build platforms that will allow student of advertising to have easy access to information when there is the need since most of these studies will help build the advertising industry with and beyond.

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APPENDIX

Coding Book

Coder Name:

Date of coding:

Name of Commercial:

1. Which product category would you classify this commercial? Please indicate (0 for white good – 16 for others)

Category	Operational Definition	
0. White goods	Durable household consumption (Refrigerator, iron, etc.)	
1. Financial services	Insurance, Bank, Private Pension, etc.	
2. Personal care and Cosmetics	Hand soap, toothpaste, perfume, etc.	
3. Textile/Accessories	Clothing, shoes, accessories, etc.	
4. Food	Yogurt, chicken, beverages, Gum, chocolate, etc.	
5. Entertainment and Media	TV/newspaper/magazine, holiday, music, book etc	
6. Technological products	computer, mobile phone, table, etc.	
7. Furniture / Home decoration	Home textile products, Construction, PVC etc.	
8. Automotive/By-products	Petroleum products, automobiles, etc.	
9. Education	primary education, higher education, classroom, etc.	
10. Health	Hospital services, etc.	
11. Household Cleaning supplies	Detergents, soap, etc.	

12. Retail store brands	supermarket etc.	
13. Transportation	airline, cargo, etc.	
14. Information and Communication Technologies and services	Gsm networks etc.	
15. Games of chance	National Lottery, Bet, etc.	
16. Others/Undetermined	Toys, Foundations, non-governmental, political party, Fair, congress, competition, festival, tiles, house, napkins, toilet paper, bottle strollers	

2. Which brand does the said commercial belongs to? Kindly indicate (0 for local, 1 for Global)

0. Local Brand	Brands that operate in only one country but maybe owned by a local or a foreigner.	
1. Global brand	Brands found in different countries under the same name offering the same or similar product or service. Eg. Coca-Cola, Toyota, Apple etc.	

3. Please indicate which message strategy is used in the said commercial. (Indicate 0 for cognitive, 1 for Affective and 13 for sales promotion).

Message Strategy		
0. Cognitive	Focuses on verifiable factual product claims and benefits.	

1. Affective	Associates the advertised brand or corporation with a feeling, mood, emotion, or image	
2. Conative	Tries to persuade consumer to engage in a specific behavior or to support other promotional activities	

3a. which specific strategy would you associate the said commercial? (Please indicate 0 for Generic, 1 for Hyperbole and 17 for shame)

Message strategy	Definition	Scale
Cognitive	Focuses on verifiable factual product claims and benefits.	To determine a cognitive message strategy attention is paid on the verbal descriptions since Cognitive messages are usually verbal descriptions.
0. Generic	Facts or informational message focusing on product class. It is normally used by brands that are dominant in the industry.	A generic ad concentrate on the product with less attention to the brand. The product is displayed and less is shown about the logo. For examples, Coca-Cola ads that only displayed a bottle of coke and writes besides it "the real thing is coke".
1. Hyperbole	Factually based but exaggerated claims,	To determine a hyperbole message ad, the ad makes statement which seem an

	assertions, or messages that are not objectively verifiable	exaggeration and can be debated. For example, messages like "Best darn hamburger in the whole wide world", "No other brand gives you more", or 'the leading brand in the industry or product category' that does not back data
2. Factual description	Presents simple facts without detailed description of product features, ingredients or benefits or any assertion of superiority, and offers merely 'news about' the product	This type of strategy does not claim superiority and offers only 'news about' the product in question
3. Preemptive	Objectively verifiable product attribute or benefit-in-use without any claim of uniqueness or comparisons with competing brands	To determine a preemptive ad, the ad should clearly state its benefit without comparison and exaggeration. An example of a preemptive commercial is soft drink ad that shows many oranges and cherries falling into the video space while a voice states that: (Brand Name) contains 20 percent pure fruit juice. Also, a suntan lotion ad which shows a young man applying the product to a young woman while a voice announces "(Brand Name)

		contains pure vitamin E and aloe.	
4. Comparative	Uses either direct comparisons to named or unnamed (brand X, other brands) competing brands in the category, or indirect comparisons to previous versions of the same brand	Comparative ads can be identified when brand A compares its product to brand B. For example, the ad by Dr Squatch soap https://youtu.be/x1Ttft5tdP8 where different types of body wash were introduced at the beginning and is compared to Dr Squash Soap.	
5. USP	Focuses on explicit claims of uniqueness involving an objectively verifiable product attribute or benefit-in-use.	To determine UPS message, the ad clearly avoids subjective claims but objective as possible and shows the benefit in use. For example, "Introducing the only compact disc player that can play six discs at one time,"	
Affective	Associates the advertised brand or corporation with a feeling, mood, emotion, or image	Affective strategy involves both verbal (spoken and written words) and nonverbal (music, songs and pictures) message elements.	
6. Generic	Affective or emotional messages focusing on the product class	To determine an affective generic strategy, the commercial needs to connect emotionally to people and the product class	

