

2000

THE INFLUENCE OF ADVERTISING APPROACH IN A TRIAL PURCHASE CONTEXT

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<http://hdl.handle.net/10026.1/2705>

<http://dx.doi.org/10.24382/1484>

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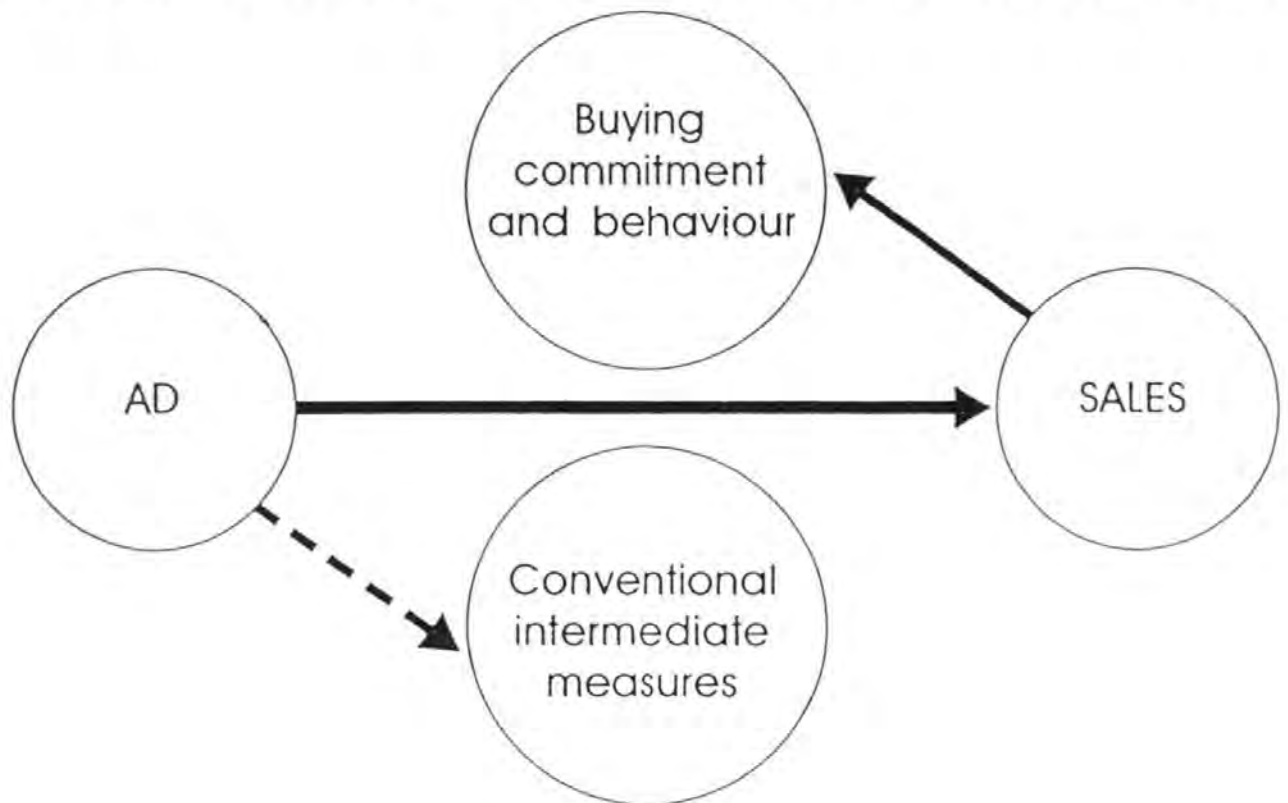
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[illegible]

APPENDIX 1

THE SALES RESPONSE MODEL

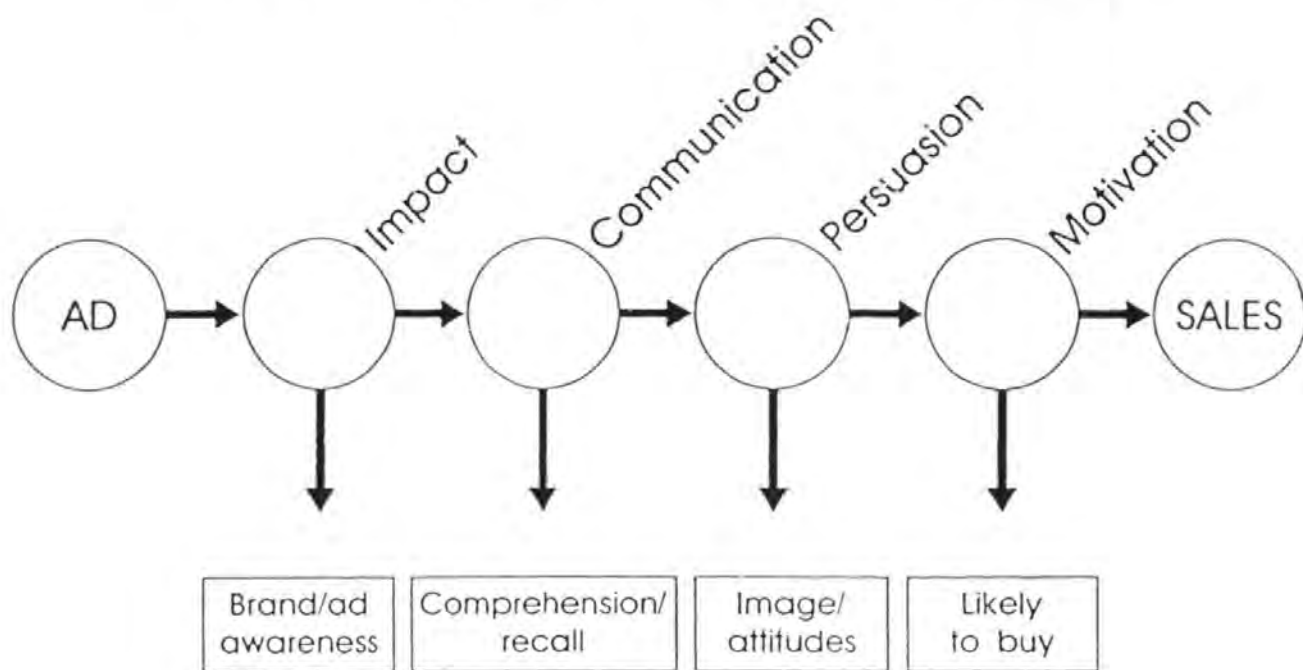
THE SALES RESPONSE MODEL



APPENDIX 2

THE PERSUASION MODEL

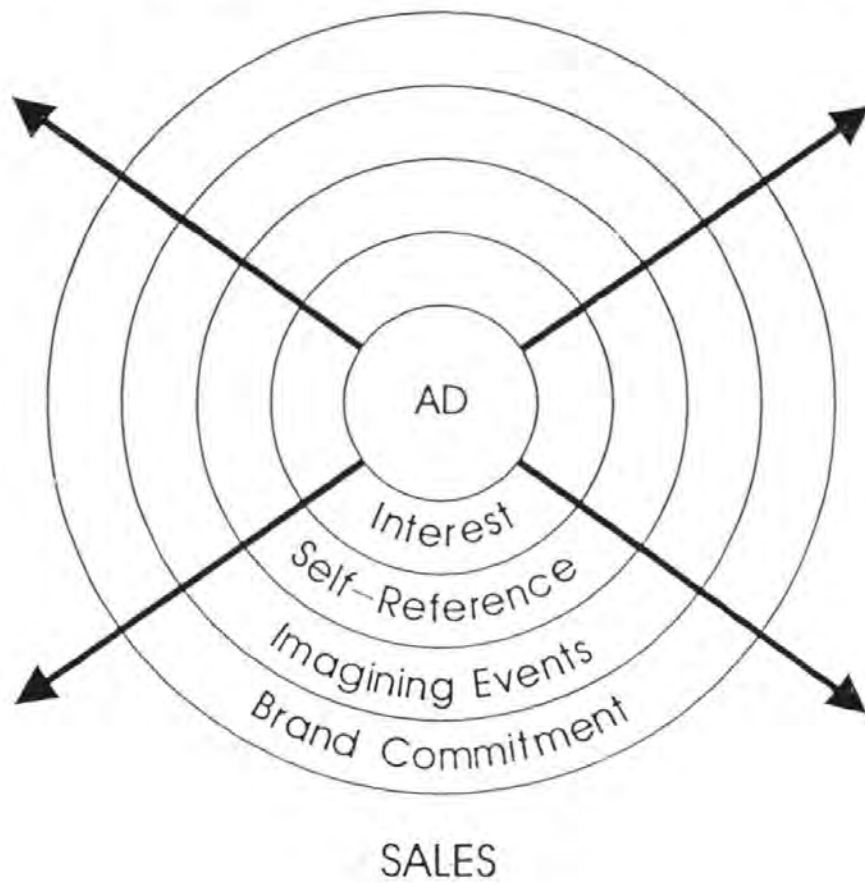
THE PERSUASION MODEL



APPENDIX 3

THE INVOLVEMENT MODEL

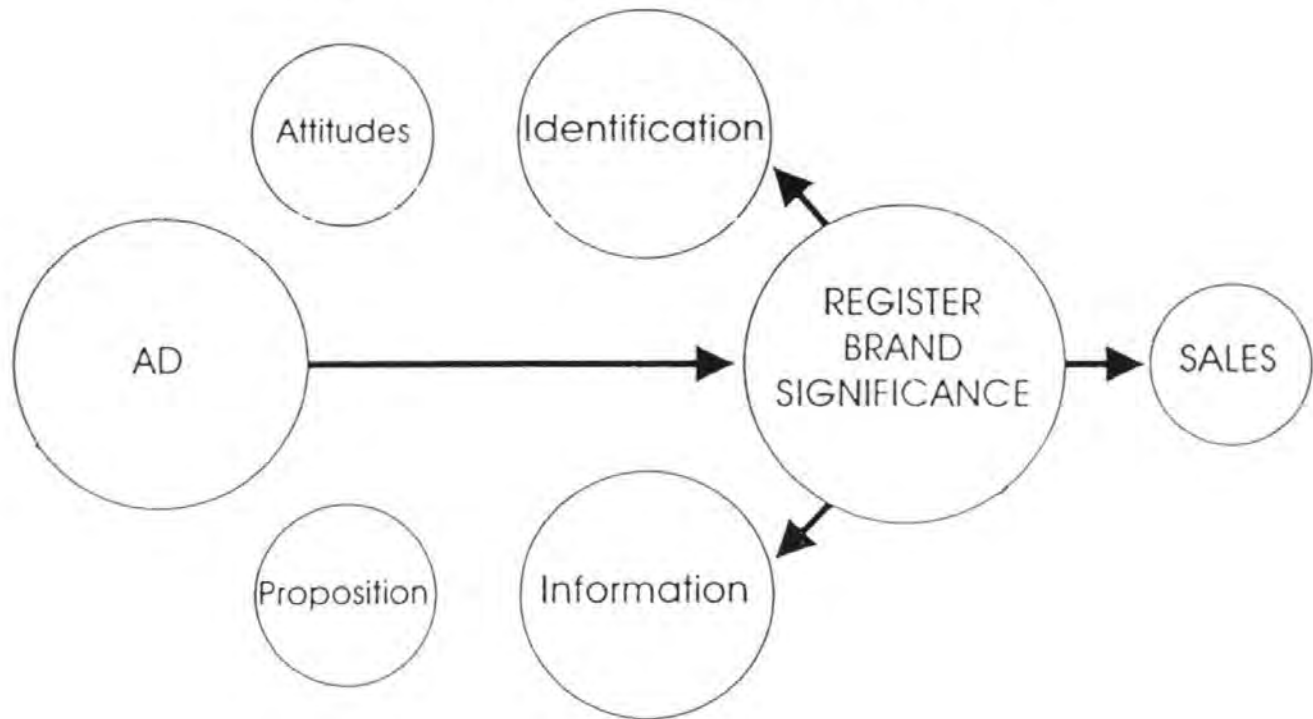
THE INVOLVEMENT MODEL



APPENDIX 4

THE SALIENCE MODEL

THE SALIENCE MODEL



APPENDIX 5

THE ‘WHAT IF’ PROCESS

THE 'WHAT IF' PROCESS

1. What if we re-examine the executional focus?

What if we:

- Really exaggerate the benefit or attitude?
- Flatter our consumers?
- Imagine life without the brand or reverse the logic the other way?
- Create a new product demonstration?
- Change the tone of voice?
- Focus on the solution not the problem?
- Focus on the product demonstration in a category where one has not been before?

2. What if we re-examine the advertising focus?

What is we:

- Decide to focus on top-of-mind awareness?
- Decide to focus on selling an attribute (product focus)?
- Decide to focus on a benefit?
- Decide to create a territory for the brand?
- Decide to represent a value important to the life of your consumer?
- Decide to represent a role in the lives of our consumer/environment?

3. What if we re-examine the truths of the product or advertising proposition?

What if we:

- Redefine the category experience?
- Focus on feeling not product?
- Address the negatives?
- Claim generic benefits for ourselves?
- Claim the benefits of another category?
- Have the new evidence in a category of over promise?
- Take advantage of not being the leading brand?
- Expand the importance of the brand?
- Make the category more important?

4. What if we re-examine the source of business or the target audience?

What if we say:

- The competitive frame is too narrow or too broad?
- The focus on existing users is too narrow or too broad (e.g. early adopters vs mainstream)?
- The focus is the purchaser not the user or vice-versa?
- The focus is former users?
- We disassociate ourselves from our current perceived users?

APPENDIX 6

THE DISRUPTION SPECTRUM

THE DISRUPTION SPECTRUM

Micro

- New perspectives on existing things
- Brand share focus
- Existing category user focus
- Low/no innovation, often near parity offers
- Better identify, understand, match existing consumer needs
- Leverage existing resource
- No fundamental change to consumer's lives - just a change in importance of a company or brand
- Claim ownership of an important territory already defined (at least implicitly) by existing market psychology/characteristics

Examples: Danone, Stella Artois, VW Golf, Nike, Bartle & Jaymes

Macro

- Creating new things
- Market growth/creation focus
- New category users/usage focus
- Radical innovation, generally tangible
- Lead consumers/ anticipate new needs
- Creation of a different kind of business/new resources
- Will change consumer's lives
- 'Expeditionary Marketing' - journey into the unknown to claim new territory

Examples: Sony Walkman, Haagen Dazs, Phileas Fogg, First Direct, Ikea

APPENDIX 7

DISRUPTION EVALUATION CHECKLISTS

DISRUPTION EVALUATION CHECKLISTS

Checklist 1 - The Convention

- Presented as an 'unwritten rule' (not a fact).
- Clear origin (corporate or industry practice/culture; marketing strategy/offer; consumer usage and attitudes; communications).
- Relates to all/most of the potential target market.
- Relates to central aspects of behaviour or psychology.
- Relevant to any pre-established client vision (explicit or implicit).
- 'Superconventions' - tends to be the root cause of many of the candidate conventions generated.

Checklist 2 - The Disruption

- Founded on:
 - a tangible idea
 - a consumer insight
 - a change in advertising register
 - or *successful* pre-emption
- A springboard for advertising (and other action).
- Is a good idea in isolation (i.e. with high intrinsic appeal?).
- Potential to overturn the convention, and serve the vision.
- Connects with a real 'felt' consumer need (not just appeal to novelty).

Checklist 3 - The Vision

- A leap from where it is to a larger, more ambitious scale.
- Leverage the client's core competencies and/or ambitions.
- Anticipates consumer needs/lifestyle trends.
- Acknowledges current 'vision status' of the client.
- Will pre-empt a territory for the client (which is ownable /protectable competitively).
- Has longevity.
- *Directive for all marketing activities.*

Checklist 4 - Overall

- Coherent, clear and easy to understand.
- Based on a *tangible* idea or will lead to tangible follow-through across the mix (i.e. the change will be obvious to outsiders).
- Clear potential to *destabilise* competition or create new market/usage.
- Creatively, fertile, *immediately* stimulating ideas for implementation across the mix (present 'for instances' with the disruption).
- Barriers to implementation addressable (think it through).
- Stimulates enthusiasm - you want to do it and can do it.

APPENDIX 8

EXAMPLES OF NUD*IST REPORTS

DOCUMENT REPORT

INCLUDING

THE TITLE AND DEFINITION FOR EACH NODE

THE HEADER AND CODING STATUS FOR EACH DOCUMENT

PROJECT: PROJECT. User Sarah Claydon, 5:11 pm, Apr 27, 2000.

*** ON-LINE DOCUMENT: ALLIANCE AND LEICESTER - 1988

*** Document Header:

* Alliance and Leicester: Advertising for Success in the Financial Market

** Coded at 29 nodes.

(1 1) /Product Market/Financial

*** Definition:

Covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.

(2 5) /Year entered for IPA Awards/1988

*** No Definition

(3 1) /IPA Winner or Not/winner

*** No Definition

(4 3) /IPA Entry Categories/Special

*** Definition:

Covers IPA entries which are non-consumer goods and services, such as financial campaigns and Industrial/public service ca

(5 1 2) /Advertising Strategy/Advertising Purpose/New campaigns for previously advertised brands

*** Definition:

Covers IPA entries in which advertising attempts to change the market position of an already established brand.

(5 2 1) /Advertising Strategy/Advertising Media/Television

*** Definition:

Includes all case studies which use television as an advertising medium.

(5 2 3) /Advertising Strategy/Advertising Media/Press

*** Definition:

Includes all case studies which use press as an advertising medium.

(5 3 2) /Advertising Strategy/Advertising Approach/Refreshment

*** Definition:

An approach consistent with existing advertising conventions - includes both updating previous advertising or new brand co

(6 1) /Brand Success/Awareness

*** Definition:

Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pr

(6 2) /Brand Success/Spontaneous Awareness

*** Definition:

Includes all case studies in which brand success is proven using enhanced spontaneous brand awareness

(6 3) /Brand Success/Prompted Awareness

*** Definition:

Includes all case studies in which brand success is proven using prompted brand awareness

(6 6) /Brand Success/New Enquiries

*** Definition:

Includes all case studies in which brand success is proven using new enquiries

(6 8) /Brand Success/New Account Openings

*** Definition:

Includes all case studies in which brand success is proven using new account openings

(6 11) /Brand Success/Improved Image

*** Definition:

Image measures are important in the measure of brand success

(T 8) //Text Searches/Different

*** Definition:

Search for 'different', No restriction

(T 9) //Text Searches/Similar

*** Definition:

Search for 'similar', No restriction

(T 15) //Text Searches/Familiar

*** Definition:

Search for 'familiar', No restriction

(T 17) //Text Searches/unique

*** Definition:

Search for 'unique', No restriction

(T 19) //Text Searches/Television

*** Definition:

Search for 'Television', No restriction

(T 20) //Text Searches/Competitive

*** Definition:

Search for 'competitive', No restriction

(T 24) //Text Searches/TV

*** Definition:

Search for 'TV', No restriction

(T 25) //Text Searches/Spontaneous awareness

*** Definition:

Search for 'spontaneous awareness', No restriction

(T 26) //Text Searches/Prompted awareness

*** Definition:

Search for 'prompted awareness', No restriction

(T 28) //Text Searches/Press

*** Definition:

Search for 'press', No restriction

(T 29) //Text Searches/Awareness

*** Definition:

Search for 'Awareness', No restriction

(T 30) //Text Searches/Enquiries

*** Definition:

Search for 'enquiries', No restriction

(T 31) //Text Searches/Distinctive

*** Definition:

Search for 'distinctive', No restriction

(T 33) //Text Searches/Image

*** Definition:

Search for 'image', No restriction

(T 34) //Text Searches/Account

*** Definition:

Search for 'account', No restriction

*** ON-LINE DOCUMENT: ALLIANCE AND LEICESTER - 1990

*** Document Header:

* Alliance and Leicester First Time Buyer Mortgages

** Coded at 21 nodes.

(1 1) /Product Market/Financial

*** Definition:

Covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.

(2 6) /Year entered for IPA Awards/1990
 *** No Definition
 (3 1) /IPA Winner or Not/winner
 *** No Definition
 (4 3) /IPA Entry Categories/Special
 *** Definition:
 Covers IPA entries which are non-consumer goods and services, such as financial campaigns and Industrial/public service ca
 (5 1 2) /Advertising Strategy/Advertising Purpose/New campaigns for previously advertised brands
 *** Definition:
 Covers IPA entries in which advertising attempts to change the market position of an already established brand.
 (5 2 1) /Advertising Strategy/Advertising Media/Television
 *** Definition:
 Includes all case studies which use television as an advertising medium.
 (5 2 3) /Advertising Strategy/Advertising Media/Press
 *** Definition:
 Includes all case studies which use press as an advertising medium.
 (5 3 2) /Advertising Strategy/Advertising Approach/Refreshment
 *** Definition:
 An approach consistent with existing advertising conventions - includes both updating previous advertising or new brand co
 (6 1) /Brand Success/Awareness
 *** Definition:
 Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro
 (6 6) /Brand Success/New Enquiries
 *** Definition:
 Includes all case studies in which brand success is proven using new enquiries
 (6 11) /Brand Success/Improved Image
 *** Definition:
 Image measures are important in the measure of brand success
 (T 1) //Text Searches/New Product
 *** Definition:
 Search for 'New product', No restriction
 (T 9) //Text Searches/Similar
 *** Definition:
 Search for 'similar', No restriction
 (T 12) //Text Searches/unusual
 *** Definition:
 Search for 'unusual', No restriction
 (T 20) //Text Searches/Competitive
 *** Definition:
 Search for 'competitive', No restriction
 (T 24) //Text Searches/TV
 *** Definition:
 Search for 'TV', No restriction
 (T 28) //Text Searches/Press
 *** Definition:
 Search for 'press', No restriction
 (T 29) //Text Searches/Awareness
 *** Definition:
 Search for 'Awareness', No restriction
 (T 30) //Text Searches/Enquiries
 *** Definition:
 Search for 'enquiries', No restriction
 (T 33) //Text Searches/Image
 *** Definition:
 Search for 'image', No restriction
 (C) //Node Clipboard - 'TextSearch'
 *** Definition:
 Search for 'New product', No restriction

 *** ON-LINE DOCUMENT: ALLIANCE AND LEICESTER - 1992
 *** Document Header:
 * Alliance and Leicester Building Society: Advertising Effectiveness 1987-1991

++ Coded at 26 nodes.
 (1 1) /Product Market/Financial
 *** Definition:
 covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.
 (2 7) /Year entered for IPA Awards/1992
 *** No Definition
 (3 1) /IPA Winner or Not/winner
 *** No Definition
 (4 3) /IPA Entry Categories/Special
 *** Definition:
 Covers IPA entries which are non-consumer goods and services, such as financial campaigns and Industrial/public service ca
 (5 1 3) /Advertising Strategy/Advertising Purpose/Advertising over the longer term
 *** Definition:
 Covers IPA entries in which advertising attempts to sustain a brand position over the longer term.
 (5 2 1) /Advertising Strategy/Advertising Media/Television
 *** Definition:
 Includes all case studies which use television as an advertising medium.
 (5 3 3) /Advertising Strategy/Advertising Approach/Convention
 *** Definition:
 A consistently themed advertising approach in line with market conventions - usually developed over the longer term.
 (6 1) /Brand Success/Awareness
 *** Definition:
 Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro
 (6 2) /Brand Success/Spontaneous Awareness
 *** Definition:
 Includes all case studies in which brand success is proven using enhanced spontaneous brand awareness
 (6 3) /Brand Success/Prompted Awareness
 *** Definition:
 Includes all case studies in which brand success is proven using prompted brand awareness
 (6 5) /Brand Success/Increased Market Share
 *** Definition:
 Includes all case studies in which brand success is proven using increased market share
 (6 10) /Brand Success/Likeability
 *** Definition:
 Includes all case studies in which brand success is aided by likeable advertising
 (6 11) /Brand Success/Improved Image
 *** Definition:
 Image measures are important in the measure of brand success
 (T 8) //Text Searches/Different
 *** Definition:

Search for 'different', No restriction
(T 9) //Text Searches/Similar
*** Definition:
Search for 'similar', No restriction
(T 15) //Text Searches/Familiar
*** Definition:
Search for 'familiar', No restriction
(T 19) //Text Searches/Television
*** Definition:
Search for 'Television', No restriction
(T 20) //Text Searches/Competitive
*** Definition:
Search for 'competitive', No restriction
(T 24) //Text Searches/TV
*** Definition:
Search for 'TV', No restriction
(T 25) //Text Searches/Spontaneous awareness
*** Definition:
Search for 'spontaneous awareness', No restriction
(T 26) //Text Searches/Prompted awareness
*** Definition:
Search for 'prompted awareness', No restriction
(T 27) //Text Searches/Market share
*** Definition:
Search for 'market share', No restriction
(T 29) //Text Searches/Awareness
*** Definition:
Search for 'Awareness', No restriction
(T 33) //Text Searches/Image
*** Definition:
Search for 'image', No restriction
(T 35) //Text Searches/Commercial
*** Definition:
Search for 'commercial', No restriction
(T 37) //Text Searches/Likeable
*** Definition:
Search for 'like', No restriction

*** ON-LINE DOCUMENT: BARCLAYCARD - 1996

*** Document Header:
* Barclaycard: 'Put it Away Bough'

** Coded at 25 nodes.

(1 1) //Product Market/Financial
*** Definition:
covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.
(2 9) //Year entered for IPA Awards/1996
*** No Definition
(3 1) //IPA Winner or Not/winner
*** No Definition
(4 3) //IPA Entry Categories/Special
*** Definition:
Covers IPA entries which are non-consumer goods and services, such as financial campaigns and Industrial/public service ca
(5 1 3) //Advertising Strategy/Advertising Purpose/Advertising over the longer term
*** Definition:
Covers IPA entries in which advertising attempts to sustain a brand position over the longer term.
(5 2 1) //Advertising Strategy/Advertising Media/Television
*** Definition:
Includes all case studies which use television as an advertising medium.
(5 3 3) //Advertising Strategy/Advertising Approach/Convention
*** Definition:
A consistently themed advertising approach in line with market conventions - usually developed over the longer term.
(6 1) //Brand Success/Awareness
*** Definition:
Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pr
(6 3) //Brand Success/Prompted Awareness
*** Definition:
Includes all case studies in which brand success is proven using prompted brand awareness
(6 9) //Brand Success/Increased Usage
*** Definition:
Includes all case studies in which brand success is proven by increased brand usage
(6 10) //Brand Success/Likeability
*** Definition:
Includes all case studies in which brand success is aided by likeable advertising
(6 11) //Brand Success/Improved Image
*** Definition:
Image measures are important in the measure of brand success
(T 8) //Text Searches/Different
*** Definition:
Search for 'different', No restriction
(T 9) //Text Searches/Similar
*** Definition:
Search for 'similar', No restriction
(T 14) //Text Searches/Theme
*** Definition:
Search for 'theme', No restriction
(T 17) //Text Searches/unique
*** Definition:
Search for 'unique', No restriction
(T 19) //Text Searches/Television
*** Definition:
Search for 'Television', No restriction
(T 20) //Text Searches/Competitive
*** Definition:
Search for 'competitive', No restriction
(T 24) //Text Searches/TV
*** Definition:
Search for 'TV', No restriction
(T 26) //Text Searches/Prompted awareness
*** Definition:
Search for 'prompted awareness', No restriction
(T 29) //Text Searches/Awareness
*** Definition:

Search for 'Awareness', No restriction
(T 33) //Text Searches/Image

*** Definition:

Search for 'image', No restriction
(T 35) //Text Searches/Commercial

*** Definition:

Search for 'commercial', No restriction
(T 37) //Text Searches/Likeable

*** Definition:

Search for 'like', No restriction
(T 38) //Text Searches/Usage

*** Definition:

Search for 'Usage', No restriction

++ ON-LINE DOCUMENT: BRADFORD AND BINGLEY - 1986

++ Document Header:

* Bradford and Bingley: Building Business through Advertising

++ Coded at 25 nodes.

(1 1) //Product Market/Financial

*** Definition:

Covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.

(2 4) //Year entered for IPA Awards/1986

*** No Definition

(3 1) //IPA Winner or Not/winner

*** No Definition

(4 3) //IPA Entry Categories/Special

*** Definition:

Covers IPA entries which are non-consumer goods and services, such as financial campaigns and Industrial/public service ca

(5 1 2) //Advertising Strategy/Advertising Purpose/New campaigns for previously advertised brands

*** Definition:

Covers IPA entries in which advertising attempts to change the market position of an already established brand.

(5 2 1) //Advertising Strategy/Advertising Media/Television

*** Definition:

Includes all case studies which use television as an advertising medium.

(5 2 3) //Advertising Strategy/Advertising Media/Press

*** Definition:

Includes all case studies which use press as an advertising medium.

(5 3 2) //Advertising Strategy/Advertising Approach/Refreshment

*** Definition:

An approach consistent with existing advertising conventions - includes both updating previous advertising or new brand co

(6 1) //Brand Success/Awareness

*** Definition:

Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro

(6 4) //Brand Success/Increased Sales

*** Definition:

Includes all case studies in which brand success is proven using increased sales

(6 8) //Brand Success/New Account Openings

*** Definition:

Includes all case studies in which brand success is proven using new account openings

(6 10) //Brand Success/Likeability

*** Definition:

Includes all case studies in which brand success is aided by likeable advertising

(6 11) //Brand Success/Improved Image

*** Definition:

Image measures are important in the measure of brand success

(T 8) //Text Searches/Different

*** Definition:

Search for 'different', No restriction

(T 19) //Text Searches/Television

*** Definition:

Search for 'Television', No restriction

(T 20) //Text Searches/Competitive

*** Definition:

Search for 'competitive', No restriction

(T 24) //Text Searches/TV

*** Definition:

Search for 'TV', No restriction

(T 28) //Text Searches/Press

*** Definition:

Search for 'press', No restriction

(T 29) //Text Searches/Awareness

*** Definition:

Search for 'Awareness', No restriction

(T 31) //Text Searches/Distinctive

*** Definition:

Search for 'distinctive', No restriction

(T 32) //Text Searches/Sales

*** Definition:

Search for 'sales', No restriction

(T 33) //Text Searches/Image

*** Definition:

Search for 'image', No restriction

(T 34) //Text Searches/Account

*** Definition:

Search for 'account', No restriction

(T 35) //Text Searches/Commercial

*** Definition:

Search for 'commercial', No restriction

(T 37) //Text Searches/Likeable

*** Definition:

Search for 'like', No restriction

++ ON-LINE DOCUMENT: CHOOSY-1990

++ Document Header:

* The Relaunch of Choosy Catfood or a Dog Called Tiddies

++ Coded at 20 nodes.

(1 4) //Product Market/petfood

*** Definition:

Covers both catfood and dogfood brands which have been advertised and submitted to the IPA awards.

(2 6) //Year entered for IPA Awards/1990

```

*** No Definition
(3 1) /IPA Winner or Not/winner
*** No Definition
(4 4) /IPA Entry Categories/Small Budgets
*** Definition:
Covers IPA entries where achieving specified advertising objectives has been restricted to a budget of <£250,000 (pre 1990)
(5 1 2) /Advertising Strategy/Advertising Purpose/New campaigns for previously advertised brands
*** Definition:
Covers IPA entries in which advertising attempts to change the market position of an already established brand.
(5 2 5) /Advertising Strategy/Advertising Media/Posters
*** Definition:
Includes all case studies which use posters as an advertising medium
(5 3 1) /Advertising Strategy/Advertising Approach/Discontinuity
*** Definition:
This advertising approach is distinctive and challenging and attempts to overturn one or more existing advertising conventions
(6 1) /Brand Success/Awareness
*** Definition:
Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /product)
(6 4) /Brand Success/Increased Sales
*** Definition:
Includes all case studies in which brand success is proven using increased sales
(6 10) /Brand Success/Likeability
*** Definition:
Includes all case studies in which brand success is aided by likeable advertising
(T 1) //Text Searches/New Product
*** Definition:
Search for 'New product', No restriction
(T 7) //Text Searches/Unconventional
*** Definition:
Search for 'unconventional', No restriction
(T 8) //Text Searches/Different
*** Definition:
Search for 'different', No restriction
(T 12) //Text Searches/unusual
*** Definition:
Search for 'unusual', No restriction
(T 20) //Text Searches/Competitive
*** Definition:
Search for 'competitive', No restriction
(T 22) //Text Searches/Posters
*** Definition:
Search for 'posters', No restriction
(T 29) //Text Searches/Awareness
*** Definition:
Search for 'Awareness', No restriction
(T 32) //Text Searches/Sales
*** Definition:
Search for 'sales', No restriction
(T 37) //Text Searches/Likeable
*** Definition:
Search for 'like', No restriction
(C) //Node Clipboard - 'TextSearch'
*** Definition:
Search for 'New product', No restriction

*****
.. ON-LINE DOCUMENT: CO-OP BANK VISA GOLD CARD - 1992
.. Document Header:
* They Said it Couldn't be Done: Launch of the Free for Life Visa Gold Card from the Co-operative Bank

.. Coded at 20 nodes.
(1 1) /Product Market/Financial
*** Definition:
covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.
(2 7) /Year entered for IPA Awards/1992
*** No Definition
(3 2) /IPA Winner or Not/Not a winner
*** No Definition
(4 4) /IPA Entry Categories/Small Budgets
*** Definition:
Covers IPA entries where achieving specified advertising objectives has been restricted to a budget of <£250,000 (pre 1990)
(5 1 1) /Advertising Strategy/Advertising Purpose/New brands or advertisers
*** Definition:
To introduce or launch a new or previously little known product or service - includes established brands with no significant presence
(5 2 3) /Advertising Strategy/Advertising Media/Press
*** Definition:
Includes all case studies which use press as an advertising medium.
(5 3 2) /Advertising Strategy/Advertising Approach/Refreshment
*** Definition:
An approach consistent with existing advertising conventions - includes both updating previous advertising or new brand creation
(6 1) /Brand Success/Awareness
*** Definition:
Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /product)
(6 6) /Brand Success/New Enquiries
*** Definition:
Includes all case studies in which brand success is proven using new enquiries
(6 8) /Brand Success/New Account Openings
*** Definition:
Includes all case studies in which brand success is proven using new account openings
(6 11) /Brand Success/Improved Image
*** Definition:
Image measures are important in the measure of brand success
(T 1) //Text Searches/New Product
*** Definition:
Search for 'New product', No restriction
(T 17) //Text Searches/unique
*** Definition:
Search for 'unique', No restriction
(T 20) //Text Searches/Competitive
*** Definition:
Search for 'competitive', No restriction
(T 28) //Text Searches/Press
*** Definition:
Search for 'press', No restriction

```

(T 29) //Text Searches/Awareness
 *** Definition:
 Search for 'Awareness', No restriction
 (T 30) //Text Searches/Enquiries
 *** Definition:
 Search for 'enquiries', No restriction
 (T 33) //Text Searches/Image
 *** Definition:
 Search for 'image', No restriction
 (T 34) //Text Searches/Account
 *** Definition:
 Search for 'account', No restriction
 (C) //Node Clipboard - 'TextSearch'
 *** Definition:
 Search for 'New product', No restriction

 *** ON-LINE DOCUMENT: DAZ IPA PAPER - 1994
 *** Document Header:
 * Daz IPA Paper

** Coded at 25 nodes.
 (1 5) //Product Market/Washing Powder
 *** Definition:
 covers different brands of washing powder which have been advertised and submitted to the IPA awards.
 (2 8) //Year entered for IPA Awards/1994
 *** No Definition
 (3 2) //IPA Winner or Not/Not a winner
 *** No Definition
 (4 5) //IPA Entry Categories/Longer and Broader
 *** Definition:
 Covers IPA entries which demonstrate advertising's contribution to long-term competitiveness, brand leverage and reflects
 (5 1 3) //Advertising Strategy/Advertising Purpose/Advertising over the longer term
 *** Definition:
 Covers IPA entries in which advertising attempts to sustain a brand position over the longer term.
 (5 2 1) //Advertising Strategy/Advertising Media/Television
 *** Definition:
 Includes all case studies which use television as an advertising medium.
 (5 3 3) //Advertising Strategy/Advertising Approach/Convention
 *** Definition:
 A consistently themed advertising approach in line with market conventions - usually developed over the longer term.
 (6 1) //Brand Success/Awareness
 *** Definition:
 Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro
 (6 2) //Brand Success/Spontaneous Awareness
 *** Definition:
 Includes all case studies in which brand success is proven using enhanced spontaneous brand awareness
 (6 4) //Brand Success/Increased Sales
 *** Definition:
 Includes all case studies in which brand success is proven using increased sales
 (6 7) //Brand Success/New Users
 *** Definition:
 Includes all case studies in which brand success is proven with an increase of new users
 (6 10) //Brand Success/Likeability
 *** Definition:
 Includes all case studies in which brand success is aided by likeable advertising
 (6 11) //Brand Success/Improved Image
 *** Definition:
 Image measures are important in the measure of brand success
 (T 10) //Text Searches/Consistent
 *** Definition:
 Search for 'consistent', No restriction
 (T 17) //Text Searches/unique
 *** Definition:
 Search for 'unique', No restriction
 (T 19) //Text Searches/Television
 *** Definition:
 Search for 'Television', No restriction
 (T 20) //Text Searches/Competitive
 *** Definition:
 Search for 'competitive', No restriction
 (T 24) //Text Searches/TV
 *** Definition:
 Search for 'TV', No restriction
 (T 25) //Text Searches/Spontaneous awareness
 *** Definition:
 Search for 'spontaneous awareness', No restriction
 (T 29) //Text Searches/Awareness
 *** Definition:
 Search for 'Awareness', No restriction
 (T 32) //Text Searches/Sales
 *** Definition:
 Search for 'sales', No restriction
 (T 33) //Text Searches/Image
 *** Definition:
 Search for 'image', No restriction
 (T 35) //Text Searches/Commercial
 *** Definition:
 Search for 'commercial', No restriction
 (T 36) //Text Searches/New Users
 *** Definition:
 Search for 'new users', No restriction
 (T 37) //Text Searches/Likeable
 *** Definition:
 Search for 'like', No restriction

 *** ON-LINE DOCUMENT: DIRECT LINE INSURANCE - 1992
 *** Document Header:
 * Direct Line Insurance: Direct Response and Brand Building is Possible!

** Coded at 19 nodes.
 (1 1) //Product Market/Financial
 *** Definition:

covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.
 (2 7) /Year entered for IPA Awards/1992
 *** No Definition
 (3 1) /IPA Winner or Not/winner
 *** No Definition
 (4 3) /IPA Entry Categories/Special
 *** Definition:
 Covers IPA entries which are non-consumer goods and services, such as financial campaigns and Industrial/public service ca
 (5 1 1) /Advertising Strategy/Advertising Purpose/New brands or advertisers
 *** Definition:
 To introduce or launch a new or previously little known product or service - includes established brands with no significa
 (5 2 1) /Advertising Strategy/Advertising Media/Television
 *** Definition:
 Includes all case studies which use television as an advertising medium.
 (5 2 3) /Advertising Strategy/Advertising Media/Press
 *** Definition:
 Includes all case studies which use press as an advertising medium.
 (5 3 1) /Advertising Strategy/Advertising Approach/Discontinuity
 *** Definition:
 This advertising approach is distinctive and challenging and attempts to overturn one or more existing advertising convent
 (6 1) /Brand Success/Awareness
 *** Definition:
 Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro
 (6 6) /Brand Success/New Enquiries
 *** Definition:
 Includes all case studies in which brand success is proven using new enquiries
 (6 11) /Brand Success/Improved Image
 *** Definition:
 Image measures are important in the measure of brand success
 (T 9) //Text Searches/Similar
 *** Definition:
 Search for 'similar', No restriction
 (T 13) //Text Searches/Inquiries
 *** Definition:
 Search for 'inquiries', No restriction
 (T 19) //Text Searches/Television
 *** Definition:
 Search for 'Television', No restriction
 (T 24) //Text Searches/TV
 *** Definition:
 Search for 'TV', No restriction
 (T 28) //Text Searches/Press
 *** Definition:
 Search for 'press', No restriction
 (T 29) //Text Searches/Awareness
 *** Definition:
 Search for 'Awareness', No restriction
 (T 33) //Text Searches/Image
 *** Definition:
 Search for 'image', No restriction
 (T 35) //Text Searches/Commercial
 *** Definition:
 Search for 'commercial', No restriction

 ** ON-LINE DOCUMENT: DUNFERMLINE BUILDING SOCIETY - 1994
 *** Document Header:
 * Dunfermline Building Society

** Coded at 26 nodes.
 (1 1) /Product Market/Financial
 *** Definition:
 covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.
 (2 8) /Year entered for IPA Awards/1994
 *** No Definition
 (3 2) /IPA Winner or Not/Not a winner
 *** No Definition
 (4 3) /IPA Entry Categories/Special
 *** Definition:
 Covers IPA entries which are non-consumer goods and services, such as financial campaigns and Industrial/public service ca
 (5 1 2) /Advertising Strategy/Advertising Purpose/New campaigns for previously advertised brands
 *** Definition:
 Covers IPA entries in which advertising attempts to change the market position of an already established brand.
 (5 2 1) /Advertising Strategy/Advertising Media/Television
 *** Definition:
 Includes all case studies which use television as an advertising medium.
 (5 2 5) /Advertising Strategy/Advertising Media/Posters
 *** Definition:
 Includes all case studies which use posters as an advertising medium
 (5 3 2) /Advertising Strategy/Advertising Approach/Refreshment
 *** Definition:
 An approach consistent with existing advertising conventions - includes both updating previous advertising or new brand co
 (6 1) /Brand Success/Awareness
 *** Definition:
 Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro
 (6 2) /Brand Success/Spontaneous Awareness
 *** Definition:
 Includes all case studies in which brand success is proven using enhanced spontaneous brand awareness
 (6 4) /Brand Success/Increased Sales
 *** Definition:
 Includes all case studies in which brand success is proven using increased sales
 (6 5) /Brand Success/Increased Market Share
 *** Definition:
 Includes all case studies in which brand success is proven using increased market share
 (6 11) /Brand Success/Improved Image
 *** Definition:
 Image measures are important in the measure of brand success
 (T 3) //Text Searches/New creative
 *** Definition:
 Search for 'New creative', No restriction
 (T 14) //Text Searches/Theme
 *** Definition:
 Search for 'theme', No restriction
 (T 17) //Text Searches/unique

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*** Definition:
Search for 'unique', No restriction
(T 19) //Text Searches/Television
*** Definition:
Search for 'Television', No restriction
(T 20) //Text Searches/Competitive
*** Definition:
Search for 'competitive', No restriction
(T 22) //Text Searches/Posters
*** Definition:
Search for 'posters', No restriction
(T 24) //Text Searches/TV
*** Definition:
Search for 'TV', No restriction
(T 25) //Text Searches/Spontaneous awareness
*** Definition:
Search for 'spontaneous awareness', No restriction
(T 27) //Text Searches/Market share
*** Definition:
Search for 'market share', No restriction
(T 29) //Text Searches/Awareness
*** Definition:
Search for 'Awareness', No restriction
(T 32) //Text Searches/Sales
*** Definition:
Search for 'sales', No restriction
(T 33) //Text Searches/Image
*** Definition:
Search for 'image', No restriction
(T 35) //Text Searches/Commercial
*** Definition:
Search for 'commercial', No restriction

*****
+++ ON-LINE DOCUMENT: E&P LOANS - 1988
+++ Document Header:
* E&P Loans: 'A Classic Case of Success'

++ Coded at 11 nodes.
(1 1) //Product Market/Financial
*** Definition:
covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.
(2 5) //Year entered for IPA Awards/1988
*** No Definition
(3 1) //IPA Winner or Not/winner
*** No Definition
(4 4) //IPA Entry Categories/Small Budgets
*** Definition:
Covers IPA entries where achieving specified advertising objectives has been restricted to a budget of <£250,000 (pre 1990
(5 1 1) //Advertising Strategy/Advertising Purpose/New brands or advertisers
*** Definition:
To introduce or launch a new or previously little known product or service - includes established brands with no significance
(5 3 1) //Advertising Strategy/Advertising Approach/Discontinuity
*** Definition:
This advertising approach is distinctive and challenging and attempts to overturn one or more existing advertising conventions
(6 1) //Brand Success/Awareness
*** Definition:
Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /prompted)
(T 15) //Text Searches/Familiar
*** Definition:
Search for 'familiar', No restriction
(T 17) //Text Searches/unique
*** Definition:
Search for 'unique', No restriction
(T 20) //Text Searches/Competitive
*** Definition:
Search for 'competitive', No restriction
(T 29) //Text Searches/Awareness
*** Definition:
Search for 'Awareness', No restriction

*****
+++ ON-LINE DOCUMENT: EQUITY AND LAW - 1992
+++ Document Header:
* Equity & Law: Freedom from the Tedium

++ Coded at 26 nodes.
(1 1) //Product Market/Financial
*** Definition:
covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.
(2 7) //Year entered for IPA Awards/1992
*** No Definition
(3 2) //IPA Winner or Not/Not a winner
*** No Definition
(4 3) //IPA Entry Categories/Special
*** Definition:
Covers IPA entries which are non-consumer goods and services, such as financial campaigns and Industrial/public service campaigns
(5 1 1) //Advertising Strategy/Advertising Purpose/New brands or advertisers
*** Definition:
To introduce or launch a new or previously little known product or service - includes established brands with no significance
(5 2 1) //Advertising Strategy/Advertising Media/Television
*** Definition:
Includes all case studies which use television as an advertising medium.
(5 2 3) //Advertising Strategy/Advertising Media/Press
*** Definition:
Includes all case studies which use press as an advertising medium.
(5 3 2) //Advertising Strategy/Advertising Approach/Refreshment
*** Definition:
An approach consistent with existing advertising conventions - includes both updating previous advertising or new brand creation
(6 1) //Brand Success/Awareness
*** Definition:
Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /prompted)
(6 3) //Brand Success/Prompted Awareness
*** Definition:

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Includes all case studies in which brand success is proven using prompted brand awareness
(6 4) /Brand Success/Increased Sales

*** Definition:

Includes all case studies in which brand success is proven using increased sales
(6 5) /Brand Success/Increased Market Share

*** Definition:

Includes all case studies in which brand success is proven using increased market share
(T 8) //Text Searches/Different

*** Definition:

Search for 'different', No restriction
(T 9) //Text Searches/Similar

*** Definition:

Search for 'similar', No restriction
(T 12) //Text Searches/unusual

*** Definition:

Search for 'unusual', No restriction
(T 14) //Text Searches/Theme

*** Definition:

Search for 'theme', No restriction
(T 15) //Text Searches/Familiar

*** Definition:

Search for 'familiar', No restriction
(T 19) //Text Searches/Television

*** Definition:

Search for 'Television', No restriction
(T 20) //Text Searches/Competitive

*** Definition:

Search for 'competitive', No restriction
(T 24) //Text Searches/TV

*** Definition:

Search for 'TV', No restriction
(T 26) //Text Searches/Prompted awareness

*** Definition:

Search for 'prompted awareness', No restriction
(T 27) //Text Searches/Market share

*** Definition:

Search for 'market share', No restriction
(T 28) //Text Searches/Press

*** Definition:

Search for 'press', No restriction
(T 29) //Text Searches/Awareness

*** Definition:

Search for 'Awareness', No restriction
(T 32) //Text Searches/Sales

*** Definition:

Search for 'sales', No restriction
(T 35) //Text Searches/Commercial

*** Definition:

Search for 'commercial', No restriction

*** ON-LINE DOCUMENT: FELIX - 1996

*** Document Header:

* Felix Advertising 1989-95: How the Cat that crept got the Cream

++ Coded at 25 nodes.