		For example, a coffee ad that shows peoples addiction to coffee or states that ‘People can’t live without coffee’	
7. Emotional	Uses ambiguity, humor or appeals to a range of feelings	Emotional strategy uses elements such as joy, sadness, fear, peace of mind, pride, nostalgia, anger, endearment in it message.	
8. Brand users	Focuses on brand users and their lifestyles. The main thrust of the ad is on people who use the brand, rather than on the brand itself, conveying the notion that a certain type of person will choose the brand	This can be determined when the focus of the ad is on the people and their way of living. For example, a warm ad that shows warm romantic males, sporting females, sci-fi types and the beers or wines they drink.	
9. Brand image	Focuses on the image of the brand itself in developing a brand personality such as quality, status, and prestige. People may not be shown or are not the focus	The product is the focus and is always displayed. This is determined when the product is given a personality. Example is automobile that are given luxury personalities and others tough, hard driving personality, perfume; riches, ice cream; innocence	
10. Use occasion/resonance	Focuses on the experience of using the brand or on those situations or circumstances where use of the brand is the	This can be determined when the ad associate the brand with an experience. For example, a beer commercial that create an	

	most appropriate. The ad tries to associate the product with a particular experience or previous experience to create a bond between the consumer and the brand.	association with a night. The brand is shown in the context of big city lights, taverns, the singles scene-all after dark, when "the night belongs to (Brand Name)."
11. Corporate image	Focuses on building a positive corporate image in consumers' minds.	This strategy does not normally concentrate on a particular product. For example, 'We are protecting the environment' or 'we are leading innovation can be considered a corporate image strategy
Conative	Tries to persuade consumer to engage in a specific behavior or to support other promotional activities	Conative ads elicit certain behavior. For example, a CD that clearly tells audience that, it cannot be purchased at stores and is available for only a limited time.
12. Action inducing	Tries to persuade consumers to engage in a specific action.	Action inducing messages force an action to be taken. For example, call a toll-free number, visit a Web site, consult a physician, or make a purchase is normally indicated in such commercials to get audience to act or to cause people to make impulse buying.

13. Sales promotional	Provides support for other promotional activities, such as special offers, contests, sweepstakes, or coupons.	To determine a sales promotional message, the ad usually indicate rewards one is likely to receive because of a purchase. For example, 'Buy this product and win discount coupons,' Buy one and get one more for free,' 'Get two for the price of one' as a special offer, or a Tide detergent commercial that clearly shows a price tag and continues "Valid for 10 days", "not valid with any other offers, expires 1/06/2012
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1. Please indicate which appeal type this commercial portray (Please indicate 0 for Nostalgia, 1 for Beauty and 17 for shame)

Specific Appeal (rational and emotional)	Operational Definition
0. Nostalgia	An ad that evokes an attitude towards the past, yearning for the past. For example, an ad portraying old man looking at the family photos from the past, best friends meeting at a school reunion, siblings fight best suits an example of nostalgic ad.
1. Beauty	The ad asserts that using the product enhances the beauty of its user, or suggests that the people in the ad are handsome because they use the product
2. Family	Portraying family life in a positive manner, and emphasizing that the product can be used by all the family members or is intended for family use

3. Convenience	Emphasizing that the product is easy to use	
4. Saving	Emphasizing the low price of the product, mentioning discounts, free bonuses, gifts, or special paying arrangements.	
5. Joy/happiness	Emphasizing that the use of the product makes one happy or causes joy, by showing happy people and contending that they are happy because they use the product	
6. Competition	Distinguishing the product from its counterparts in one characteristic or more than one characteristic and comparing the product with other brands in the same product category	
7. Popularity	Emphasizing the large number of people who use the product, mentioning that some brand is very heavily consumed (perhaps more heavily than other brands)	
8. Leisure	Using the advertised product leads to relaxation or depicting scenes of leisure that are clearly the result of using the product.	
9. Quality	Emphasizing the overall superb and durable character of the product without referring to any specific virtue.	
10. Safety	Asserting that the product is safe to use and using it does not carry any harmful short-term or long-term effects	
11. Collectivity	Emphasizing that the use of the product can bring people together and people in the ad, who are typical users of the product, are depicted as a group whose members spend time together and help each other.	
12. Adventure	Using the product is clearly associated with exceptional boldness, bravery or taking risks more than in everyday life	
13. Sex	Suggesting that using the product is either related to or enhances sexual activity in the broadest sense of the word or saying that the product enhances its user's sexual attractiveness. These ads show singers, dancers, or models	

	dress in a revealing form, moving seductively or are in sexual postures	
14. Health	Emphasizing that the use of the product boosts the strength of the body or provides other health benefits.	
15. Individualism	Stressing that the product can help its user to become self-reliant or free him of his dependence on others	
16. Fear	Emphasizing that the use of product may help prevent some dangers or threaten individuals to stop certain consumptions through arousing anxiety, tension, danger, threat that people have when facing risks or crisis.	
17. Shame	Suggesting that one will feel embarrassed for not consuming the advertised product or you may avoid the feeling of shame if you purchase such product. The ad portrays all the people around you use an advertised product but you.	