(1 4) /Product Market/petfood

*** Definition:

Covers both catfood and dogfood brands which have been advertised and submitted to the IPA awards.

(2 9) /Year entered for IPA Awards/1996

*** No Definition

(3 1) /IPA Winner or Not/winner

*** No Definition

(4 1) /IPA Entry Categories/New Consumer Goods and Services

*** Definition:

Covers IPA entries which demonstrate how advertising has communicated the introduction of a new product, a new claim or a
(5 1 1) /Advertising Strategy/Advertising Purpose/New brands or advertisers

*** Definition:

To introduce or launch a new or previously little known product or service - includes established brands with no significance
(5 2 1) /Advertising Strategy/Advertising Media/Television

*** Definition:

Includes all case studies which use television as an advertising medium.

(5 2 3) /Advertising Strategy/Advertising Media/Press

*** Definition:

Includes all case studies which use press as an advertising medium.

(5 3 1) /Advertising Strategy/Advertising Approach/Discontinuity

*** Definition:

This advertising approach is distinctive and challenging and attempts to overturn one or more existing advertising conventions

(6 1) /Brand Success/Awareness

*** Definition:

Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /prompted)

(6 3) /Brand Success/Prompted Awareness

*** Definition:

Includes all case studies in which brand success is proven using prompted brand awareness

(6 4) /Brand Success/Increased Sales

*** Definition:

Includes all case studies in which brand success is proven using increased sales

(6 5) /Brand Success/Increased Market Share

*** Definition:

Includes all case studies in which brand success is proven using increased market share

(6 11) /Brand Success/Improved Image

*** Definition:

Image measures are important in the measure of brand success

(T 8) //Text Searches/Different

*** Definition:

Search for 'different', No restriction

(T 18) //Text Searches/Challenging

*** Definition:

Search for 'challenging', No restriction

(T 19) //Text Searches/Television

*** Definition:

Search for 'Television', No restriction

(T 20) //Text Searches/Competitive

*** Definition:

Search for 'competitive', No restriction
(T 24) //Text Searches/TV

*** Definition:

Search for 'TV', No restriction

(T 26) //Text Searches/Prompted awareness

*** Definition:

Search for 'prompted awareness', No restriction

(T 27) //Text Searches/Market share

*** Definition:

Search for 'market share', No restriction

(T 28) //Text Searches/Press

*** Definition:

Search for 'press', No restriction

(T 29) //Text Searches/Awareness

*** Definition:

Search for 'Awareness', No restriction

(T 31) //Text Searches/Distinctive

*** Definition:

Search for 'distinctive', No restriction

(T 32) //Text Searches/Sales

*** Definition:

Search for 'sales', No restriction

(T 33) //Text Searches/Image

*** Definition:

Search for 'image', No restriction

++ ON-LINE DOCUMENT: FRIZZELL INSURANCE - 1996

++ Document Header:

* Frizzell Insurance: When the Customer is not always Right

++ Coded at 27 nodes.

(1 1) //Product Market/Financial

*** Definition:

covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.

(2 9) //Year entered for IPA Awards/1996

*** No Definition

(3 1) //IPA Winner or Not/winner

*** No Definition

(4 3) //IPA Entry Categories/Special

*** Definition:

Covers IPA entries which are non-consumer goods and services, such as financial campaigns and Industrial/public service ca

(5 1 1) //Advertising Strategy/Advertising Purpose/New brands or advertisers

*** Definition:

To introduce or launch a new or previously little known product or service - includes established brands with no significa

(5 2 1) //Advertising Strategy/Advertising Media/Television

*** Definition:

Includes all case studies which use television as an advertising medium.

(5 2 2) //Advertising Strategy/Advertising Media/Radio

*** Definition:

Includes all case studies which use radio as a advertising medium.

(5 2 3) //Advertising Strategy/Advertising Media/Press

*** Definition:

Includes all case studies which use press as an advertising medium.

(5 3 2) //Advertising Strategy/Advertising Approach/Refreshment

*** Definition:

An approach consistent with existing advertising conventions - includes both updating previous advertising or new brand co

(6 1) //Brand Success/Awareness

*** Definition:

Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro

(6 4) //Brand Success/Increased Sales

*** Definition:

Includes all case studies in which brand success is proven using increased sales

(6 6) //Brand Success/New Enquiries

*** Definition:

Includes all case studies in which brand success is proven using new enquiries

(6 11) //Brand Success/Improved image

*** Definition:

Image measures are important in the measure of brand success

(T 4) //Text Searches/New brand

*** Definition:

Search for 'New brand', No restriction

(T 14) //Text Searches/Theme

*** Definition:

Search for 'theme', No restriction

(T 16) //Text Searches/Radio

*** Definition:

Search for 'radio', No restriction

(T 17) //Text Searches/unique

*** Definition:

Search for 'unique', No restriction

(T 19) //Text Searches/Television

*** Definition:

Search for 'Television', No restriction

(T 20) //Text Searches/Competitive

*** Definition:

Search for 'competitive', No restriction

(T 24) //Text Searches/TV

*** Definition:

Search for 'TV', No restriction

(T 28) //Text Searches/Press

*** Definition:

Search for 'press', No restriction

(T 29) //Text Searches/Awareness

*** Definition:

Search for 'Awareness', No restriction

(T 30) //Text Searches/Enquiries

*** Definition:

Search for 'enquiries', No restriction

(T 31) //Text Searches/Distinctive

*** Definition:

Search for 'distinctive', No restriction

(T 32) //Text Searches/Sales

*** Definition:

Search for 'sales', No restriction
(T 33) //Text Searches/Image

*** Definition:

Search for 'image', No restriction
(T 35) //Text Searches/Commercial

*** Definition:

Search for 'commercial', No restriction

++ ON-LINE DOCUMENT: GOLD BLEND - 1996

*** Document Header:

* Love Over Gold: The Untold Story of TV's Greatest Romance

++ Coded at 22 nodes.

(1 3) /Product Market/coffee

*** Definition:

covers different brands of coffee which have been advertised and submitted to the IPA awards.

(2 9) /Year entered for IPA Awards/1996

*** No Definition

(3 1) /IPA Winner or Not/winner

*** No Definition

(4 5) /IPA Entry Categories/Longer and Broader

*** Definition:

Covers IPA entries which demonstrate advertising's contribution to long-term competitiveness, brand leverage and reflects

(5 1 3) /Advertising Strategy/Advertising Purpose/Advertising over the longer term

*** Definition:

Covers IPA entries in which advertising attempts to sustain a brand position over the longer term.

(5 2 1) /Advertising Strategy/Advertising Media/Television

*** Definition:

Includes all case studies which use television as an advertising medium.

(5 2 3) /Advertising Strategy/Advertising Media/Press

*** Definition:

Includes all case studies which use press as an advertising medium.

(5 3 3) /Advertising Strategy/Advertising Approach/Convention

*** Definition:

A consistently themed advertising approach in line with market conventions - usually developed over the longer term.

(6 1) /Brand Success/Awareness

*** Definition:

Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro

(6 4) /Brand Success/Increased Sales

*** Definition:

Includes all case studies in which brand success is proven using increased sales

(6 10) /Brand Success/Likeability

*** Definition:

Includes all case studies in which brand success is aided by likeable advertising

(6 11) /Brand Success/Improved Image

*** Definition:

Image measures are important in the measure of brand success

(T 10) //Text Searches/Consistent

*** Definition:

Search for 'consistent', No restriction

(T 14) //Text Searches/Theme

*** Definition:

Search for 'theme', No restriction

(T 20) //Text Searches/Competitive

*** Definition:

Search for 'competitive', No restriction

(T 24) //Text Searches/TV

*** Definition:

Search for 'TV', No restriction

(T 28) //Text Searches/Press

*** Definition:

Search for 'press', No restriction

(T 29) //Text Searches/Awareness

*** Definition:

Search for 'Awareness', No restriction

(T 32) //Text Searches/Sales

*** Definition:

Search for 'sales', No restriction

(T 33) //Text Searches/Image

*** Definition:

Search for 'image', No restriction

(T 35) //Text Searches/Commercial

*** Definition:

Search for 'commercial', No restriction

(T 37) //Text Searches/Likeable

*** Definition:

Search for 'like', No restriction

++ ON-LINE DOCUMENT: HALIFAX BUILDING SOCIETY - 1980

*** Document Header:

* Halifax Building Society Convertible Term Shares

++ Coded at 15 nodes.

(1 1) /Product Market/Financial

*** Definition:

covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.

(2 1) /Year entered for IPA Awards/1980

*** No Definition

(3 1) /IPA Winner or Not/winner

*** No Definition

(4 3) /IPA Entry Categories/Special

*** Definition:

Covers IPA entries which are non-consumer goods and services, such as financial campaigns and Industrial/public service c

(5 1 1) /Advertising Strategy/Advertising Purpose/New brands or advertisers

*** Definition:

To introduce or launch a new or previously little known product or service - includes established brands with no signific

(5 2 1) /Advertising Strategy/Advertising Media/Television

*** Definition:

Includes all case studies which use television as an advertising medium.

(5 2 3) /Advertising Strategy/Advertising Media/Press

*** Definition:

Includes all case studies which use press as an advertising medium.

(5 3 2) /Advertising Strategy/Advertising Approach/Refreshment
 *** Definition:
 An approach consistent with existing advertising conventions - includes both updating previous advertising or new brand co
 (6 1) /Brand Success/Awareness
 *** Definition:
 Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro
 (6 8) /Brand Success/New Account Openings
 *** Definition:
 Includes all case studies in which brand success is proven using new account openings
 (T 1) //Text Searches/New Product
 *** Definition:
 Search for 'New product', No restriction
 (T 24) //Text Searches/TV
 *** Definition:
 Search for 'TV', No restriction
 (T 28) //Text Searches/Press
 *** Definition:
 Search for 'press', No restriction
 (T 29) //Text Searches/Awareness
 *** Definition:
 Search for 'Awareness', No restriction
 (T 34) //Text Searches/Account
 *** Definition:
 Search for 'account', No restriction

++ ON-LINE DOCUMENT: HALIFAX BUILDING SOCIETY - 1992

*** Document Header:

* Halifax Building Society: 'The Halifax People Campaign: How a Long-term Idea also made a Short-term Impact'

++ Coded at 18 nodes.

(1 1) /Product Market/Financial

*** Definition:

Covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.

(2 7) /Year entered for IPA Awards/1992

*** No Definition

(3 2) /IPA Winner or Not/Not a winner

*** No Definition

(4 3) /IPA Entry Categories/Special

*** Definition:

Covers IPA entries which are non-consumer goods and services, such as financial campaigns and Industrial/public service ca

(5 1 2) /Advertising Strategy/Advertising Purpose/New campaigns for previously advertised brands

*** Definition:

Covers IPA entries in which advertising attempts to change the market position of an already established brand.

(5 2 1) /Advertising Strategy/Advertising Media/Television

*** Definition:

Includes all case studies which use television as an advertising medium.

(5 3 2) /Advertising Strategy/Advertising Approach/Refreshment

*** Definition:

An approach consistent with existing advertising conventions - includes both updating previous advertising or new brand co

(6 1) /Brand Success/Awareness

*** Definition:

Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro

(6 4) /Brand Success/Increased Sales

*** Definition:

Includes all case studies in which brand success is proven using increased sales

(6 8) /Brand Success/New Account Openings

*** Definition:

Includes all case studies in which brand success is proven using new account openings

(6 11) /Brand Success/Improved Image

*** Definition:

Image measures are important in the measure of brand success

(T 19) //Text Searches/Television

*** Definition:

Search for 'Television', No restriction

(T 20) //Text Searches/Competitive

*** Definition:

Search for 'competitive', No restriction

(T 29) //Text Searches/Awareness

*** Definition:

Search for 'Awareness', No restriction

(T 32) //Text Searches/Sales

*** Definition:

Search for 'sales', No restriction

(T 33) //Text Searches/Image

*** Definition:

Search for 'image', No restriction

(T 34) //Text Searches/Account

*** Definition:

Search for 'account', No restriction

(T 35) //Text Searches/Commercial

*** Definition:

Search for 'commercial', No restriction

++ ON-LINE DOCUMENT: ICELAND - 1992

*** Document Header:

* A Case History of Iceland Frozen Foods - A New Approach to Retail Food Advertising

++ Coded at 23 nodes.

(1 6) /Product Market/Retail

*** Definition:

Includes a variety of retailer brands - Marks and Spencer, Iceland, Pizza Hut and Oddbins.

(2 7) /Year entered for IPA Awards/1992

*** No Definition

(3 2) /IPA Winner or Not/Not a winner

*** No Definition

(4 5) /IPA Entry Categories/Longer and Broader

*** Definition:

Covers IPA entries which demonstrate advertising's contribution to long-term competitiveness, brand leverage and reflects

(5 1 3) /Advertising Strategy/Advertising Purpose/Advertising over the longer term

*** Definition:

Covers IPA entries in which advertising attempts to sustain a brand position over the longer term.

(5 2 1) /Advertising Strategy/Advertising Media/Television

```

*** Definition:
Includes all case studies which use television as an advertising medium.
(5 2 2) /Advertising Strategy/Advertising Media/Radio
*** Definition:
Includes all case studies which use radio as a advertising medium.
(5 2 3) /Advertising Strategy/Advertising Media/Press
*** Definition:
Includes all case studies which use press as an advertising medium.
(5 3 3) /Advertising Strategy/Advertising Approach/Convention
*** Definition:
A consistently themed advertising approach in line with market conventions - usually developed over the longer term.
(6 1) /Brand Success/Awareness
*** Definition:
Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro
(6 4) /Brand Success/Increased Sales
*** Definition:
Includes all case studies in which brand success is proven using increased sales
(6 11) /Brand Success/Improved Image
*** Definition:
Image measures are important in the measure of brand success
(T 6) //Text Searches/New approach
*** Definition:
Search for 'New approach', No restriction
(T 8) //Text Searches/Different
*** Definition:
Search for 'different', No restriction
(T 16) //Text Searches/Radio
*** Definition:
Search for 'radio', No restriction
(T 19) //Text Searches/Television
*** Definition:
Search for 'Television', No restriction
(T 20) //Text Searches/Competitive
*** Definition:
Search for 'competitive', No restriction
(T 24) //Text Searches/TV
*** Definition:
Search for 'TV', No restriction
(T 28) //Text Searches/Press
*** Definition:
Search for 'press', No restriction
(T 29) //Text Searches/Awareness
*** Definition:
Search for 'Awareness', No restriction
(T 32) //Text Searches/Sales
*** Definition:
Search for 'sales', No restriction
(T 33) //Text Searches/Image
*** Definition:
Search for 'image', No restriction
(T 35) //Text Searches/Commercial
*** Definition:
Search for 'commercial', No restriction

*****
** ON-LINE DOCUMENT: LLOYDS BANK - 1984
*** Document Header:
* The Lloyds Bank Personal Loan: Accessible Borrowing

** Coded at 20 nodes.
(1 1) /Product Market/Financial
*** Definition:
covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.
(2 3) /Year entered for IPA Awards/1984
*** No Definition
(3 1) /IPA Winner or Not/winner
*** No Definition
(4 3) /IPA Entry Categories/Special
*** Definition:
Covers IPA entries which are non-consumer goods and services, such as financial campaigns and Industrial/public service ca
(5 1 2) /Advertising Strategy/Advertising Purpose/New campaigns for previously advertised brands
*** Definition:
Covers IPA entries in which advertising attempts to change the market position of an already established brand.
(5 2 1) /Advertising Strategy/Advertising Media/Television
*** Definition:
Includes all case studies which use television as an advertising medium.
(5 2 3) /Advertising Strategy/Advertising Media/Press
*** Definition:
Includes all case studies which use press as an advertising medium.
(5 3 2) /Advertising Strategy/Advertising Approach/Refreshment
*** Definition:
An approach consistent with existing advertising conventions - includes both updating previous advertising or new brand co
(6 1) /Brand Success/Awareness
*** Definition:
Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro
(6 4) /Brand Success/Increased Sales
*** Definition:
Includes all case studies in which brand success is proven using increased sales
(6 11) /Brand Success/Improved Image
*** Definition:
Image measures are important in the measure of brand success
(T 9) //Text Searches/Similar
*** Definition:
Search for 'similar', No restriction
(T 14) //Text Searches/Theme
*** Definition:
Search for 'theme', No restriction
(T 20) //Text Searches/Competitive
*** Definition:
Search for 'competitive', No restriction
(T 24) //Text Searches/TV
*** Definition:
Search for 'TV', No restriction
(T 28) //Text Searches/Press

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*** Definition:
Search for 'press', No restriction
(T 29) //Text Searches/Awareness
*** Definition:
Search for 'Awareness', No restriction
(T 32) //Text Searches/Sales
*** Definition:
Search for 'sales', No restriction
(T 33) //Text Searches/Image
*** Definition:
Search for 'image', No restriction
(T 35) //Text Searches/Commercial
*** Definition:
Search for 'commercial', No restriction

*****
*** ON-LINE DOCUMENT: LLOYDS BANK - 1992
*** Document Header:
* Lloyds Bank - How Television Advertising has Helped Increase Customer Commitment

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** Coded at 14 nodes.
(1 1) //Product Market/Financial
*** Definition:
covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.
(2 7) //Year entered for IPA Awards/1992
*** No Definition
(3 2) //IPA Winner or Not/Not a winner
*** No Definition
(4 5) //IPA Entry Categories/Longer and Broader
*** Definition:
Covers IPA entries which demonstrate advertising's contribution to long-term competitiveness, brand leverage and reflects
(5 1 3) //Advertising Strategy/Advertising Purpose/Advertising over the longer term
*** Definition:
Covers IPA entries in which advertising attempts to sustain a brand position over the longer term.
(5 2 1) //Advertising Strategy/Advertising Media/Television
*** Definition:
Includes all case studies which use television as an advertising medium.
(5 3 3) //Advertising Strategy/Advertising Approach/Convention
*** Definition:
A consistently themed advertising approach in line with market conventions - usually developed over the longer term.
(6 1) //Brand Success/Awareness
*** Definition:
Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro
(6 11) //Brand Success/Improved Image
*** Definition:
Image measures are important in the measure of brand success
(T 10) //Text Searches/Consistent
*** Definition:
Search for 'consistent', No restriction
(T 19) //Text Searches/Television
*** Definition:
Search for 'Television', No restriction
(T 29) //Text Searches/Awareness
*** Definition:
Search for 'Awareness', No restriction
(T 33) //Text Searches/Image
*** Definition:
Search for 'image', No restriction
(T 35) //Text Searches/Commercial
*** Definition:
Search for 'commercial', No restriction

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*****
*** ON-LINE DOCUMENT: MARKS AND SPENCER - 1994
*** Document Header:
* Marks and Spencer Sales Success - An Undercover Story

** Coded at 19 nodes.
(1 6) //Product Market/Retail
*** Definition:
Includes a variety of retailer brands - Marks and Spencer, Iceland, Pizza Hut and Oddbins.
(2 8) //Year entered for IPA Awards/1994
*** No Definition
(3 2) //IPA Winner or Not/Not a winner
*** No Definition
(4 4) //IPA Entry Categories/Small Budgets
*** Definition:
Covers IPA entries where achieving specified advertising objectives has been restricted to a budget of <£250,000 (pre 1990)
(5 1 1) //Advertising Strategy/Advertising Purpose/New brands or advertisers
*** Definition:
To introduce or launch a new or previously little known product or service - includes established brands with no significance
(5 2 3) //Advertising Strategy/Advertising Media/Press
*** Definition:
Includes all case studies which use press as an advertising medium.
(5 2 4) //Advertising Strategy/Advertising Media/Magazines
*** Definition:
Includes all case studies which use magazines as an advertising medium
(5 3 1) //Advertising Strategy/Advertising Approach/Discontinuity
*** Definition:
This advertising approach is distinctive and challenging and attempts to overturn one or more existing advertising conventions
(6 4) //Brand Success/Increased Sales
*** Definition:
Includes all case studies in which brand success is proven using increased sales
(6 10) //Brand Success/Likeability
*** Definition:
Includes all case studies in which brand success is aided by likeable advertising
(6 11) //Brand Success/Improved Image
*** Definition:
Image measures are important in the measure of brand success
(T 8) //Text Searches/Different
*** Definition:
Search for 'different', No restriction
(T 11) //Text Searches/Conventional
*** Definition:

```


Search: for 'conventional', No restriction
(T 12) //Text Searches/unusual

*** Definition:
Search for 'unusual', No restriction
(T 21) //Text Searches/magazines

*** Definition:
Search for 'magazines', No restriction
(T 28) //Text Searches/Press

*** Definition:
Search for 'press', No restriction
(T 32) //Text Searches/Sales

*** Definition:
Search for 'sales', No restriction
(T 33) //Text Searches/Image

*** Definition:
Search for 'image', No restriction
(T 37) //Text Searches/Likeable

*** Definition:
Search for 'like', No restriction

++ ON-LINE DOCUMENT: MORTGAGE CORPORATION - 1988

++ Document Header:

* The Mortgage Corporation: The Successful Launch of a New Brand

++ Coded at 32 nodes.

(1 1) //Product Market/Financial

*** Definition:
covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.
(2 5) //Year entered for IPA Awards/1988

*** No Definition
(3 1) //IPA Winner or Not/winner

*** No Definition
(4 3) //IPA Entry Categories/Special

*** Definition:
Covers IPA entries which are non-consumer goods and services, such as financial campaigns and Industrial/public service ca
(5 1 1) //Advertising Strategy/Advertising Purpose/New brands or advertisers

*** Definition:
To introduce or launch a new or previously little known product or service - includes established brands with no significa
(5 2 1) //Advertising Strategy/Advertising Media/Television

*** Definition:
Includes all case studies which use television as an advertising medium.
(5 2 3) //Advertising Strategy/Advertising Media/Press

*** Definition:
Includes all case studies which use press as an advertising medium.
(5 2 4) //Advertising Strategy/Advertising Media/Magazines

*** Definition:
Includes all case studies which use magazines as an advertising medium
(5 3 1) //Advertising Strategy/Advertising Approach/Discontinuity

*** Definition:
This advertising approach is distinctive and challenging and attempts to overturn one or more existing advertising convent
(6 1) //Brand Success/Awareness

*** Definition:
Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /prc
(6 2) //Brand Success/Spontaneous Awareness

*** Definition:
Includes all case studies in which brand success is proven using enhanced spontaneous brand awareness
(6 3) //Brand Success/Prompted Awareness

*** Definition:
Includes all case studies in which brand success is proven using prompted brand awareness
(6 4) //Brand Success/Increased Sales

*** Definition:
Includes all case studies in which brand success is proven using increased sales
(6 6) //Brand Success/New Enquiries

*** Definition:
Includes all case studies in which brand success is proven using new enquiries
(6 11) //Brand Success/Improved Image

*** Definition:
Image measures are important in the measure of brand success
(T 4) //Text Searches/New brand

*** Definition:
Search for 'New brand', No restriction
(T 6) //Text Searches/New approach

*** Definition:
Search for 'New approach', No restriction
(T 8) //Text Searches/Different

*** Definition:
Search for 'different', No restriction
(T 17) //Text Searches/unique

*** Definition:
Search for 'unique', No restriction
(T 19) //Text Searches/Television

*** Definition:
Search for 'Television', No restriction
(T 20) //Text Searches/Competitive

*** Definition:
Search for 'competitive', No restriction
(T 21) //Text Searches/magazines

*** Definition:
Search for 'magazines', No restriction
(T 24) //Text Searches/TV

*** Definition:
Search for 'TV', No restriction
(T 25) //Text Searches/Spontaneous awareness

*** Definition:
Search for 'spontaneous awareness', No restriction
(T 26) //Text Searches/Prompted awareness

*** Definition:
Search for 'prompted awareness', No restriction
(T 28) //Text Searches/Press

*** Definition:
Search for 'press', No restriction
(T 29) //Text Searches/Awareness

*** Definition:

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Search for 'Awareness', No restriction
(T 30) //Text Searches/Enquiries
*** Definition:
Search for 'enquiries', No restriction
(T 31) //Text Searches/Distinctive
*** Definition:
Search for 'distinctive', No restriction
(T 32) //Text Searches/Sales
*** Definition:
Search for 'sales', No restriction
(T 33) //Text Searches/Image
*** Definition:
Search for 'image', No restriction
(T 35) //Text Searches/Commercial
*** Definition:
Search for 'commercial', No restriction

*****
++ ON-LINE DOCUMENT: NATIONAL SAVINGS BANK - 1982
++ Document Header:
* National Savings Bank Investment Account 'Save-by-Post'

++ Coded at 17 nodes.
(1 1) //Product Market/Financial
*** Definition:
covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.
(2 2) //Year entered for IPA Awards/1982
*** No Definition
(3 1) //IPA Winner or Not/winner
*** No Definition
(4 3) //IPA Entry Categories/Special
*** Definition:
Covers IPA entries which are non-consumer goods and services, such as financial campaigns and Industrial/public service ca
(5 1 2) //Advertising Strategy/Advertising Purpose/New campaigns for previously advertised brands
*** Definition:
Covers IPA entries in which advertising attempts to change the market position of an already established brand.
(5 2 3) //Advertising Strategy/Advertising Media/Press
*** Definition:
Includes all case studies which use press as an advertising medium.
(5 2 4) //Advertising Strategy/Advertising Media/Magazines
*** Definition:
Includes all case studies which use magazines as an advertising medium
(5 3 2) //Advertising Strategy/Advertising Approach/Refreshment
*** Definition:
An approach consistent with existing advertising conventions - includes both updating previous advertising or new brand co
(6 1) //Brand Success/Awareness
*** Definition:
Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro
(6 7) //Brand Success/New Users
*** Definition:
Includes all case studies in which brand success is proven with an increase of new users
(6 8) //Brand Success/New Account Openings
*** Definition:
Includes all case studies in which brand success is proven using new account openings
(T 20) //Text Searches/Competitive
*** Definition:
Search for 'competitive', No restriction
(T 21) //Text Searches/magazines
*** Definition:
Search for 'magazines', No restriction
(T 28) //Text Searches/Press
*** Definition:
Search for 'press', No restriction
(T 29) //Text Searches/Awareness
*** Definition:
Search for 'Awareness', No restriction
(T 34) //Text Searches/Account
*** Definition:
Search for 'account', No restriction
(T 36) //Text Searches/New Users
*** Definition:
Search for 'new users', No restriction

*****
++ ON-LINE DOCUMENT: ODDBINS - 1988
++ Document Header:
* Oddbins - They've Come a Long Way

++ Coded at 17 nodes.
(1 6) //Product Market/Retail
*** Definition:
Includes a variety of retailer brands - Marks and Spencer, Iceland, Pizza Hut and Oddbins.
(2 5) //Year entered for IPA Awards/1988
*** No Definition
(3 1) //IPA Winner or Not/winner
*** No Definition
(4 4) //IPA Entry Categories/Small Budgets
*** Definition:
Covers IPA entries where achieving specified advertising objectives has been restricted to a budget of <£250,000 (pre 1990
(5 1 1) //Advertising Strategy/Advertising Purpose/New brands or advertisers
*** Definition:
To introduce or launch a new or previously little known product or service - includes established brands with no significa
(5 3 1) //Advertising Strategy/Advertising Approach/Discontinuity
*** Definition:
This advertising approach is distinctive and challenging and attempts to overturn one or more existing advertising convent
(6 1) //Brand Success/Awareness
*** Definition:
Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro
(6 4) //Brand Success/Increased Sales
*** Definition:
Includes all case studies in which brand success is proven using increased sales
(6 11) //Brand Success/Improved Image
*** Definition:
Image measures are important in the measure of brand success

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(T 8) //Text Searches/Different
*** Definition:
Search for 'different', No restriction
(T 12) //Text Searches/unusual
*** Definition:
Search for 'unusual', No restriction
(T 17) //Text Searches/unique
*** Definition:
Search for 'unique', No restriction
(T 20) //Text Searches/Competitive
*** Definition:
Search for 'competitive', No restriction
(T 29) //Text Searches/Awareness
*** Definition:
Search for 'Awareness', No restriction
(T 31) //Text Searches/Distinctive
*** Definition:
Search for 'distinctive', No restriction
(T 32) //Text Searches/Sales
*** Definition:
Search for 'sales', No restriction
(T 33) //Text Searches/Image
*** Definition:
Search for 'image', No restriction

*****
** ON-LINE DOCUMENT: PG TIPS - 1990
** Document Header:
* How the Chimps kept PG Tips Brand Leader through 35 Years of Intense Competition

** Coded at 23 nodes.
(1 2) //Product Market/tea
*** Definition:
covers different brands of tea which have been advertised and submitted to the IPA awards.
(2 6) //Year entered for IPA Awards/1990
*** No Definition
(3 1) //IPA Winner or Not/winner
*** No Definition
(4 5) //IPA Entry Categories/Longer and Broader
*** Definition:
Covers IPA entries which demonstrate advertising's contribution to long-term competitiveness, brand leverage and reflects
(5 1 3) //Advertising Strategy/Advertising Purpose/Advertising over the longer term
*** Definition:
Covers IPA entries in which advertising attempts to sustain a brand position over the longer term.
(5 2 1) //Advertising Strategy/Advertising Media/Television
*** Definition:
Includes all case studies which use television as an advertising medium.
(5 2 2) //Advertising Strategy/Advertising Media/Radio
*** Definition:
Includes all case studies which use radio as a advertising medium.
(5 3 3) //Advertising Strategy/Advertising Approach/Convention
*** Definition:
A consistently themed advertising approach in line with market conventions - usually developed over the longer term.
(6 1) //Brand Success/Awareness
*** Definition:
Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pr
(6 2) //Brand Success/Spontaneous Awareness
*** Definition:
Includes all case studies in which brand success is proven using enhanced spontaneous brand awareness
(6 4) //Brand Success/Increased Sales
*** Definition:
Includes all case studies in which brand success is proven using increased sales
(6 11) //Brand Success/Improved Image
*** Definition:
Image measures are important in the measure of brand success
(T 9) //Text Searches/Similar
*** Definition:
Search for 'similar', No restriction
(T 10) //Text Searches/Consistent
*** Definition:
Search for 'consistent', No restriction
(T 16) //Text Searches/Radio
*** Definition:
Search for 'radio', No restriction
(T 17) //Text Searches/unique
*** Definition:
Search for 'unique', No restriction
(T 20) //Text Searches/Competitive
*** Definition:
Search for 'competitive', No restriction
(T 24) //Text Searches/TV
*** Definition:
Search for 'TV', No restriction
(T 25) //Text Searches/Spontaneous awareness
*** Definition:
Search for 'spontaneous awareness', No restriction
(T 29) //Text Searches/Awareness
*** Definition:
Search for 'Awareness', No restriction
(T 32) //Text Searches/Sales
*** Definition:
Search for 'sales', No restriction
(T 33) //Text Searches/Image
*** Definition:
Search for 'image', No restriction
(T 35) //Text Searches/Commercial
*** Definition:
Search for 'commercial', No restriction

*****
** ON-LINE DOCUMENT: PIZZA HUT - 1994
** Document Header:
* Hit the Hut - Impactful Advertising for Pizza Hut

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++ Coded at 27 nodes.
(1 6) /Product Market/Retail
*** Definition:
Includes a variety of retailer brands - Marks and Spencer, Iceland, Pizza Hut and Oddbins.
(2 8) /Year entered for IPA Awards/1994
*** No Definition
(3 2) /IPA Winner or Not/Not a winner
*** No Definition
(4 1) /IPA Entry Categories/New Consumer Goods and Services
*** Definition:
Covers IPA entries which demonstrate how advertising has communicated the introduction of a new product, a new claim or a
(5 1 1) /Advertising Strategy/Advertising Purpose/New brands or advertisers
*** Definition:
To introduce or launch a new or previously little known product or service - includes established brands with no significa
(5 2 1) /Advertising Strategy/Advertising Media/Television
*** Definition:
Includes all case studies which use television as an advertising medium.
(5 2 2) /Advertising Strategy/Advertising Media/Radio
*** Definition:
Includes all case studies which use radio as a advertising medium.
(5 2 3) /Advertising Strategy/Advertising Media/Press
*** Definition:
Includes all case studies which use press as an advertising medium.
(5 2 5) /Advertising Strategy/Advertising Media/Posters
*** Definition:
Includes all case studies which use posters as an advertising medium
(5 3 2) /Advertising Strategy/Advertising Approach/Refreshment
*** Definition:
An approach consistent with existing advertising conventions - includes both updating previous advertising or new brand co
(6 1) /Brand Success/Awareness
*** Definition:
Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro
(6 4) /Brand Success/Increased Sales
*** Definition:
Includes all case studies in which brand success is proven using increased sales
(6 9) /Brand Success/Increased Usage
*** Definition:
Includes all case studies in which brand success is proven by increased brand usage
(6 11) /Brand Success/Improved Image
*** Definition:
Image measures are important in the measure of brand success
(T 2) //Text Searches/New News
*** Definition:
Search for 'New news', No restriction
(T 8) //Text Searches/Different
*** Definition:
Search for 'different', No restriction
(T 16) //Text Searches/Radio
*** Definition:
Search for 'radio', No restriction
(T 19) //Text Searches/Television
*** Definition:
Search for 'Television', No restriction
(T 20) //Text Searches/Competitive
*** Definition:
Search for 'competitive', No restriction
(T 22) //Text Searches/Posters
*** Definition:
Search for 'posters', No restriction
(T 24) //Text Searches/TV
*** Definition:
Search for 'TV', No restriction
(T 28) //Text Searches/Press
*** Definition:
Search for 'press', No restriction
(T 29) //Text Searches/Awareness
*** Definition:
Search for 'Awareness', No restriction
(T 32) //Text Searches/Sales
*** Definition:
Search for 'sales', No restriction
(T 33) //Text Searches/Image
*** Definition:
Search for 'image', No restriction
(T 35) //Text Searches/Commercial
*** Definition:
Search for 'commercial', No restriction
(T 38) //Text Searches/Usage
*** Definition:
Search for 'Usage', No restriction

```

 -- ON-LINE DOCUMENT: PRUDENTIAL - 1992

-- Document Header:

* "I Want to be a Tree" - How Advertising Helped Prudential Succeed, 1986-1991

```

++ Coded at 24 nodes.
(1 1) /Product Market/Financial
*** Definition:
covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.
(2 7) /Year entered for IPA Awards/1992
*** No Definition
(3 2) /IPA Winner or Not/Not a winner
*** No Definition
(4 5) /IPA Entry Categories/Longer and Broader
*** Definition:
Covers IPA entries which demonstrate advertising's contribution to long-term competitiveness, brand leverage and reflects
(5 1 3) /Advertising Strategy/Advertising Purpose/Advertising over the longer term
*** Definition:
Covers IPA entries in which advertising attempts to sustain a brand position over the longer term.
(5 2 1) /Advertising Strategy/Advertising Media/Television
*** Definition:
Includes all case studies which use television as an advertising medium.
(5 2 2) /Advertising Strategy/Advertising Media/Radio

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*** Definition:
Includes all case studies which use radio as a advertising medium.
(5 2 5) /Advertising Strategy/Advertising Media/Posters
*** Definition:
Includes all case studies which use posters as an advertising medium
(5 3 3) /Advertising Strategy/Advertising Approach/Convention
*** Definition:
A consistently themed advertising approach in line with market conventions - usually developed over the longer term.
(6 1) /Brand Success/Awareness
*** Definition:
Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro
(6 4) /Brand Success/Increased Sales
*** Definition:
Includes all case studies in which brand success is proven using increased sales
(6 5) /Brand Success/Increased Market Share
*** Definition:
Includes all case studies in which brand success is proven using increased market share
(6 11) /Brand Success/Improved Image
*** Definition:
Image measures are important in the measure of brand success
(T 1) //Text Searches/New Product
*** Definition:
Search for 'New product', No restriction
(T 10) //Text Searches/Consistent
*** Definition:
Search for 'consistent', No restriction
(T 14) //Text Searches/Theme
*** Definition:
Search for 'theme', No restriction
(T 16) //Text Searches/Radio
*** Definition:
Search for 'radio', No restriction
(T 22) //Text Searches/Posters
*** Definition:
Search for 'posters', No restriction
(T 24) //Text Searches/TV
*** Definition:
Search for 'TV', No restriction
(T 27) //Text Searches/Market share
*** Definition:
Search for 'market share', No restriction
(T 29) //Text Searches/Awareness
*** Definition:
Search for 'Awareness', No restriction
(T 32) //Text Searches/Sales
*** Definition:
Search for 'sales', No restriction
(T 33) //Text Searches/Image
*** Definition:
Search for 'image', No restriction
(T 35) //Text Searches/Commercial
*** Definition:
Search for 'commercial', No restriction

*****
*** ON-LINE DOCUMENT: RADION AUTOMATIC - 1990
*** Document Header:
* The Case for Radion Automatic: A New Brand in the Lever Portfolio

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++ Coded at 28 nodes.
(1 5) /Product Market/Washing Powder
*** Definition:
covers different brands of washing powder which have been advertised and submitted to the IPA awards.
(2 6) /Year entered for IPA Awards/1990
*** No Definition
(3 1) /IPA Winner or Not/winner
*** No Definition
(4 1) /IPA Entry Categories/New Consumer Goods and Services
*** Definition:
Covers IPA entries which demonstrate how advertising has communicated the introduction of a new product, a new claim or a
(5 1 1) /Advertising Strategy/Advertising Purpose/New brands or advertisers
*** Definition:
To introduce or launch a new or previously little known product or service - includes established brands with no significa
(5 2 1) /Advertising Strategy/Advertising Media/Television
*** Definition:
Includes all case studies which use television as an advertising medium.
(5 2 2) /Advertising Strategy/Advertising Media/Radio
*** Definition:
Includes all case studies which use radio as a advertising medium.
(5 2 5) /Advertising Strategy/Advertising Media/Posters
*** Definition:
Includes all case studies which use posters as an advertising medium
(5 3 1) /Advertising Strategy/Advertising Approach/Discontinuity
*** Definition:
This advertising approach is distinctive and challenging and attempts to overturn one or more existing advertising conven
(6 1) /Brand Success/Awareness
*** Definition:
Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro
(6 4) /Brand Success/Increased Sales
*** Definition:
Includes all case studies in which brand success is proven using increased sales
(6 5) /Brand Success/Increased Market Share
*** Definition:
Includes all case studies in which brand success is proven using increased market share
(6 11) /Brand Success/Improved Image
*** Definition:
Image measures are important in the measure of brand success
(T 4) //Text Searches/New brand
*** Definition:
Search for 'New brand', No restriction
(T 8) //Text Searches/Different
*** Definition:
Search for 'different', No restriction

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```

(T 16) //Text Searches/Radio
*** Definition:
Search for 'radio', No restriction
(T 17) //Text Searches/unique
*** Definition:
Search for 'unique', No restriction
(T 18) //Text Searches/Challenging
*** Definition:
Search for 'challenging', No restriction
(T 19) //Text Searches/Television
*** Definition:
Search for 'Television', No restriction
(T 20) //Text Searches/Competitive
*** Definition:
Search for 'competitive', No restriction
(T 22) //Text Searches/Posters
*** Definition:
Search for 'posters', No restriction
(T 24) //Text Searches/TV
*** Definition:
Search for 'TV', No restriction
(T 27) //Text Searches/Market share
*** Definition:
Search for 'market share', No restriction
(T 29) //Text Searches/Awareness
*** Definition:
Search for 'Awareness', No restriction
(T 31) //Text Searches/Distinctive
*** Definition:
Search for 'distinctive', No restriction
(T 32) //Text Searches/Sales
*** Definition:
Search for 'sales', No restriction
(T 33) //Text Searches/Image
*** Definition:
Search for 'image', No restriction
(T 35) //Text Searches/Commercial
*** Definition:
Search for 'commercial', No restriction

*****
+++ ON-LINE DOCUMENT: RED MOUNTAIN - 1988
+++ Document Header:
* Red Mountain: Ground Coffee Taste Without the Grind

++ Coded at 32 nodes.
(1 3) //Product Market/coffee
*** Definition:
covers different brands of coffee which have been advertised and submitted to the IPA awards.
(2 5) //Year entered for IPA Awards/1988
*** No Definition
(3 1) //IPA Winner or Not/winner
*** No Definition
(4 2) //IPA Entry Categories/Established Consumer Goods and Services
*** Definition:
Covers IPA entries which demonstrate how a brand has become established in the market using successful consistent theme ac
(5 1 2) //Advertising Strategy/Advertising Purpose/New campaigns for previously advertised brands
*** Definition:
Covers IPA entries in which advertising attempts to change the market position of an already established brand.
(5 2 1) //Advertising Strategy/Advertising Media/Television
*** Definition:
Includes all case studies which use television as an advertising medium.
(5 2 2) //Advertising Strategy/Advertising Media/Radio
*** Definition:
Includes all case studies which use radio as a advertising medium.
(5 2 3) //Advertising Strategy/Advertising Media/Press
*** Definition:
Includes all case studies which use press as an advertising medium.
(5 2 5) //Advertising Strategy/Advertising Media/Posters
*** Definition:
Includes all case studies which use posters as an advertising medium
(5 2 6) //Advertising Strategy/Advertising Media/Cinema
*** Definition:
Includes all case studies which use cinema as an advertising medium
(5 3 2) //Advertising Strategy/Advertising Approach/Refreshment
*** Definition:
An approach consistent with existing advertising conventions - includes both updating previous advertising or new brand co
(6 1) //Brand Success/Awareness
*** Definition:
Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro
(6 4) //Brand Success/Increased Sales
*** Definition:
Includes all case studies in which brand success is proven using increased sales
(6 5) //Brand Success/Increased Market Share
*** Definition:
Includes all case studies in which brand success is proven using increased market share
(6 10) //Brand Success/Likeability
*** Definition:
Includes all case studies in which brand success is aided by likeable advertising
(6 11) //Brand Success/Improved Image
*** Definition:
Image measures are important in the measure of brand success
(T 1) //Text Searches/New Product
*** Definition:
Search for 'New product', No restriction
(T 5) //Text Searches/New strategy
*** Definition:
Search for 'New strategy', No restriction
(T 14) //Text Searches/Theme
*** Definition:
Search for 'theme', No restriction
(T 16) //Text Searches/Radio
*** Definition:
Search for 'radio', No restriction

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(T 19) //Text Searches/Television
*** Definition:
Search for 'Television', No restriction
(T 20) //Text Searches/Competitive
*** Definition:
Search for 'competitive', No restriction
(T 22) //Text Searches/Posters
*** Definition:
Search for 'posters', No restriction
(T 23) //Text Searches/Cinema
*** Definition:
Search for 'cinema', No restriction
(T 24) //Text Searches/TV
*** Definition:
Search for 'TV', No restriction
(T 27) //Text Searches/Market share
*** Definition:
Search for 'market share', No restriction
(T 28) //Text Searches/Press
*** Definition:
Search for 'press', No restriction
(T 29) //Text Searches/Awareness
*** Definition:
Search for 'Awareness', No restriction
(T 32) //Text Searches/Sales
*** Definition:
Search for 'sales', No restriction
(T 33) //Text Searches/Image
*** Definition:
Search for 'image', No restriction
(T 35) //Text Searches/Commercial
*** Definition:
Search for 'commercial', No restriction
(T 37) //Text Searches/Likeable
*** Definition:
Search for 'like', No restriction

*****
*** ON-LINE DOCUMENT: SAFEWAY 1996
*** Document Header:
* Safeway: Effective...Moi?

.. Coded at 19 nodes.
(1 6) //Product Market/Retail
*** Definition:
Includes a variety of retailer brands - Marks and Spencer, Iceland, Pizza Hut and Oddbins.
(2 9) //Year entered for IPA Awards/1996
*** No Definition
(3 1) //IPA Winner or Not/winner
*** No Definition
(4 1) //IPA Entry Categories/New Consumer Goods and Services
*** Definition:
Covers IPA entries which demonstrate how advertising has communicated the introduction of a new product, a new claim or a
(5 1 2) //Advertising Strategy/Advertising Purpose/New campaigns for previously advertised brands
*** Definition:
Covers IPA entries in which advertising attempts to change the market position of an already established brand.
(5 2 1) //Advertising Strategy/Advertising Media/Television
*** Definition:
Includes all case studies which use television as an advertising medium.
(5 3 1) //Advertising Strategy/Advertising Approach/Discontinuity
*** Definition:
This advertising approach is distinctive and challenging and attempts to overturn one or more existing advertising convent
(6 1) //Brand Success/Awareness
*** Definition:
Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /prc
(6 4) //Brand Success/Increased Sales
*** Definition:
Includes all case studies in which brand success is proven using increased sales
(6 5) //Brand Success/Increased Market Share
*** Definition:
Includes all case studies in which brand success is proven using increased market share
(6 11) //Brand Success/Improved Image
*** Definition:
Image measures are important in the measure of brand success
(T 12) //Text Searches/unusual
*** Definition:
Search for 'unusual', No restriction
(T 19) //Text Searches/Television
*** Definition:
Search for 'Television', No restriction
(T 24) //Text Searches/TV
*** Definition:
Search for 'TV', No restriction
(T 27) //Text Searches/Market share
*** Definition:
Search for 'market share', No restriction
(T 29) //Text Searches/Awareness
*** Definition:
Search for 'Awareness', No restriction
(T 32) //Text Searches/Sales
*** Definition:
Search for 'sales', No restriction
(T 33) //Text Searches/Image
*** Definition:
Search for 'image', No restriction
(T 35) //Text Searches/Commercial
*** Definition:
Search for 'commercial', No restriction

*****
*** ON-LINE DOCUMENT: SCOTTISH AMICABLE - 1992
*** Document Header:
* Scottish Amicable: How it Paid to be Amicable

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** Coded at 27 nodes.
(1 1) /Product Market/Financial
*** Definition:
covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.
(2 7) /Year entered for IPA Awards/1992
*** No Definition
(3 1) /IPA Winner or Not/winner
*** No Definition
(4 3) /IPA Entry Categories/Special
*** Definition:
Covers IPA entries which are non-consumer goods and services, such as financial campaigns and Industrial/public service ca
(5 1 2) /Advertising Strategy/Advertising Purpose/New campaigns for previously advertised brands
*** Definition:
Covers IPA entries in which advertising attempts to change the market position of an already established brand.
(5 2 1) /Advertising Strategy/Advertising Media/Television
*** Definition:
Includes all case studies which use television as an advertising medium.
(5 3 1) /Advertising Strategy/Advertising Approach/Discontinuity
*** Definition:
This advertising approach is distinctive and challenging and attempts to overturn one or more existing advertising convent
(6 1) /Brand Success/Awareness
*** Definition:
Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro
(6 2) /Brand Success/Spontaneous Awareness
*** Definition:
Includes all case studies in which brand success is proven using enhanced spontaneous brand awareness
(6 3) /Brand Success/Prompted Awareness
*** Definition:
Includes all case studies in which brand success is proven using prompted brand awareness
(6 4) /Brand Success/Increased Sales
*** Definition:
Includes all case studies in which brand success is proven using increased sales
(6 9) /Brand Success/Increased Usage
*** Definition:
Includes all case studies in which brand success is proven by increased brand usage
(6 11) /Brand Success/Improved Image
*** Definition:
Image measures are important in the measure of brand success
(T 9) //Text Searches/Similar
*** Definition:
Search for 'similar', No restriction
(T 11) //Text Searches/Conventional
*** Definition:
Search for 'conventional', No restriction
(T 12) //Text Searches/unusual
*** Definition:
Search for 'unusual', No restriction
(T 14) //Text Searches/Theme
*** Definition:
Search for 'theme', No restriction
(T 15) //Text Searches/Familiar
*** Definition:
Search for 'familiar', No restriction
(T 20) //Text Searches/Competitive
*** Definition:
Search for 'competitive', No restriction
(T 25) //Text Searches/Spontaneous awareness
*** Definition:
Search for 'spontaneous awareness', No restriction
(T 26) //Text Searches/Prompted awareness
*** Definition:
Search for 'prompted awareness', No restriction
(T 29) //Text Searches/Awareness
*** Definition:
Search for 'Awareness', No restriction
(T 31) //Text Searches/Distinctive
*** Definition:
Search for 'distinctive', No restriction
(T 32) //Text Searches/Sales
*** Definition:
Search for 'sales', No restriction
(T 33) //Text Searches/Image
*** Definition:
Search for 'image', No restriction
(T 35) //Text Searches/Commercial
*** Definition:
Search for 'commercial', No restriction
(T 38) //Text Searches/Usage
*** Definition:
Search for 'Usage', No restriction

```

 *** ON-LINE DOCUMENT: TETLEY TEA - 1990

*** Document Header:

* Tetley: 'I Pick the Round' - How a New Product Format and a Change in Advertising Strategy Shook Up the Tea Market

```

** Coded at 22 nodes.
(1 2) /Product Market/tea
*** Definition:
covers different brands of tea which have been advertised and submitted to the IPA awards.
(2 6) /Year entered for IPA Awards/1990
*** No Definition
(3 2) /IPA Winner or Not/Not a winner
*** No Definition
(4 1) /IPA Entry Categories/New Consumer Goods and Services
*** Definition:
Covers IPA entries which demonstrate how advertising has communicated the introduction of a new product, a new claim or a
(5 1 2) /Advertising Strategy/Advertising Purpose/New campaigns for previously advertised brands
*** Definition:
Covers IPA entries in which advertising attempts to change the market position of an already established brand.
(5 2 1) /Advertising Strategy/Advertising Media/Television
*** Definition:
Includes all case studies which use television as an advertising medium.
(5 3 1) /Advertising Strategy/Advertising Approach/Discontinuity

```



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*** Definition:
This advertising approach is distinctive and challenging and attempts to overturn one or more existing advertising convent
(6 1) /Brand Success/Awareness
*** Definition:
Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro
(6 4) /Brand Success/Increased Sales
*** Definition:
Includes all case studies in which brand success is proven using increased sales
(6 10) /Brand Success/Likeability
*** Definition:
Includes all case studies in which brand success is aided by likeable advertising
(6 11) /Brand Success/Improved Image
*** Definition:
Image measures are important in the measure of brand success
(T 1) //Text Searches/New Product
*** Definition:
Search for 'New product', No restriction
(T 5) //Text Searches/New strategy
*** Definition:
Search for 'New strategy', No restriction
(T 8) //Text Searches/Different
*** Definition:
Search for 'different', No restriction
(T 15) //Text Searches/Familiar
*** Definition:
Search for 'familiar', No restriction
(T 19) //Text Searches/Television
*** Definition:
Search for 'Television', No restriction
(T 20) //Text Searches/Competitive
*** Definition:
Search for 'competitive', No restriction
(T 24) //Text Searches/TV
*** Definition:
Search for 'TV', No restriction
(T 29) //Text Searches/Awareness
*** Definition:
Search for 'Awareness', No restriction
(T 32) //Text Searches/Sales
*** Definition:
Search for 'sales', No restriction
(T 33) //Text Searches/Image
*** Definition:
Search for 'image', No restriction
(T 37) //Text Searches/Likeable
*** Definition:
Search for 'like', No restriction

*****
++ ON-LINE DOCUMENT: THE CO-OP BANK - 1994
++ Document Header:
* The Co-operative Bank: 'Profit with Principles'

++ Coded at 33 nodes.
(1 1) /Product Market/Financial
*** Definition:
covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.
(2 8) /Year entered for IPA Awards/1994
*** No Definition
(3 1) /IPA Winner or Not/winner
*** No Definition
(4 4) /IPA Entry Categories/Small Budgets
*** Definition:
Covers IPA entries where achieving specified advertising objectives has been restricted to a budget of <£250,000 (pre 1990
(5 1 2) /Advertising Strategy/Advertising Purpose/New campaigns for previously advertised brands
*** Definition:
Covers IPA entries in which advertising attempts to change the market position of an already established brand.
(5 2 1) /Advertising Strategy/Advertising Media/Television
*** Definition:
Includes all case studies which use television as an advertising medium.
(5 2 3) /Advertising Strategy/Advertising Media/Press
*** Definition:
Includes all case studies which use press as an advertising medium.
(5 2 4) /Advertising Strategy/Advertising Media/Magazines
*** Definition:
Includes all case studies which use magazines as an advertising medium
(5 2 6) /Advertising Strategy/Advertising Media/Cinema
*** Definition:
Includes all case studies which use cinema as an advertising medium
(5 3 1) /Advertising Strategy/Advertising Approach/Discontinuity
*** Definition:
This advertising approach is distinctive and challenging and attempts to overturn one or more existing advertising convent
(6 1) /Brand Success/Awareness
*** Definition:
Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro
(6 2) /Brand Success/Spontaneous Awareness
*** Definition:
Includes all case studies in which brand success is proven using enhanced spontaneous brand awareness
(6 3) /Brand Success/Prompted Awareness
*** Definition:
Includes all case studies in which brand success is proven using prompted brand awareness
(6 4) /Brand Success/Increased Sales
*** Definition:
Includes all case studies in which brand success is proven using increased sales
(6 8) /Brand Success/New Account Openings
*** Definition:
Includes all case studies in which brand success is proven using new account openings
(6 11) /Brand Success/Improved Image
*** Definition:
Image measures are important in the measure of brand success
(T 8) //Text Searches/Different
*** Definition:
Search for 'different', No restriction
(T 12) //Text Searches/unusual

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*** Definition:
Search for 'unusual', No restriction
(T 17) //Text Searches/unique
*** Definition:
Search for 'unique', No restriction
(T 18) //Text Searches/Challenging
*** Definition:
Search for 'challenging', No restriction
(T 20) //Text Searches/Competitive
*** Definition:
Search for 'competitive', No restriction
(T 21) //Text Searches/magazines
*** Definition:
Search for 'magazines', No restriction
(T 23) //Text Searches/Cinema
*** Definition:
Search for 'cinema', No restriction
(T 24) //Text Searches/TV
*** Definition:
Search for 'TV', No restriction
(T 25) //Text Searches/Spontaneous awareness
*** Definition:
Search for 'spontaneous awareness', No restriction
(T 26) //Text Searches/Prompted awareness
*** Definition:
Search for 'prompted awareness', No restriction
(T 28) //Text Searches/Press
*** Definition:
Search for 'press', No restriction
(T 29) //Text Searches/Awareness
*** Definition:
Search for 'Awareness', No restriction
(T 31) //Text Searches/Distinctive
*** Definition:
Search for 'distinctive', No restriction
(T 32) //Text Searches/Sales
*** Definition:
Search for 'sales', No restriction
(T 33) //Text Searches/Image
*** Definition:
Search for 'image', No restriction
(T 34) //Text Searches/Account
*** Definition:
Search for 'account', No restriction
(T 35) //Text Searches/Commercial
*** Definition:
Search for 'commercial', No restriction

*****
** ON-LINE DOCUMENT: TSB SCHOOL LEAVER CAMPAIGN - 1988
** Document Header:
* TSB's School Leaver Campaign, 1984-85

** Coded at 31 nodes.
(1 1) //Product Market/Financial
*** Definition:
covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.
(2 5) //Year entered for IPA Awards/1988
*** No Definition
(3 1) //IPA Winner or Not/winner
*** No Definition
(4 3) //IPA Entry Categories/Special
*** Definition:
Covers IPA entries which are non-consumer goods and services, such as financial campaigns and Industrial/public service c
(5 1 2) //Advertising Strategy/Advertising Purpose/New campaigns for previously advertised brands
*** Definition:
Covers IPA entries in which advertising attempts to change the market position of an already established brand.
(5 2 1) //Advertising Strategy/Advertising Media/Television
*** Definition:
Includes all case studies which use television as an advertising medium.
(5 2 2) //Advertising Strategy/Advertising Media/Radio
*** Definition:
Includes all case studies which use radio as a advertising medium.
(5 2 3) //Advertising Strategy/Advertising Media/Press
*** Definition:
Includes all case studies which use press as an advertising medium.
(5 2 4) //Advertising Strategy/Advertising Media/Magazines
*** Definition:
Includes all case studies which use magazines as an advertising medium
(5 2 6) //Advertising Strategy/Advertising Media/Cinema
*** Definition:
Includes all case studies which use cinema as an advertising medium
(5 3 1) //Advertising Strategy/Advertising Approach/Discontinuity
*** Definition:
This advertising approach is distinctive and challenging and attempts to overturn one or more existing advertising conven
(6 1) //Brand Success/Awareness
*** Definition:
Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pr
(6 2) //Brand Success/Spontaneous Awareness
*** Definition:
Includes all case studies in which brand success is proven using enhanced spontaneous brand awareness
(6 8) //Brand Success/New Account Openings
*** Definition:
Includes all case studies in which brand success is proven using new account openings
(6 11) //Brand Success/Improved Image
*** Definition:
Image measures are important in the measure of brand success
(T 5) //Text Searches/New strategy
*** Definition:
Search for 'New strategy', No restriction
(T 7) //Text Searches/Unconventional
*** Definition:
Search for 'unconventional', No restriction
(T 8) //Text Searches/Different

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*** Definition:
Search for 'different', No restriction
(T 11) //Text Searches/Conventional
*** Definition:
Search for 'conventional', No restriction
(T 14) //Text Searches/Theme
*** Definition:
Search for 'theme', No restriction
(T 16) //Text Searches/Radio
*** Definition:
Search for 'radio', No restriction
(T 19) //Text Searches/Television
*** Definition:
Search for 'Television', No restriction
(T 21) //Text Searches/magazines
*** Definition:
Search for 'magazines', No restriction
(T 23) //Text Searches/Cinema
*** Definition:
Search for 'cinema', No restriction
(T 24) //Text Searches/TV
*** Definition:
Search for 'TV', No restriction
(T 25) //Text Searches/Spontaneous awareness
*** Definition:
Search for 'spontaneous awareness', No restriction
(T 28) //Text Searches/Press
*** Definition:
Search for 'press', No restriction
(T 29) //Text Searches/Awareness
*** Definition:
Search for 'Awareness', No restriction
(T 33) //Text Searches/Image
*** Definition:
Search for 'image', No restriction
(T 34) //Text Searches/Account
*** Definition:
Search for 'account', No restriction
(T 35) //Text Searches/Commercial
*** Definition:
Search for 'commercial', No restriction

*****
*** ON-LINE DOCUMENT: TSB TRUST COMPANY - 1988
*** Document Header:
* TSB Trust Company: Advertising to Buyers and Sellers of Investments and Insurance

++ Coded at 17 nodes.
(1 1) //Product Market/Financial
*** Definition:
covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.
(2 5) //Year entered for IPA Awards/1988
*** No Definition
(3 1) //IPA Winner or Not/winner
*** No Definition
(4 3) //IPA Entry Categories/Special
*** Definition:
Covers IPA entries which are non-consumer goods and services, such as financial campaigns and Industrial/public service ca
(5 1 2) //Advertising Strategy/Advertising Purpose/New campaigns for previously advertised brands
*** Definition:
Covers IPA entries in which advertising attempts to change the market position of an already established brand.
(5 2 1) //Advertising Strategy/Advertising Media/Television
*** Definition:
Includes all case studies which use television as an advertising medium.
(5 3 2) //Advertising Strategy/Advertising Approach/Refreshment
*** Definition:
An approach consistent with existing advertising conventions - includes both updating previous advertising or new brand co
(6 1) //Brand Success/Awareness
*** Definition:
Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /prc
(6 4) //Brand Success/Increased Sales
*** Definition:
Includes all case studies in which brand success is proven using increased sales
(6 11) //Brand Success/Improved Image
*** Definition:
Image measures are important in the measure of brand success
(T 15) //Text Searches/Familiar
*** Definition:
Search for 'familiar', No restriction
(T 19) //Text Searches/Television
*** Definition:
Search for 'Television', No restriction
(T 20) //Text Searches/Competitive
*** Definition:
Search for 'competitive', No restriction
(T 29) //Text Searches/Awareness
*** Definition:
Search for 'Awareness', No restriction
(T 32) //Text Searches/Sales
*** Definition:
Search for 'sales', No restriction
(T 33) //Text Searches/Image
*** Definition:
Search for 'image', No restriction
(T 35) //Text Searches/Commercial
*** Definition:
Search for 'commercial', No restriction

*****
*** ON-LINE DOCUMENT: TSB YOUTH RECRUITMENT - 1994
*** Document Header:
* TSB Youth Recruitment Campaign 1993: The Bank that Wants Youth to Say Yes

++ Coded at 30 nodes.

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```

(1 1) /Product Market/Financial
*** Definition:
covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.
(2 8) /Year entered for IPA Awards/1994
*** No Definition
(3 2) /IPA Winner or Not/Not a winner
*** No Definition
(4 3) /IPA Entry Categories/Special
*** Definition:
Covers IPA entries which are non-consumer goods and services, such as financial campaigns and Industrial/public service ca
(5 1 2) /Advertising Strategy/Advertising Purpose/New campaigns for previously advertised brands
*** Definition:
Covers IPA entries in which advertising attempts to change the market position of an already established brand.
(5 2 1) /Advertising Strategy/Advertising Media/Television
*** Definition:
Includes all case studies which use television as an advertising medium.
(5 2 2) /Advertising Strategy/Advertising Media/Radio
*** Definition:
Includes all case studies which use radio as a advertising medium.
(5 2 3) /Advertising Strategy/Advertising Media/Press
*** Definition:
Includes all case studies which use press as an advertising medium.
(5 2 4) /Advertising Strategy/Advertising Media/Magazines
*** Definition:
Includes all case studies which use magazines as an advertising medium
(5 2 5) /Advertising Strategy/Advertising Media/Posters
*** Definition:
Includes all case studies which use posters as an advertising medium
(5 2 6) /Advertising Strategy/Advertising Media/Cinema
*** Definition:
Includes all case studies which use cinema as an advertising medium
(5 3 2) /Advertising Strategy/Advertising Approach/Refreshment
*** Definition:
An approach consistent with existing advertising conventions - includes both updating previous advertising or new brand co
(6 1) /Brand Success/Awareness
*** Definition:
Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro
(6 8) /Brand Success/New Account Openings
*** Definition:
Includes all case studies in which brand success is proven using new account openings
(6 11) /Brand Success/Improved Image
*** Definition:
Image measures are important in the measure of brand success
(T 8) //Text Searches/Different
*** Definition:
Search for 'different', No restriction
(T 14) //Text Searches/Theme
*** Definition:
Search for 'theme', No restriction
(T 16) //Text Searches/Radio
*** Definition:
Search for 'radio', No restriction
(T 19) //Text Searches/Television
*** Definition:
Search for 'Television', No restriction
(T 20) //Text Searches/Competitive
*** Definition:
Search for 'competitive', No restriction
(T 21) //Text Searches/magazines
*** Definition:
Search for 'magazines', No restriction
(T 22) //Text Searches/Posters
*** Definition:
Search for 'posters', No restriction
(T 23) //Text Searches/Cinema
*** Definition:
Search for 'cinema', No restriction
(T 24) //Text Searches/TV
*** Definition:
Search for 'TV', No restriction
(T 28) //Text Searches/Press
*** Definition:
Search for 'press', No restriction
(T 29) //Text Searches/Awareness
*** Definition:
Search for 'Awareness', No restriction
(T 31) //Text Searches/Distinctive
*** Definition:
Search for 'distinctive', No restriction
(T 33) //Text Searches/Image
*** Definition:
Search for 'image', No restriction
(T 34) //Text Searches/Account
*** Definition:
Search for 'account', No restriction
(T 35) //Text Searches/Commercial
*** Definition:
Search for 'commercial', No restriction

```

 ** ON-LINE DOCUMENT: VISA UK - 1994

** Document Header:

* Visa UK - How an Ex-Chancellor Turned us into Ex-Chequers.

** Coded at 18 nodes.

```

(1 1) /Product Market/Financial
*** Definition:
covers a range of financial services provided by banks, building societies, insurance brokers and mortgage corporations.
(2 8) /Year entered for IPA Awards/1994
*** No Definition
(3 2) /IPA Winner or Not/Not a winner
*** No Definition
(4 3) /IPA Entry Categories/Special
*** Definition:

```

Covers IPA entries which are non-consumer goods and services, such as financial campaigns and Industrial/public service ca
 (5 1 2) /Advertising Strategy/Advertising Purpose/New campaigns for previously advertised brands
 *** Definition:
 Covers IPA entries in which advertising attempts to change the market position of an already established brand.
 (5 2 1) /Advertising Strategy/Advertising Media/Television
 *** Definition:
 Includes all case studies which use television as an advertising medium.
 (5 2 5) /Advertising Strategy/Advertising Media/Posters
 *** Definition:
 Includes all case studies which use posters as an advertising medium
 (5 3 2) /Advertising Strategy/Advertising Approach/Refreshment
 *** Definition:
 An approach consistent with existing advertising conventions - includes both updating previous advertising or new brand co
 (6 1) /Brand Success/Awareness
 *** Definition:
 Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro
 (6 3) /Brand Success/Prompted Awareness
 *** Definition:
 Includes all case studies in which brand success is proven using prompted brand awareness
 (6 9) /Brand Success/Increased Usage
 *** Definition:
 Includes all case studies in which brand success is proven by increased brand usage
 (T 14) //Text Searches/Theme
 *** Definition:
 Search for 'theme', No restriction
 (T 22) //Text Searches/Posters
 *** Definition:
 Search for 'posters', No restriction
 (T 24) //Text Searches/TV
 *** Definition:
 Search for 'TV', No restriction
 (T 26) //Text Searches/Prompted awareness
 *** Definition:
 Search for 'prompted awareness', No restriction
 (T 29) //Text Searches/Awareness
 *** Definition:
 Search for 'Awareness', No restriction
 (T 35) //Text Searches/Commercial
 *** Definition:
 Search for 'commercial', No restriction
 (T 38) //Text Searches/Usage
 *** Definition:
 Search for 'Usage', No restriction

 *** ON-LINE DOCUMENT: WINALOT PRIME - 1988
 *** Document Header:
 * The March of Winalot Prime

++ Coded at 25 nodes.
 (1 4) /Product Market/petfood
 *** Definition:
 covers both catfood and dogfood brands which have been advertised and submitted to the IPA awards.
 (2 5) /Year entered for IPA Awards/1988
 *** No Definition
 (3 1) /IPA Winner or Not/winner
 *** No Definition
 (4 1) /IPA Entry Categories/New Consumer Goods and Services
 *** Definition:
 Covers IPA entries which demonstrate how advertising has communicated the introduction of a new product, a new claim or a
 (5 1 1) /Advertising Strategy/Advertising Purpose/New brands or advertisers
 *** Definition:
 To introduce or launch a new or previously little known product or service - includes established brands with no significa
 (5 2 1) /Advertising Strategy/Advertising Media/Television
 *** Definition:
 Includes all case studies which use television as an advertising medium.
 (5 3 1) /Advertising Strategy/Advertising Approach/Discontinuity
 *** Definition:
 This advertising approach is distinctive and challenging and attempts to overturn one or more existing advertising convent
 (6 1) /Brand Success/Awareness
 *** Definition:
 Includes all case studies in which brand success is proven using increased awareness (advertising /brand /spontaneous /pro
 (6 4) /Brand Success/Increased Sales
 *** Definition:
 Includes all case studies in which brand success is proven using increased sales
 (6 5) /Brand Success/Increased Market Share
 *** Definition:
 Includes all case studies in which brand success is proven using increased market share
 (6 11) /Brand Success/Improved Image
 *** Definition:
 Image measures are important in the measure of brand success
 (T 1) //Text Searches/New Product
 *** Definition:
 Search for 'New product', No restriction
 (T 4) //Text Searches/New brand
 *** Definition:
 Search for 'New brand', No restriction
 (T 5) //Text Searches/New strategy
 *** Definition:
 Search for 'New strategy', No restriction
 (T 8) //Text Searches/Different
 *** Definition:
 Search for 'different', No restriction
 (T 9) //Text Searches/Similar
 *** Definition:
 Search for 'similar', No restriction
 (T 19) //Text Searches/Television
 *** Definition:
 Search for 'Television', No restriction
 (T 20) //Text Searches/Competitive
 *** Definition:
 Search for 'competitive', No restriction
 (T 24) //Text Searches/TV
 *** Definition:

Search for 'TV', No restriction
(T 27) //Text Searches/Market share
*** Definition: .
Search for 'market share', No restriction
(T 29) //Text Searches/Awareness
*** Definition:
Search for 'Awareness', No restriction
(T 32) //Text Searches/Sales
*** Definition:
Search for 'sales', No restriction
(T 33) //Text Searches/Image
*** Definition:
Search for 'image', No restriction
(T 35) //Text Searches/Commercial
*** Definition:
Search for 'commercial', No restriction
(T 39) //Text Searches/mould-breaking
*** Definition:
Search for 'mould-breaking', No restriction

REPORTS SHOWING CASES BY ADVERTISING APPROACH

DISCONTINUITY, REFRESHMENT, CONVENTION

Q.S.R. NUD.IST Power version, revision 4.0.
Licensee: Ian Chaston.

PROJECT: PROJECT, User Sarah Claydon, 5:40 pm, Apr 27, 2000.

(5 3 1) /Advertising Strategy/Advertising Approach/Discontinuity

*** Definition:

This advertising approach is distinctive and challenging and attempts to overturn one or more existing ad

*** ON-LINE DOCUMENT: CHOOSY-1990

*** Document Header:

* The Relaunch of Choosy Catfood or a Dog Called Tiddles

*** Retrieval for this document: 174 units out of 174, = 100%

++ Units:1-174

*** ON-LINE DOCUMENT: DIRECT LINE INSURANCE - 1992

*** Document Header:

* Direct Line Insurance: Direct Response and Brand Building is Possible!

*** Retrieval for this document: 282 units out of 282, = 100%

++ Units:1-282

*** ON-LINE DOCUMENT: E&P LOANS - 1988

*** Document Header:

* E&P Loans: 'A Classic Case of Success'

*** Retrieval for this document: 112 units out of 112, = 100%

++ Units:1-112

*** ON-LINE DOCUMENT: FELIX - 1996

*** Document Header:

* Felix Advertising 1989-95: How the Cat that crept got the Cream

*** Retrieval for this document: 308 units out of 308, = 100%

++ Units:1-308

*** ON-LINE DOCUMENT: MARKS AND SPENCER - 1994

*** Document Header:

* Marks and Spencer Sales Success - An Undercover Story

*** Retrieval for this document: 180 units out of 180, = 100%

++ Units:1-180

*** ON-LINE DOCUMENT: MORTGAGE CORPORATION - 1988

*** Document Header:

* The Mortgage Corporation: The Successful Launch of a New Brand

*** Retrieval for this document: 181 units out of 181, = 100%

++ Units:1-181

*** ON-LINE DOCUMENT: ODDBINS - 1988

*** Document Header:

* Oddbins - They've Come a Long Way

*** Retrieval for this document: 232 units out of 232, = 100%

++ Units:1-232

*** ON-LINE DOCUMENT: RADION AUTOMATIC - 1990

*** Document Header:

* The Case for Radion Automatic: A New Brand in the Lever Portfolio

*** Retrieval for this document: 185 units out of 185, = 100%

++ Units:1-185

*** ON-LINE DOCUMENT: SAFEWAY 1996

*** Document Header:

* Safeway: Effective...Moi?

*** Retrieval for this document: 195 units out of 195, = 100%

++ Units:1-195

*** ON-LINE DOCUMENT: SCOTTISH AMICABLE - 1992

*** Document Header:

* Scottish Amicable: How it Paid to be Amicable

*** Retrieval for this document: 311 units out of 311, = 100%

++ Units:1-311

*** ON-LINE DOCUMENT: TETLEY TEA - 1990

*** Document Header:

* Tetley: 'I Pick the Round' - How a New Product Format and a Change in Advertising Strategy Shook Up the

*** Retrieval for this document: 321 units out of 321, = 100%

++ Units:1-321

*** ON-LINE DOCUMENT: THE CO-OP BANK - 1994

*** Document Header:

* The Co-operative Bank: "Profit with Principles"

+++ Retrieval for this document: 300 units out of 300, = 100%

++ Units:1-300

+++++

+++ ON-LINE DOCUMENT: TSB SCHOOL LEAVER CAMPAIGN - 1988

+++ Document Header:

* TSB's School Leaver Campaign, 1984-85

+++ Retrieval for this document: 159 units out of 159, = 100%

++ Units:1-159

+++++

+++ ON-LINE DOCUMENT: WINALOT PRIME - 1988

+++ Document Header:

* The March of Winalot Prime

+++ Retrieval for this document: 378 units out of 378, = 100%

++ Units:1-378

+++++

+++ Total number of text units retrieved = 3318

+++ Retrievals in 14 out of 38 documents, = 37%.

+++ The documents with retrievals have a total of 3318 text units,
so text units retrieved in these documents = 100%.

+++ All documents have a total of 8962 text units,
so text units found in these documents = 37%.

+++++

Q.S.R. NUD.IST Power version, revision 4.0.
Licensee: Ian Chaston.

PROJECT: PROJECT, User Sarah Claydon, 5:42 pm, Apr 27, 2000.

```
.....
(5 3 2) /Advertising Strategy/Advertising Approach/Refreshment
*** Definition:
An approach consistent with existing advertising conventions - includes both updating previous advertising or new brand co
*****
*** ON-LINE DOCUMENT: ALLIANCE AND LEICESTER - 1988
*** Document Header:
* Alliance and Leicester: Advertising for Success in the Financial Market

*** Retrieval for this document: 243 units out of 243, = 100%
** Units:1-243
*****
*** ON-LINE DOCUMENT: ALLIANCE AND LEICESTER - 1990
*** Document Header:
* Alliance and Leicester First Time Buyer Mortgages

*** Retrieval for this document: 438 units out of 438, = 100%
** Units:1-438
*****
*** ON-LINE DOCUMENT: BRADFORD AND BINGLEY - 1986
*** Document Header:
* Bradford and Bingley: Building Business through Advertising

*** Retrieval for this document: 150 units out of 150, = 100%
** Units:1-150
*****
*** ON-LINE DOCUMENT: CO-OP BANK VISA GOLD CARD - 1992
*** Document Header:
* They Said it Couldn't be Done: Launch of the Free for Life Visa Gold Card from the Co-operative Bank

*** Retrieval for this document: 190 units out of 190, = 100%
** Units:1-190
*****
*** ON-LINE DOCUMENT: DUNFERMLINE BUILDING SOCIETY - 1994
*** Document Header:
* Dunfermline Building Society

*** Retrieval for this document: 205 units out of 205, = 100%
** Units:1-205
*****
*** ON-LINE DOCUMENT: EQUITY AND LAW - 1992
*** Document Header:
* Equity & Law: Freedom from the Tedium

*** Retrieval for this document: 211 units out of 211, = 100%
** Units:1-211
*****
*** ON-LINE DOCUMENT: FRIZZELL INSURANCE - 1996
*** Document Header:
* Frizzell Insurance: When the Customer is not always Right

*** Retrieval for this document: 303 units out of 303, = 100%
** Units:1-303
*****
*** ON-LINE DOCUMENT: HALIFAX BUILDING SOCIETY - 1980
*** Document Header:
* Halifax Building Society Convertible Term Shares

*** Retrieval for this document: 106 units out of 106, = 100%
** Units:1-106
*****
*** ON-LINE DOCUMENT: HALIFAX BUILDING SOCIETY - 1992
*** Document Header:
* Halifax Building Society: 'The Halifax People Campaign: How a Long-term Idea also made a Short-term Impact'

*** Retrieval for this document: 130 units out of 130, = 100%
** Units:1-130
*****
*** ON-LINE DOCUMENT: LLOYDS BANK - 1984
*** Document Header:
* The Lloyds Bank Personal Loan: Accessible Borrowing

*** Retrieval for this document: 242 units out of 242, = 100%
** Units:1-242
*****
*** ON-LINE DOCUMENT: NATIONAL SAVINGS BANK - 1982
*** Document Header:
* National Savings Bank Investment Account 'Save-by-Post'

*** Retrieval for this document: 178 units out of 178, = 100%
** Units:1-178
*****
*** ON-LINE DOCUMENT: PIZZA HUT - 1994
*** Document Header:
* Hit the Hut - Impactful Advertising for Pizza Hut

*** Retrieval for this document: 259 units out of 259, = 100%
** Units:1-259
*****
*** ON-LINE DOCUMENT: RED MOUNTAIN - 1988
*** Document Header:
* Red Mountain: Ground Coffee Taste Without the Grind

*** Retrieval for this document: 426 units out of 426, = 100%
** Units:1-426
*****
*** ON-LINE DOCUMENT: TSB TRUST COMPANY - 1988
*** Document Header:
```

* TSB Trust Company: Advertising to Buyers and Sellers of Investments and Insurance

+++ Retrieval for this document: 224 units out of 224, = 100%

++ Units:1-224

+++ ON-LINE DOCUMENT: TSB YOUTH RECRUITMENT - 1994

+++ Document Header:

* TSB Youth Recruitment Campaign 1993: The Bank that Wants Youth to Say Yes

+++ Retrieval for this document: 257 units out of 257, = 100%

++ Units:1-257

+++ ON-LINE DOCUMENT: VISA UK - 1994

+++ Document Header:

* Visa UK - How an Ex-Chancellor Turned us into Ex-Chequers.

+++ Retrieval for this document: 178 units out of 178, = 100%

++ Units:1-178

+++ Total number of text units retrieved = 3740

+++ Retrievals in 16 out of 38 documents, = 42%.

+++ The documents with retrievals have a total of 3740 text units,
so text units retrieved in these documents = 100%.

+++ All documents have a total of 8962 text units,
so text units found in these documents = 42%.

Q.S.R. NUD.IST Power version, revision 4.0.
Licensee: Ian Chaston.

PROJECT: PROJECT, User Sarah Claydon, 5:42 pm, Apr 27, 2000.

```
*****
(5 3 3) /Advertising Strategy/Advertising Approach/Convention
*** Definition:
A consistently themed advertising approach in line with market conventions - usually developed over
*****
*** ON-LINE DOCUMENT: ALLIANCE AND LEICESTER - 1992
*** Document Header:
* Alliance and Leicester Building Society: Advertising Effectiveness 1987-1991

*** Retrieval for this document: 253 units out of 253, = 100%
++ Units:1-253
*****
*** ON-LINE DOCUMENT: BARCLAYCARD - 1996
*** Document Header:
* Barclaycard: 'Put it Away Bough'

*** Retrieval for this document: 251 units out of 251, = 100%
++ Units:1-251
*****
*** ON-LINE DOCUMENT: DAZ IPA PAPER - 1994
*** Document Header:
* Daz IPA Paper

*** Retrieval for this document: 185 units out of 185, = 100%
++ Units:1-185
*****
*** ON-LINE DOCUMENT: GOLD BLEND - 1996
*** Document Header:
* Love Over Gold: The Untold Story of TV's Greatest Romance

*** Retrieval for this document: 179 units out of 179, = 100%
++ Units:1-179
*****
*** ON-LINE DOCUMENT: ICELAND - 1992
*** Document Header:
* A Case History of Iceland Frozen Foods - A New Approach to Retail Food Advertising

*** Retrieval for this document: 298 units out of 298, = 100%
++ Units:1-298
*****
*** ON-LINE DOCUMENT: LLOYDS BANK - 1992
*** Document Header:
* Lloyds Bank - How Television Advertising has Helped Increase Customer Commitment

*** Retrieval for this document: 194 units out of 194, = 100%
++ Units:1-194
*****
*** ON-LINE DOCUMENT: PG TIPS - 1990
*** Document Header:
* How the Chimps kept PG Tips Brand Leader through 35 Years of Intense Competition

*** Retrieval for this document: 318 units out of 318, = 100%
++ Units:1-318
*****
*** ON-LINE DOCUMENT: PRUDENTIAL - 1992
*** Document Header:
* "I Want to be a Tree" - How Advertising Helped Prudential Succeed, 1986-1991

*** Retrieval for this document: 226 units out of 226, = 100%
++ Units:1-226
*****
*** Total number of text units retrieved = 1904
*** Retrievals in 8 out of 38 documents, = 21%.
*** The documents with retrievals have a total of 1904 text units,
    so text units retrieved in these documents = 100%.
*** All documents have a total of 8962 text units,
    so text units found in these documents = 21%.
*****
```

EXAMPLES OF TEXT SEARCH REPORTS

**INCLUDING
CONSISTENT, DISTINCTIVE**

Q.S.R. NUD.IST Power version, revision 4.0.
Licensee: Ian Chaston.

PROJECT: PROJECT, User Sarah Claydon, 5:43 pm, Apr 27, 2000.

```
*****
(T 10) //Text Searches/Consistent
*** Definition:
Search for 'consistent', No restriction
*****
+++ ON-LINE DOCUMENT: DAZ IPA PAPER - 1994
+++ Document Header:
* Daz IPA Paper

+++ Retrieval for this document: 2 units out of 185, = 1.1%
++ Text units 101-101:
Nobody would question that Daz advertising has been remarkably consistent
but it has also evolved over the years. 101
++ Text units 181-181:
been remarkably consistent, but has also evolved over time. 181
*****
+++ ON-LINE DOCUMENT: GOLD BLEND - 1996
+++ Document Header:
* Love Over Gold: The Untold Story of TV's Greatest Romance

+++ Retrieval for this document: 1 unit out of 179, = 0.56%
++ Text units 47-47:
The weight of the campaign has been relatively consistent, receiving
between 2,500 and 3,000 TVRs per year, declining slightly over the years,
as the fame of the campaign has allowed us to run at lower weights
without losing impact. This weight is lower than that of the previous
campaign, which received around 3,500 TVRs per year. The success the
current campaign has achieved is therefore due to its creative impact
rather than its media weight. 47
*****
+++ ON-LINE DOCUMENT: LLOYDS BANK - 1992
+++ Document Header:
* Lloyds Bank - How Television Advertising has Helped Increase Customer Commitment

+++ Retrieval for this document: 2 units out of 194, = 1.0%
++ Text units 86-86:
In 1985, and in the context of the background outlined above, a new
advertising brief was developed. As well as fulfilling the positioning
task, the advertising would also need to feature innovative products and
services from both the personal and business sectors as exemplars of the
Bank's service quality and progressive attitude. The campaign had to be
capable of consistent exploitation over time. Inclusion of the Black
Horse was a mandatory. 86
++ Text units 98-98:
The way television airtime has been planned and bought has also been
consistent with the aim of maximising advertising visibility on a
minority share of voice: a) 70" time lengths and first position in break
allow commercials to dominate the break.; b) Selection of centre breaks
enhances viewing attention; c) Light viewer target audience yields high
coverage across whole customer base; d) Schedule selection by programme
delivers quality environment and more involved audience. 98
*****
+++ ON-LINE DOCUMENT: PG TIPS - 1990
+++ Document Header:
* How the Chimps kept PG Tips Brand Leader through 35 Years of Intense Competition

+++ Retrieval for this document: 5 units out of 318, = 1.6%
++ Text units 56-56:
This continual updating of the advertising has paid dividends throughout
the 34 years of the campaign. As we shall show, the advertising's fame
and appeal has remained consistently high. 56
++ Text units 60-60:
Like many British institutions during the 1960s, tea was challenged by
the new liberalisation of the times. Sales gradually went into decline as
coffee became more appealing to the younger generation and consistently,
albeit very slowly, since then, its growth, and that of other substitutes
has eroded tea consumption. 60
++ Text units 103-103:
PG Tips has been able to maintain such consistent and dominant share
leadership because it has assimilated, over the years, an increasing
amount of perceived 'added value', which supplements the functional
benefits of the product. We have already noted that the brand's
functional benefits are essentially generic, we now intend to demonstrate
that the brand possesses added non-functional values of sufficient worth
to motivate consumers to buy PG Tips even when price and other factors
may mitigate against such a decision. 103
++ Text units 223-223:
Hence, this offers further proof that advertising can have a very
significant effect in this market. We would suggest that this makes it
```

even more likely that PG Tips has added value precisely because of the more consistent support of its highly impactful creative vehicle and heavier media weight. 223

++ Text units 313-313:

2. The importance of consistent advertising support. If the paper has shown nothing else, it has shown that consistency in a very strong creative vehicle and in high levels of media weight can ensure the brand does indeed become invested with added value and can pay back dramatically over the long-term. 313

+++ ON-LINE DOCUMENT: PRUDENTIAL - 1992

+++ Document Header:

* "I Want to be a Tree" - How Advertising Helped Prudential Succeed, 1986-1991

+++ Retrieval for this document: 3 units out of 226, = 1.3%

++ Text units 117-117:

We then discuss Prudential new business sales, particularly pensions (the only product to receive consistent advertising support 1986 - 91), and show that advertising helped Prudential enrich its sales mix and create additional profit. 117

++ Text units 210-210:

2. PRUDENTIAL FOCUSED ON PENSIONS: True; the fact of advertising pensions so consistently over 1986 - 91 is an indication of how much effort Prudential put into the market. 210

++ Text units 216-216:

The main difference is, none of these products received consistent, national advertising support. (Savings got one national TV burst, the others got one regional burst.) It seems likely to us that advertising persistency is required to make a serious impression on the indifferent consumer audience, which then makes the salesman's job easier. 216

+++ Total number of text units retrieved = 13

+++ Retrievals in 5 out of 38 documents, = 13%.

+++ The documents with retrievals have a total of 1102 text units, so text units retrieved in these documents = 1.2%.

+++ All documents have a total of 8962 text units, so text units found in these documents = 0.15%.

Q.S.R. NUD.IST Power version, revision 4.0.
Licensee: Ian Chaston.

PROJECT: PROJECT, User Sarah Claydon, 5:44 pm, Apr 27, 2000.

```
*****
(T 31)                //Text Searches/Distinctive
*** Definition:
Search for 'distinctive', No restriction
*****
+++ ON-LINE DOCUMENT: ALLIANCE AND LEICESTER - 1988
+++ Document Header:
* Alliance and Leicester: Advertising for Success in the Financial Market

+++ Retrieval for this document: 3 units out of 243, = 1.2%
++ Text units 102-102:
The scale of the media spend and the use of three different films was
felt to go a long way towards giving the impression of a large,
ubiquitous society. However, to support this feeling, branches of the
Alliance & Leicester were featured in the executions - always 'just
around the corner' - even on a golf course. This also gave the
opportunity to feature the distinctive logo of the Society - an important
aid to branch recognition in the high street. 102
++ Text units 104-104:
By using Fry and Laurie's highly original and distinctive brand of
humour, it was hoped the advertising would rise above the apathy
generally associated with the sector and prove impactful and enjoyable.
Further, it was hoped the humour would cut across age barriers and have
wide general appeal. 104
++ Text units 189-189:
The response to the advertising was fundamentally affected by people's
attitudes to Fry and Laurie. The majority enjoyed the characters and
their very distinctive brand of humour. They understood the nature of the
caricature relationship between them, with Fry the 'funny man' and Laurie
the 'straight man'. 189
*****
+++ ON-LINE DOCUMENT: BRADFORD AND BINGLEY - 1986
+++ Document Header:
* Bradford and Bingley: Building Business through Advertising

+++ Retrieval for this document: 2 units out of 150, = 1.3%
++ Text units 42-42:
4. To create a distinctive image of a building society that would meet
consumers' financial needs at all stages of life: a longer-term task,
providing the important emotional commitment to the society that would
effectively 'husband' the consumer and help pre-empt choice in the future. 42
++ Text units 102-102:
Qualitative research in the form of group discussions among 'active'
investors towards the end of 1985 also provided further encouragement as
to the way the advertising had been received in the market. 'Early
Closing' was certainly seen to be clever and humorous, and distinctive in
style from the run of building society advertising. The appeal and
watchability of the commercial had given the Society a very strong
visible presence on TV, and prompted a shift in imagery: Bradford &
Bingley was seen as moving into the big league, but with important warmth
and human values to counterbalance a somewhat dry, old-fashioned image
legacy from the past. 102
*****
+++ ON-LINE DOCUMENT: FELIX - 1996
+++ Document Header:
* Felix Advertising 1989-95: How the Cat that crept got the Cream

+++ Retrieval for this document: 4 units out of 308, = 1.3%
++ Text units 31-31:
v) From a consumer perspective, it lacked a distinctive identity. 31
++ Text units 45-45:
All the major brands in the sector advertised heavily so there was no
question that our combined media and creative solution had to be highly
distinctive. If it was not, our plaintive meowing risked being drowned
out by the roar of our competitors, especially Whiskas which spent the
equivalent of our entire budget every eight days. 45
++ Text units 71-71:
We felt we had spotted a gap in the market: the most effective way to
give the Felix brand a distinctive and motivating identity was to target
these people and talk their language. We did not need to talk about
vitamins, minerals and flavours to persuade them their cats would like to
eat Felix, we could persuade them by showing we understood what cats were
really like. 71
++ Text units 131-131:
In terms of how consumers view the Felix brand, spontaneous and prompted
awareness increased significantly. Perceptions of Felix's quality and
stature, likewise, increased. Furthermore, Felix was given a distinctive
and highly characterful identity within the catfood market (see Figure 7). 131
*****
```


+++ ON-LINE DOCUMENT: FRIZZELL INSURANCE - 1996

+++ Document Header:

* Frizzell Insurance: When the Customer is not always Right

+++ Retrieval for this document: 1 unit out of 303, = 0.33%

++ Text units 68-68:

iii) Most significantly, it was considered difficult for the normal type of direct response advertising to attract desirable customers, and discourage others. What was required was direct response advertising with a difference: a campaign that could build a distinctive brand and subtly signal the right response cues to the desired target at the same time. The advertising would, therefore, have to act as an attitudinal filter:

68

+++++

+++ ON-LINE DOCUMENT: MORTGAGE CORPORATION - 1988

+++ Document Header:

* The Mortgage Corporation: The Successful Launch of a New Brand

+++ Retrieval for this document: 1 unit out of 181, = 0.55%

++ Text units 69-69:

In the press, a selection of executions was employed over the two years, with an open feel, a distinctive typeface, and increasingly prominent use of the strong logo, but with individual benefits (e.g. rate, speed) highlighted in each case.

69

+++++

+++ ON-LINE DOCUMENT: ODDBINS - 1988

+++ Document Header:

* Oddbins - They've Come a Long Way

+++ Retrieval for this document: 1 unit out of 232, = 0.43%

++ Text units 207-207:

..We had a very simple case, of an excellent product which had never really been promoted. Oddbins had a very distinctive brand identity which had never been articulated or expressed, but was clearly very attractive. But we felt that while the role of the advertising had to be to express the themes of this identity, we should also build in special wine promotions which reflected Oddbins' character to further motivate our target group.

207

+++++

+++ ON-LINE DOCUMENT: RADION AUTOMATIC - 1990

+++ Document Header:

* The Case for Radion Automatic: A New Brand in the Lever Portfolio

+++ Retrieval for this document: 1 unit out of 185, = 0.54%

++ Text units 7-7:

In this, the largest of all grocery markets, dominated by heavyweight brands like Persil and Ariel, Radion established a significant 7% (value) market share within the first six months of its life supported by a distinctive product promise and an aggressive advertising campaign.

7

+++++

+++ ON-LINE DOCUMENT: SCOTTISH AMICABLE - 1992

+++ Document Header:

* Scottish Amicable: How it Paid to be Amicable

+++ Retrieval for this document: 1 unit out of 311, = 0.32%

++ Text units 212-212:

We have also detected the beginnings of 'brand values' - somewhat remarkable amongst such traditionally generic and distant institutions. Syndicated quantitative image statements are too general to reveal much, but we have observed distinctive and positive 'Amicable' traits in qualitative projections of the company.

212

+++++

+++ ON-LINE DOCUMENT: THE CO-OP BANK - 1994

+++ Document Header:

* The Co-operative Bank: "Profit with Principles"

+++ Retrieval for this document: 4 units out of 300, = 1.3%

++ Text units 7-7:

An examination of the effect of the other variables that might have affected the Bank's success lead us to conclude that the identification of a distinctive advertising message and the careful media targeting of that message was a major contributor.

7

++ Text units 66-66:

Our analysis revealed that these distinctive aspects of the Bank were reflected in its customer base: a high percentage of customers were employees of organisations that had a community focus, and particularly those from the caring professions, e.g. teachers, nurses and health workers.

66

++ Text units 70-70:

The distinctive aspects of The Co-operative Bank did mean that it had rather a different image from the other banks. Qualitative research conducted by BDDH amongst the general public indicated that The Co-operative Bank currently fell between two stools. It did not carry the credibility of the larger banks nor engender the regional patriotism of

the other smaller banks. The brand map below illustrates this point. 70

++ Text units 80-80:

In summary, we found that The Co-operative Bank was clearly a different type of bank and it had a very distinctive and personal appeal to its customers, based on its ethical heritage and provenance. However, the Bank's appeal was not apparent to the wider public at that time. 80

+++ ON-LINE DOCUMENT: TSB YOUTH RECRUITMENT - 1994

+++ Document Header:

* TSB Youth Recruitment Campaign 1993: The Bank that Wants Youth to Say Yes

+++ Retrieval for this document: 1 unit out of 257, = 0.39%

++ Text units 173-173:

The TSB advertising was generally praised for being distinctive and memorable as well as containing useful information. The groups did not feel patronised by the advertising, they found it enjoyable and, always quick to spot production techniques, praised the commercials for being 'clever'. They also enjoyed spotting the movies in 'Yes, Yes, Yes'. They could see the value of an instant statement, were pleased to have the availability of a cash card confirmed and were very keen on the idea of free cinema tickets. 173

+++ Total number of text units retrieved = 19

+++ Retrievals in 10 out of 38 documents, = 26%.

+++ The documents with retrievals have a total of 2470 text units,
so text units retrieved in these documents = 0.77%.

+++ All documents have a total of 8962 text units,
so text units found in these documents = 0.21%.

**EXAMPLE OF AN INDEX SEARCH
REPORT: PRODUCT MARKET V
ADVERTISING APPROACH**

**INCLUDING
REFERENCES FOR EACH CELL OF THE MATRIX WITH
HEADERS**

Q.S.R. NUD.IST Power version, revision 4.0.
Licensee: Ian Chaston.

PROJECT: PROJECT, User Sarah Claydon, 5:45 pm, Apr 27, 2000.

```
*****
(I 1) //Index Searches/Product market V Advertising Approach
*** Definition:
Search for (MATRIX INTERSECT (1 - Product market) (5 3 - Advertising Approach)). No restriction
Matrix Node.
#####
### Cell (1 1)
### (INTERSECT (1 1) (5 3 1))
+++++
+++ ON-LINE DOCUMENT: DIRECT LINE INSURANCE - 1992
+++ Document Header:
* Direct Line Insurance: Direct Response and Brand Building is Possible!

+++ Retrieval for this document: 282 units out of 282, = 100%
++ Units:1-282
+++++
+++ ON-LINE DOCUMENT: E&P LOANS - 1988
+++ Document Header:
* E&P Loans: 'A Classic Case of Success'

+++ Retrieval for this document: 112 units out of 112, = 100%
++ Units:1-112
+++++
+++ ON-LINE DOCUMENT: MORTGAGE CORPORATION - 1988
+++ Document Header:
* The Mortgage Corporation: The Successful Launch of a New Brand

+++ Retrieval for this document: 181 units out of 181, = 100%
++ Units:1-181
+++++
+++ ON-LINE DOCUMENT: SCOTTISH AMICABLE - 1992
+++ Document Header:
* Scottish Amicable: How it Paid to be Amicable

+++ Retrieval for this document: 311 units out of 311, = 100%
++ Units:1-311
+++++
+++ ON-LINE DOCUMENT: THE CO-OP BANK - 1994
+++ Document Header:
* The Co-operative Bank: "Profit with Principles"

+++ Retrieval for this document: 300 units out of 300, = 100%
++ Units:1-300
+++++
+++ ON-LINE DOCUMENT: TSB SCHOOL LEAVER CAMPAIGN - 1988
+++ Document Header:
* TSB's School Leaver Campaign, 1984-85

+++ Retrieval for this document: 159 units out of 159, = 100%
++ Units:1-159

#####
### Cell (1 2)
### (INTERSECT (1 1) (5 3 2))
+++++
+++ ON-LINE DOCUMENT: ALLIANCE AND LEICESTER - 1988
+++ Document Header:
* Alliance and Leicester: Advertising for Success in the Financial Market

+++ Retrieval for this document: 243 units out of 243, = 100%
++ Units:1-243
+++++
+++ ON-LINE DOCUMENT: ALLIANCE AND LEICESTER - 1990
+++ Document Header:
* Alliance and Leicester First Time Buyer Mortgages

+++ Retrieval for this document: 438 units out of 438, = 100%
++ Units:1-438
+++++
+++ ON-LINE DOCUMENT: BRADFORD AND BINGLEY - 1986
+++ Document Header:
* Bradford and Bingley: Building Business through Advertising

+++ Retrieval for this document: 150 units out of 150, = 100%
++ Units:1-150
+++++
+++ ON-LINE DOCUMENT: CO-OP BANK VISA GOLD CARD - 1992
+++ Document Header:
* They Said it Couldn't be Done: Launch of the Free for Life Visa Gold Card from the Co-operative
```

+++ Retrieval for this document: 190 units out of 190, = 100%

++ Units:1-190

+++++

+++ ON-LINE DOCUMENT: DUNFERMLINE BUILDING SOCIETY - 1994

+++ Document Header:

* Dunfermline Building Society

+++ Retrieval for this document: 205 units out of 205, = 100%

++ Units:1-205

+++++

+++ ON-LINE DOCUMENT: EQUITY AND LAW - 1992

+++ Document Header:

* Equity & Law: Freedom from the Tedium

+++ Retrieval for this document: 211 units out of 211, = 100%

++ Units:1-211

+++++

+++ ON-LINE DOCUMENT: FRIZZELL INSURANCE - 1996

+++ Document Header:

* Frizzell Insurance: When the Customer is not always Right

+++ Retrieval for this document: 303 units out of 303, = 100%

++ Units:1-303

+++++

+++ ON-LINE DOCUMENT: HALIFAX BUILDING SOCIETY - 1980

+++ Document Header:

* Halifax Building Society Convertible Term Shares

+++ Retrieval for this document: 106 units out of 106, = 100%

++ Units:1-106

+++++

+++ ON-LINE DOCUMENT: HALIFAX BUILDING SOCIETY - 1992

+++ Document Header:

* Halifax Building Society: "The Halifax People Campaign: How a Long-term Idea also made a Short-:

+++ Retrieval for this document: 130 units out of 130, = 100%

++ Units:1-130

+++++

+++ ON-LINE DOCUMENT: LLOYDS BANK - 1984

+++ Document Header:

* The Lloyds Bank Personal Loan: Accessible Borrowing

+++ Retrieval for this document: 242 units out of 242, = 100%

++ Units:1-242

+++++

+++ ON-LINE DOCUMENT: NATIONAL SAVINGS BANK - 1982

+++ Document Header:

* National Savings Bank Investment Account 'Save-by-Post'

+++ Retrieval for this document: 178 units out of 178, = 100%

++ Units:1-178

+++++

+++ ON-LINE DOCUMENT: TSB TRUST COMPANY - 1988

+++ Document Header:

* TSB Trust Company: Advertising to Buyers and Sellers of Investments and Insurance

+++ Retrieval for this document: 224 units out of 224, = 100%

++ Units:1-224

+++++

+++ ON-LINE DOCUMENT: TSB YOUTH RECRUITMENT - 1994

+++ Document Header:

* TSB Youth Recruitment Campaign 1993: The Bank that Wants Youth to Say Yes

+++ Retrieval for this document: 257 units out of 257, = 100%

++ Units:1-257

+++++

+++ ON-LINE DOCUMENT: VISA UK - 1994

+++ Document Header:

* Visa UK - How an Ex-Chancellor Turned us into Ex-Chequers.

+++ Retrieval for this document: 178 units out of 178, = 100%

++ Units:1-178

#####

Cell (1 3)

(INTERSECT (1 1) (5 3 3))

+++++

+++ ON-LINE DOCUMENT: ALLIANCE AND LEICESTER - 1992

+++ Document Header:

* Alliance and Leicester Building Society: Advertising Effectiveness 1987-1991

+++ Retrieval for this document: 253 units out of 253, = 100%

++ Units:1-253

+++++ ON-LINE DOCUMENT: BARCLAYCARD - 1996

+++ Document Header:

* Barclaycard: 'Put it Away Bough'

+++ Retrieval for this document: 251 units out of 251, = 100%

++ Units:1-251

+++++ ON-LINE DOCUMENT: LLOYDS BANK - 1992

+++ Document Header:

* Lloyds Bank - How Television Advertising has Helped Increase Customer Commitment

+++ Retrieval for this document: 194 units out of 194, = 100%

++ Units:1-194

+++++ ON-LINE DOCUMENT: PRUDENTIAL - 1992

+++ Document Header:

* "I Want to be a Tree" - How Advertising Helped Prudential Succeed, 1986-1991

+++ Retrieval for this document: 226 units out of 226, = 100%

++ Units:1-226

Cell (2 1)

(INTERSECT (1 2) (5 3 1))

+++++ ON-LINE DOCUMENT: TETLEY TEA - 1990

+++ Document Header:

* Tetley: 'I Pick the Round' - How a New Product Format and a Change in Advertising Strategy Shook

+++ Retrieval for this document: 321 units out of 321, = 100%

++ Units:1-321

Cell (2 2)

(INTERSECT (1 2) (5 3 2))

This cell codes no documents.

Cell (2 3)

(INTERSECT (1 2) (5 3 3))

+++++ ON-LINE DOCUMENT: PG TIPS - 1990

+++ Document Header:

* How the Chimps kept PG Tips Brand Leader through 35 Years of Intense Competition

+++ Retrieval for this document: 318 units out of 318, = 100%

++ Units:1-318

Cell (3 1)

(INTERSECT (1 3) (5 3 1))

This cell codes no documents.

Cell (3 2)

(INTERSECT (1 3) (5 3 2))

+++++ ON-LINE DOCUMENT: RED MOUNTAIN - 1988

+++ Document Header:

* Red Mountain: Ground Coffee Taste Without the Grind

+++ Retrieval for this document: 426 units out of 426, = 100%

++ Units:1-426

Cell (3 3)

(INTERSECT (1 3) (5 3 3))

+++++ ON-LINE DOCUMENT: GOLD BLEND - 1996

+++ Document Header:

* Love Over Gold: The Untold Story of TV's Greatest Romance

+++ Retrieval for this document: 179 units out of 179, = 100%

++ Units:1-179

Cell (4 1)

(INTERSECT (1 4) (5 3 1))

+++++ ON-LINE DOCUMENT: CHOOSY-1990

+++ Document Header:

* The Relaunch of Choosy Catfood or a Dog Called Tiddles

+++ Retrieval for this document: 174 units out of 174, = 100%

++ Units:1-174

+++++ ON-LINE DOCUMENT: FELIX - 1996

+++ Document Header:

* Felix Advertising 1989-95: How the Cat that crept got the Cream

+++ Retrieval for this document: 308 units out of 308, = 100%

++ Units:1-308

+++++ ON-LINE DOCUMENT: WINALOT PRIME - 1988

+++ Document Header:

* The March of Winalot Prime

+++ Retrieval for this document: 378 units out of 378, = 100%

++ Units:1-378

Cell (4 2)

(INTERSECT (1 4) (5 3 2))

This cell codes no documents.

Cell (4 3)

(INTERSECT (1 4) (5 3 3))

This cell codes no documents.

Cell (5 1)

(INTERSECT (1 5) (5 3 1))

+++++ ON-LINE DOCUMENT: RADION AUTOMATIC - 1990

+++ Document Header:

* The Case for Radion Automatic: A New Brand in the Lever Portfolio

+++ Retrieval for this document: 185 units out of 185, = 100%

++ Units:1-185

Cell (5 2)

(INTERSECT (1 5) (5 3 2))

This cell codes no documents.

Cell (5 3)

(INTERSECT (1 5) (5 3 3))

+++++ ON-LINE DOCUMENT: DAZ IPA PAPER - 1994

+++ Document Header:

* Daz IPA Paper

+++ Retrieval for this document: 185 units out of 185, = 100%

++ Units:1-185

Cell (6 1)

(INTERSECT (1 6) (5 3 1))

+++++ ON-LINE DOCUMENT: MARKS AND SPENCER - 1994

+++ Document Header:

* Marks and Spencer Sales Success - An Undercover Story

+++ Retrieval for this document: 180 units out of 180, = 100%

++ Units:1-180

+++++ ON-LINE DOCUMENT: ODDBINS - 1988

+++ Document Header:

* Oddbins - They've Come a Long Way

+++ Retrieval for this document: 232 units out of 232, = 100%

++ Units:1-232

+++++ ON-LINE DOCUMENT: SAFEWAY 1996

+++ Document Header:

* Safeway: Effective...Moi?

+++ Retrieval for this document: 195 units out of 195, = 100%

++ Units:1-195

Cell (6 2)

(INTERSECT (1 6) (5 3 2))

+++++ ON-LINE DOCUMENT: PIZZA HUT - 1994

+++ Document Header:

* Hit the Hut - Impactful Advertising for Pizza Hut

+++ Retrieval for this document: 259 units out of 259, = 100%
++ Units:1-259

#####

Cell (6 3)

(INTERSECT (1 6) (5 3 3))

+++++

+++ ON-LINE DOCUMENT: ICELAND - 1992

+++ Document Header:

* A Case History of Iceland Frozen Foods - A New Approach to Retail Food Advertising

+++ Retrieval for this document: 298 units out of 298, = 100%
++ Units:1-298

APPENDIX 9

SUMMARY OF ADVERTISING CASE STUDIES BY ADVERTISING APPROACH

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Cases taking a 'convention' approach

1. Alliance & Leicester (1992)
2. Barclaycard (1996)
3. Daz IPA Paper (1994)
4. Gold Blend (1996)
5. Iceland (1992)
6. Lloyds Bank (1992)
7. PG Tips (1990)
8. Prudential (1992)

Cases taking a 'refreshment' approach

1. Alliance & Leicester (1988)
2. Alliance & Leicester (1990)
3. Bradford & Bingley (1986)
4. Co-op Bank Visa Gold Card (1992)
5. Dunfermline Building Society (1994)
6. Equity & Law (1992)
7. Frizzell Insurance (1996)
8. Halifax Building Society (1980)
9. Halifax Building Society (1992)
10. Lloyds Bank (1984)
11. National Savings Bank (1982)
12. Pizza Hut (1994)
13. Red Mountain (1988)
14. TSB Trust Company (1988)
15. TSB Youth Recruitment (1994)
16. Visa UK (1994)

Cases taking a 'disruptive' approach

1. Choosy Catfood (1990): used an unconventional media (posters as opposed to TV) and an unusual executional style (adverts did not show a cat but a dog!).
2. Direct Line Insurance (1992): highlighted convenience (immediate/ by telephone) and low cost (no middleman) instead of the more conventional offers of service and interest. Made the consumer aware of the direct option in a very real way.
3. E & P Loans (1988): adopted a new and unconventional advertising strategy using niche marketing techniques. Advertisements were directed toward classic car enthusiasts and placed in classic car magazines.
4. Felix Catfood (1996): used a disruptive medium (newspapers) in addition to conventional television advertising. This campaign was unusual in that it did not show the product or talk about product content in the advertising, instead focusing on the personality of the cat to sell the brand.
5. Marks & Spencer Retailers (1994): advertising which changed the way consumers think about the brand, and therefore their attitude toward the brand. The advertising portrayed M&S as 'stylish and fun' rather than traditional and mainstream. The campaign also used unusual media - selected male and female magazines.
6. Mortgage Corporation (1988): advertising which communicated a new approach to mortgage finance - by post/phone application - in the absence of traditional retail presence. This new approach overturned the conventional mortgage application process involving an interview at a retail branch outlet, and enabled a direct link to be established with consumers with minimal fuss.
7. Oddbins (wine) retailers (1988): alcohol retail has no previous evidence of advertising and is an unusual area to advertise in. The advertising attempted to change the way consumers feel about shopping for alcohol, emphasising the friendly and enjoyable experiences involved when shopping at Oddbins.

8. Radion Automatic (1990): washing powder advertising which took on an unconventional challenging and hard-sell approach compared with the traditional soft and gentle approach.

9. Safeway (1996): retail advertising which used children to build brand personality rather than the traditional advertising of lines and prices.

10. Scottish Amicable (1992): new creative techniques were used to challenge the conventional life assurance advertisements showing 'rose-tinted' people, to instead showing home-video creative executions 'for people like me' to increase the brand's value.

11. Tetley Tea (1990): upbeat, lively executions were used to differentiate from previous sedate Tetley advertisements. These new adverts were designed to appeal to a younger audience and communicate the new 'round' shaped bags instead of the traditional square bags (advertising which communicates a product disruption).

12. The Co-op Bank (1994): black and white executions produced a different creative effect from the norm, contrasting with competitor banks' full colour advertising. The advertising also positioned the bank on its 'ethical principals' rather than the traditional focus on the services offered.

13. TSB School Leaver Campaign (1988): used unconventional media - 'TS Beat' magazine - to appeal to the target 'school leaver' audience and give TSB a more 'upbeat' image.

14. Winalot Prime (1988): used a new advertising approach to change consumers' attitudes and feelings about dog food. This advertising focused on the dog owners' feelings and love for their dog, instead of the conventional dog food advertisements which focus on the product.

APPENDIX 10

FOCUS GROUP QUESTION SCHEDULE

FOCUS GROUP QUESTION SCHEDULE

Show the first advertisement

1. Are you familiar with the advertisement?
2. Are you familiar with the brand in the advertisement? In what way?
- 3a. How did the advertisement make you feel about the brand? What feelings did it bring out? What did you think of it?
- 3b. How convincing did you find the advertisement?

Show the second advertisement

4. Are you familiar with the advertisement?
5. Are you familiar with the brand in the advertisement? In what way?
- 6a. How did the advertisement make you feel about the brand? What feelings did it bring out? What did you think of it?
- 6b. How convincing did you find the advertisement?
7. How would you compare the first advertisement with the second?
8. Did you notice any differences between the advertising style in the two advertisements?
9. Which advertisement did you prefer?
10. Would the fact that you prefer the (first/second) advertisement be more likely to make you try the (first/second) brand?
11. Would you say that advertising has influenced your brand choice in the ??? market?
12. Are there a number of brands which you consider for purchase in the ??? market or do you tend to be loyal to one or two brands?
13. What factors (apart from advertising) would drive your brand choice in the ??? market?

APPENDIX 11

FOCUS GROUP TRANSCRIPTIONS

FOCUS GROUP TRANSCRIPTION 1

***Date:** 13/10/97

***Venue:** Devonport Halls of Residence

***Interviewer:** Sarah Claydon, Postgraduate research student.

***Adverts:** Financial market (insurance)

***Participants:**

Niall (Ned) Kelly; Male, 36-45, Full time mature student/Hall Warden.

Kerry-Ann Barlow, Female, 25-35, Full time mature student/Hall Warden.

Helen Duggan, Female, <25, Full time mature student/Assistant Hall Warden.

James Le Sage, Male, 25-35, Personnel Assistant/Hall Warden.

Teri McConville, Female, 36-45, Postgraduate research student/Hall Warden.

Mike Mercer, Male, 25-35, University Administrator/Hall Warden.

Show the first advertisement (TSB tree/car).

1. Are you familiar with the advertisement?

TERI: I don't think so.

MIKE: No.

NED: Yes.

KERRY: Yes.

HELEN: Yes

JAMES: Yes

2. Are you familiar with the brand in the advertisement? In what way?

TERI: Yes, I use the brand, but I didn't know they did insurance.

NED: I bank with them.

HELEN: I use their cashpoint, but that's it. I don't use them as a bank or anything like that.

KERRY: I use their cashpoint as well.

MIKE: I use them for my credit card.

JAMES: I've heard of them.

3a. How did the advertisement make you feel about the brand?

HELEN: It didn't really do much to be honest.

MIKE: No.

NED: Nothing at all, quite disinterested to be honest. If the advertisement was on I'd probably go and make a cup of tea or something.

KERRY: The beginning of the advert intrigues you when the tree is coming out the house - it catches your attention for a second, but then you realise it's a bank advert, and all of a sudden you think oh right!

JAMES: You switch off .

Q. So do you find it a bit boring?

TERI: It was an unusual advert but it didn't actually tell you anything about the service they provide did it? It just said they were an insurance company.

HELEN: You don't know how long they take to deal with anything, whether they are quick, how good they are or whatever.

JAMES: It didn't make me want to rush down to TSB to sort out my insurance or change my insurance. It wouldn't make me try the brand.

Show the second advertisement (Direct Line Insurance, car park)

4. Are you familiar with the advertisement?

HELEN: Yes.

TERI: Yes.

JAMES: Yes.

KERRY: Yes.

MIKE: Yes

NED: Yes

5. Are you familiar with the brand in the advertisement? In what way?

TERI: Yes, I've heard of the brand.

NED: Yes, I've heard of them.

JAMES: I've been to them for quotes, but I've always preferred to deal with a local broker, because I know that if something has happened they will sort it out for me without making loads of phone calls. I would rather pay a little bit extra to go to a local broker knowing that they will sort it all out for me, as opposed to saving £20 a year using a company such as Direct Line.

HELEN: That's how I feel.

TERI: I feel like that too.

KERRY: I own a motorbike instead of a car, so I get my car insurance through the same place as my bike insurance. It's much cheaper all round.

6. How did the advertisement make you feel about the brand?

KERRY: It definitely annoys me actually. It patronises people, assumes you haven't got a mind. It plays on the fact that it has a catchy little jingle. The lady in the advert was too dizzy and the man was very soppy. Even though she took charge of the situation it still annoyed me.

HELEN: Yes.

TERI: I find it very irritating.

JAMES, NED, MIKE: a catchy jingle, but basically uninteresting.

7. How would you compare the first advertisement with the second?

NED: The first advert isn't insulting, it's just boring.

TERI: The first advert used a cleverer approach than the second. It was a slightly cleverer use of the medium.

MIKE: I thought the first advert was all a bit glamorised. The burglar was clean shaven, good-looking with nice car. For most people this does not represent their way of living.

NED: Yes, very 'Hello' magazine isn't it?

JAMES: I thought the second advert was more memorable than the first one. The first one you can forget about basically. Everybody knows the red telephone and the jingle that goes with it (sings the jingle).

TERI: It's a bit of a turn off though isn't it? If I was going to change my insurance company, I wouldn't go for a company with an irritating, little red telephone running around.

HELEN: Or a smiling woman on the end of the phone going yes, yes, and can we help you?

TERI: The fact that the phone is so irritating really puts me off approaching Direct Line. I suppose if I was really hard up and looking for the lowest quote, I might give them a ring to find out their quote, but they would have to offer me something bloody good to go with them when I get irritated by them. Is that irrational?

KERRY: No - you only go for insurance when you want insurance, it's not something you suddenly think, oh, I need it. Insurance is something you know you are going to need. Because they have got a gimmicky little red telephone, after hearing the jingle enough times you begin to link the jingle with Direct Line insurance. You are then more likely to ring Direct Line because the jingle has stayed in your head, because it has been put in there so many times.

MIKE: Direct Line advertise on the back page of the yellow pages, that's how I remember them, not because of their television advertising.

8. Did you notice any differences between the advertising style of the two brands?

HELEN: TSB is showing that it advertises most things, like house insurance and when you are burgled, whereas the Direct Line advertising was focusing on car insurance.

KERRY: The first advertisement used a more sophisticated approach.

TERI: Yes, the TSB advertisement was saying 'we are not just about....' wasn't it?

KERRY: The second advert was just about car insurance and involved just normal everyday cars, whereas the first one was set in a big, posh house and seemed to have a bit more class to it.

9. Which advertisement did you prefer?

HELEN, JAMES, KERRY, MIKE, NED: The second one.

KERRY: The second one was more funny and gimmicky in its own sweet way, more memorable.

TERI: I preferred the first one because it didn't have an irritating little red telephone in it (laughs). I felt the first one had a slightly more intelligent approach, and it's not pretending to be anything other than video gimmicks. It's just saying that we know you can work this one out, rather than 'telephone insurance' which emphasises that you should use the telephone to sort out your insurance. However, the second one would be more likely to stick in your memory.

JAMES, NED, MIKE, TED: Yes.

10. Would the fact that you prefer the (first/second) advertisement be more likely to make you try the (first/second) brand?

HELEN: No, not at all.

NED: I think you get to a point where you feel so bombarded and saturated with adverts that the connection between the advert and the product in the real world is completely severed.

JAMES: The Direct Line advert has tempted me to get a quote from them in the past, but I found that their quote wasn't very competitive, and as I said before, I prefer to go through a broker because I know I can walk into his office and explain what has happened, rather than sit on a telephone and speak to someone who is miles away. The advert may tempt people to get a quote, but I think that unless there is quite a big differential between the quote given and the current insurance cost, then people will tend to stick to the insurance companies they are with or have been with.

KERRY: There are only two major brokers who will insure motorbikes, with quite a few subsidiaries, which obviously narrows down the choice. So if I try to ring up the

subsidiaries for a quote it will be exactly the same as the main brokers, so you tend to go with what you know. You know you are going to get your insurance, and you know that company have always come through for you. So you tend to stick to the insurance company you've got unless your broker tells you

JAMES: I think insurance to a certain degree is a lot like banking. If you've had good experience with your bank you tend to stay with your bank. I have been with the same bank since I was 13 and put down my first little deposit. I think insurance is very similar....if you've tended to use the same insurance company a lot and always had good service from them, you tend to stick with them, even if this means paying a bit more.

KERRY: As well as having an account with TSB, we have got a mortgage with TSB etc. which all came in one package, and because you are getting more with them you get a certain amount knocked off. You are not concerned about the advertising or anything else. You go with what you know because they are offering you a package.

TERI: The advert would have to be telling you something very different and be advertising something that you really wanted in order for you to change your brands, especially for insurance.

KERRY: I agree. Insurance is such a dry subject. There are other adverts which are advertising something you might use daily. Insurance is something you think about once a year or once every six months. It's not something which is daily on your mind. If you are paying the premium you are paying the premium.

HELEN: I have only really ever thought of changing my insurance once, which is when I had a car accident. My main concern was changing my insurance from third party to fully comprehensive because of the hassles I had. I ended up having to sit down for an hour with my insurance company to go through what had happened, and if I was with Direct Line this would mean I would have to spend a long time on the phone to them - not a very cheap or effective way to sort things out! With my car insurance I used to have one person I could go to who knew my file and case etc. But if you ring up Direct Line you get different people on the other end of the telephone.

TERI: You end up telling the same story every time.

KERRY: I hadn't really thought of Direct Line as DIRECT Line. You know the brand name but you don't really think of the connotations of the brand name. I hadn't really thought of Direct Line as instantly getting my insurance done quicker.

11. Would you say that advertising has influenced your brand choice in the Financial market?

NED: I don't think it is something that can because if you are in the market for financial services, you are going to be looking around for it anyway. If you are not looking for financial services it doesn't matter how many adverts they show, you don't want it, you're not going to pay any attention!

HELEN: I'm with Endsleigh insurance and they hardly ever advertise on the TV.

TERI: The insurance company I'm with does not advertise!

KERRY: The insurance I use is advertised in specialist magazines, it's specific to what I want to get insured.

12. Are there a number of brands you consider for purchase in the Financial market or do you tend to be loyal to one or two brands?

HELEN: You tend to pick up the Yellow Pages and have a look through.

NED: I'm going to be looking in a couple of weeks, and I want to be shopping around to find the cheapest quote I can, I don't care who it's with.

MIKE: I'm inclined to use Direct Line, Churchill's and those type of companies where you can deal with everything from your office using a credit card. I don't want to be waiting around and queuing for an hour to see somebody in Endsleigh, with the phones ringing all the time, although you do get that personal attention. However, Direct Line, although very convenient, is just one of a group of telephone insurers.

Q. So you are saying that it is not any different from other telephone insurers?

MIKE: I'd ring around them all, I wouldn't just pick on Direct Line. But it was probably a Direct Line advert that originally made me think, oh, I can do insurance over the phone. They were the first ones that really did it.

TERI: When my insurance was up for renewal last I did go for other quotes, but I went to Volkswagen's own insurance centre because it's a Volkswagen car and I still have my connections. Also I went to the AA because I am an AA member, and it seemed a logical place to go. I certainly didn't start ringing round companies from the Yellow Pages. Basically I took the advice of my current broker who was offering me a deal as good as I'd had last time. I've had the service from that insurance company as well which makes me more reluctant to change anyway.

KERRY: I've had the opposite experience with the motorbike. My usual Kawasaki insurance had gone up so much last time I rang them that I phoned the Motorcycle Action Group for a quote, who advertise in one of the Biker Monthly magazines. The man I spoke to asked about every variable to try and decrease the insurance premium, for example, is it in a garage, is it locked up?. It wasn't anything to do with the television adverts because it was a specialised market anyway.

HELEN: I think most people have got an insurance broker.

NED: I get my insurance through Endsleigh because they are the cheapest.

HELEN: Just for example, I had a quote of £800 fully comprehensive with 2 years no claims bonus on a four litre engine. Endsleigh gave me a quote of just £340 fully comprehensive.

TERI: Something else about Direct telephone insurance....they ask you a question and you can't explain it over the phone the same way that you can explain something face to face. When you're sitting opposite somebody you drift into the story of your claims more, but a telephone insurance system doesn't encourage that really does it?

HELEN: I don't trust them when I can't see their eyes.

KERRY: Yes, human faces there are a lot to be said for them.

13. What factors (apart from advertising) would drive your brand choice in the Financial insurance market?

NED: Cost.

MIKE: Cheap and cheerful, and how they process claims.

KERRY: Economics purely.

TERI: Previous experience and recommendations.

HELEN: Cost and if you can trust them.

NED: They are all liars in the insurance industry. They tell you that black is white to get you to part with your money; and then as soon as you try to make a claim they make life so bloody difficult. They will wriggle out of it in any way they can.

JAMES: Cost is definitely important but I think you've got to take it as part and parcel with everything else, such as the quality of the service and how easy it is to reconcile the problem.

KERRY: The insurance company I eventually signed up with was the company that were actually interested in the situation rather than just telling me how much I would have to pay. They spent time asking me questions such as 'is the bike locked up?' 'is it in a garage?' because they were bothered about my insurance.

JAMES: Was that with the broker?

KERRY: No, it was with the subsidiary of one of the main brokers.

JAMES: I always find brokers are good at that sort of thing. They tell you that if you go with this company you can get so and so free or you can get a special deal on this.

KERRY: Well this one is particularly aimed at motorcyclists, and they try to get the cheapest bike insurance for bikers - that's what it's all about. It would be nice if they could miss out the middleman!

TERI: If I was going to buy insurance for the first time, I would go around the people I know and ask them who they are insured with and what are they like? I wouldn't be influenced by adverts that I had seen.

KERRY: There are too many of them!

MIKE: The insurance adverts in the yellow pages which I went for were freephone because I knew that I would be sitting on the phone for at least 30 minutes! Direct Line were my last choice because they were not freephone.

14. What would be the ultimate factor driving brand choice?

NED: I would decide on the cover I want and find the cheapest way to get that cover.

MIKE: Cost.

JAMES: There has to be a fairly substantial difference for you to decide to jump ship from your present insurance company that you have been with for years to another insurance company. If you are only saving £20 you would probably stick to the company you are with. The difference would have to be something like £100 a year for any change to be made.

KERRY, TERI: I agree.

JAMES: You may as well stay with a company that you have had a history with, especially if you have been with them for 6 good years or something with no claims.

HELEN: That's one good thing about the insurance company I was with when I had a car. They have said that if I go back to them with a new car within two years they will take into consideration my two years no claims bonus. Other companies have said, sorry it wasn't with us.

Thank you for your time and comments!

FOCUS GROUP TRANSCRIPTION 2

***Date:** 21/10/97

***Venue:** Plymouth Business School, Cookworthy Building, Room 103.

***Interviewer:** Sarah Claydon, Postgraduate research student.

***Adverts:** Washing Powder market

***Participants:**

Mark Stewart, Male, <25, Undergraduate student.

Aidan Keenlyside, Male, <25, Undergraduate student.

James Marshall, Male, <25, Undergraduate student.

Richard Balding, Male, <25, Undergraduate student.

Paul Shields, Male, <25, Undergraduate student.

Gareth Jenkins, <25, Undergraduate student.

Catherine Martin, Female, <25, Undergraduate student.

Samantha Crabb, Female, 25-35, Undergraduate student.

Show the first advertisement (Persil, Skinhead)

1. Are you familiar with the advertisement?

MARK: Yes

AIDAN: Yes

JAMES: Yes

RICHARD: Yes

PAUL: Yes

GARETH: Yes

CATHERINE: Yes

SAM: Yes

2. Are you familiar with the brand in the advertisement? In what way?

GARETH: Yes, I've used it.

SAM: Yes, I've used it.

PAUL: Yes, I've used it.

RICHARD: Yes, I've used it.

JAMES: I've seen the advert, but I haven't used Persil.

MARK: I've used the brand.

AIDAN: I've seen the advert, but I haven't used Persil either.

CATHERINE: Yes, I've used the brand.

3a. How did the advertisement make you feel about the brand? What feelings did it bring out? What did you think of it?

PAUL: It seemed to me that the only thing it shows is that at the end he had a nice bright white shirt on. It would have been better to have shown a nice clean green shirt. The advert didn't actually say that the shirt had been washed in Persil, and didn't tell you or show you the actual effects you get from the brand.

SAM: It was more a story about him than the brand.

AIDAN: To me the moral was that women do the washing! (laughs from everyone). She was the one that got it right. He couldn't work it out and gave up and used the one that his mum had washed and we'll leave it to her in the future I hope (laughs).

Q. what about the others?

RICHARD: I thought he looked pretty clueless, but the advert seemed to show you that you can always rely on Persil in the end. Most of us have been in that situation before.

JAMES: The fact that he was walking along all confidently at the end of the advert shows that you can trust Persil to bring you results in the end.

AIDAN: I still think that the only thing you trust out of that advert is his mum because she did it! (lighthearted comment!).

3b. How convincing did you find the advertisement?

PAUL: Not overly convincing.

JAMES: I think that the advert isn't meant to be that convincing. It's a bit tongue in cheek isn't it?

SAM: Yes, it's quite a cheeky advert.

JAMES: But I think the message at the end is quite convincing.

PAUL: I think the advert is very watchable and quite amusing. You get a laugh out of it, which always helps when you're watching something like that.

CATHERINE: I think the advert doesn't need to say so much about the brand, because everybody knows it already. Persil can get away with advertising the brand in that way.

Q. If you had been at home watching television, do you think that the advert would have grabbed your attention or interest?

PAUL: The advert doesn't encourage me to buy the brand. But I suppose it creates an awareness about the brand, and because it's amusing I would probably not flick channels.

MARK: I wouldn't like to watch it more than once because I don't find it visually appealing. You see the man taking his top off and showing his upper half, which I don't find very appealing.

Q. Who would say that they liked the advert?

RICHARD: Yes, I liked it.

JAMES: It was quite good because it tried to involve the audience.

MARK: I didn't like it very much. It just focused on his incompetence more than the brand.

Q. Would it make anybody try the brand?

JAMES: It wouldn't make me change brands, no.

A general muttering of no it wouldn't from other participants.

Show the second advertisement (Radion, Channel 15)

4. Are you familiar with the advertisement?

JAMES: Yes, I've seen it.

CATHERINE: Yes, I've seen it.

AIDAN: No.

MARK: No.

PAUL: No.

SAM: No.

RICHARD: No.

GARETH: No.

5. Are you familiar with the brand in the advertisement? In what way?

JAMES: Yes, I've heard of it and seen it in the supermarket.

CATHERINE: I've heard of it, but not used it

AIDAN: I've heard of it.

MARK: I've heard of it.

PAUL: I've heard of it.

SAM: I've heard of it.

RICHARD: I've heard of it.

GARETH: I've heard of it.

6a. How did the advertisement make you feel about the brand?

PAUL: They are quite controversial with their packaging, the fact that it is bright orange and that it will stand out from the other brands. I think it would make me avoid it more (laughs in the background).

JAMES: I think what it has achieved is to give the brand a cheap image. I mean I have never used the brand, but the design of the packaging makes you think of a lower quality product.

CATHERINE: I don't think that's the image they intended to put across.

SAM: It just seems like another powder to me, but still in the same league as brands like Persil.

RICHARD: When I think of washing powder, I think of Persil and Ariel, and Radion just came across as a cheesy substitute. It's not a brand I would change to.

AIDAN: When I think of washing powder, I tend to think of the two companies that dominate the whole washing powder market. However, washing powders are all the same to me, including supermarket own labels, and I wouldn't necessarily go for a branded powder. I don't necessarily always buy supermarket own, but I wouldn't attach myself to a particular brand.

JAMES: I think the difference is definitely in quality.

Q. Has anybody else got anything to say about that?

PAUL: It was very tacky, copying the American style. It reminded me of those 1960s adverts which you see in black and white, with the lady doing the washing up and the husband having the kids running around. The advert was not at all original and didn't seem to have developed from the 1960s era. The adverts seemed generally cheap and tacky. It seemed to be aiming at a lower class market rather than the higher class, richer, more affluent families.

CATHERINE: I found it really irritating.

JAMES: The advertising message was very basic. If you are a housewife and don't use Radion, your clothes will stink. The advert is trying to put fear into the housewife's mind. I had better buy Radion, because I don't want my family's clothes to smell.

SAM: It didn't mean a thing to me. I couldn't really relate to the advert.

JAMES: You expect a detergent to at least leave your clothes feeling clean and fresh. That's a core benefit of why you buy any detergent. The advertising should have included some more higher benefits to attract people to it.

PAUL: It looked like a very cheap advert so you would assume that the quality of the product was very cheap as well.

AIDAN: It wasn't funny like the other one either, the Persil one.

6b. So, how convincing did you find the advertisement?

A general muttering of not at all from most participants.

7. How would you compare the first advertisement with the second?

GARETH: It wouldn't make me go out and buy either of the products really. I just buy something that's on special (laughs from other participants!).

SAM: It shows how established the brand in the market is. In the Persil advert they weren't selling the product as such, they were just showing us a nice little story about the boy. The second advert for Radion was trying to say that if you use the other brands they will make your clothes still smell. They feel they need to do that to sell their product.

CATHERINE: Radion are not established as Persil, so they feel they need to do that. I think the quality of the brands really came through in the adverts.

PAUL: I don't know how relevant our views are. Both of the adverts are obviously old, and adverts have developed so much over the last few years. We are looking at the adverts having seen much newer adverts, which changes our opinions.

JAMES: The Radion advert is just drawing on very basic benefits, whereas the Persil one is really trying to put across the fact that it is part of every household, and is more of a household name. So, it is perhaps trying to communicate to the audience at a higher level.

CATHERINE: Yes, it's a lifestyle brand.

JAMES: Yes, part of a lifestyle isn't it, so it's always coming back to their kids. Radion was just trying to say that it cleans your clothes and makes them smell nice.

8. Did you notice any differences between the advertising style of the two brands?

RICHARD: With the first (Persil) advert, you just think, what a nob! (laughs from the others). Here is someone that is more clueless than me! You know, it makes you chuckle. It's short, to the point - a feel good factor? you know, quite funny! With the second (Radion) advert, you just want to reach for the control and switch over. The second one seemed longer, is it longer?

PAUL: It didn't seem long, but there wasn't really a story there.

RICHARD: I'm sure the product is fine, but the advertising was just.....

PAUL: It was such a poor way of going about it, very common, getting a news report about a washing powder. I mean, you sit and watch it, and as soon as it's finished you just think this is so false and pathetic really. Just a news report type advert structure. It's not interesting to watch. It's been done before and it doesn't make you appreciate the brand at all.

RICHARD: Everyone knows what washing powder is meant to do, to clean your clothes and you know.....

PAUL: I also feel dubious about the claims they are making. They are insinuating that the other brands don't do the job, which I don't believe is true at all. You don't actually feel much for a brand if you don't believe in what they are saying. I'm more inclined to not believe the second one....I didn't necessarily believe the first one, but it didn't sort of make any outstanding claims. It just showed the lad walking off with a nice, clean, bright white shirt, whereas the second advert (Radion) they are trying to make claims about it.

RICHARD: It was tedious just watching the second one.

Q. Are you saying that the first advert (Persil) was more interesting or involving or amusing?

PAUL: Yes, it was. It's the sort of advert I could watch a few times and still have a chuckle at it, because he was quite an amusing sort of character; whereas the second one, after seeing it once, I would never want to watch it again (other participants laugh).

JAMES: The first advert was definitely more involving, like the Oxo adverts, where there is a family scene.

SAM: You can relate to it can't you?

JAMES: With the Persil ad, it's the mother and her useless son.

PAUL: Like a sitcom sort of situation, whereas the second one has no such structure to it.

GARETH: The second advert (Radion) made the product look cheaper, especially the packaging. I definitely preferred the first one. The Radion packaging was a bit like happy shopper! (laughing from the others).

MARK: The first one (Persil) just showed up a bad pack design, with all the powder coming out (Persil box faulty).

9. Which advertisement did you prefer?

All participants indicated that they preferred the first advert (Persil), in favour of the second (Radion).

10. Would the fact that you prefer the (first/second) advertisement be more likely to make you try the (first/second) brand?

PAUL: Yes, because the image of the second one was just more cheap and tacky.

JAMES: If there was just a choice of those two, I would definitely buy Persil.

Other participants indicate that they would buy Persil above Radion.

11. Would you say that advertising has influenced your brand choice in the Washing Powder market?

PAUL: I think generally, yes. We've all been brought up with Persil and Ariel, the ones your parents buy, the two main brands. When I go to the supermarket I don't generally pick up own brands. I normally pick up Ariel, the one I've seen on TV, especially with gimmicks as well now. I think I'm quite susceptible to advertising.

JAMES: I think what Paul said is an important point, in that a lot of it goes on what your parents have used when you were at home. You know and trust that, I suppose, and so you buy that in the supermarket rather than being influenced by advertising.

CATHERINE: Yes, I agree with that.

SAM: I think that it's trial and error as well. You may use a brand and find you don't like it, so move onto another one.

AIDAN: I personally prefer to use a washing powder with a fabric softener already in it, so that you don't have to buy a separate fabric softener and your clothes are not rock hard at the end of the day!

Q. Has advertising influenced that?

AIDAN: Yes, definitely.

RICHARD: But you have just shown us Persil, which seems to be aimed at a target, like under 25 year-olds, and then you have shown us a real family one which most of us would relate to more. I mean something like Daz would probably be more economical to our situations at the moment.....

AIDAN: Yes, I suppose that we are closer in age to the Persil guy so maybe we will relate to that more than the mother over the ironing board.

PAUL: Yes, but we can relate to the mother. There was an established mother in the Persil advert, I think that was there in both adverts. The lad in the Persil advert was just of the age range where the mother was there on hand to help him out. I can relate to that.

RICHARD: Persil have already captured most of that market anyway, like the parents and stuff.

PAUL: That's why the Persil advert was just more general awareness really, whereas the Radion advert was more to try and get people to initially buy it, rather than building on the original awareness. They were trying to create new awareness.

MARK: I think I am influenced by advertising. I tend to buy things because I remember the visual demonstrations of a few different washing powders.

GARETH: I don't tend to stick to one, Persil, Daz or whatever. I don't just buy the cheapest, like Happy Shopper or anything. But if Daz had a special offer on that meant that it was cheaper than Persil, then I would buy Daz.

AIDAN: I think you get used to a certain smell on your clothes, and you like to get that again.

GARETH: oh, I don't know! (smells his clothes around the armpits - others laugh).

12. Are there a number of brands you consider for purchase in the Washing Powder market or do you tend to be loyal to one or two brands?

JAMES: I just buy the same one. I always buy Daz.

PAUL: I think I'm more influenced by in-store promotion than advertising.

CATHERINE: I will try different fabric softeners, but once you've found a washing powder you like, I don't think you need to try anything else.

AIDAN: I've tried two or three, but like Gareth, I like to look for the special offer. So if one of my brands is on special offer then I take that. But it is always nice to get a branded good which is on special offer, as opposed to buy an own label.

Q. So who would say that they have one brand which they tend to stick to?

SAM, RICHARD, JAMES, MARK, CATHERINE: Yes, I would.

Q. So Aidan, Paul and Gareth, you would tend to consider a number of brands?

AIDAN, GARETH: Yes.

PAUL: Yes, also, if I see a promotion for something like Ariel Future or Ariel Colour which looks quite nice and might add a bit of brightness, I may decide it would be interesting to try it.

13. What factors (apart from advertising) would drive your brand choice in the Washing Powder market?

CATHERINE: I think that other people's opinions and what they say about the brand influence my choices.

AIDAN: Price and what your parents have bought in the past.

JAMES: Price and just what buying patterns you are in. I just tend to stick the packet in the basket at the supermarket, and habit causes me always buy the same brand.

RICHARD: Price and promotion.

PAUL: Probably just the perceived quality which I have actually got from various sources such as friends, family, TV and in-store promotion.

MARK: I think there is a big difference between the top of the range and the bottom. I would tend to buy a powder which always gives the same effect, usually more of a quality brand.

SAM: As well as price, smell is really important to me. I didn't like the smell of Persil so that's why I changed.

GARETH: Family, friends and promotion.

Thank you for your time and comments!

FOCUS GROUP TRANSCRIPTION 3

***Date:** 23/10/97

***Venue:** Woodford Methodist Church, Plympton.

***Interviewer:** Sarah Claydon, Postgraduate research student.

***Adverts:** Financial Insurance

***Participants:**

Keith Triscott, Male, 55+, Retired Mines Manager.

John Bird, Male, 46-55, Administration Manager.

Ivor Merrin, Male, 55+, Retired Manager for China Clay.

Frank Adams, Male, 55+, Retired B.R. Staff Manager.

Alan Wilkinson, Male, 55+, Retired schoolmaster.

Ivor Rendle, Male, 55+, Retired Electrical Engineer.

Show the first advertisement (Direct Line Insurance, Car Park)

1. Are you familiar with the advertisement? (Seen it)

KEITH: Yes

JOHN: Yes

IVOR M: Yes

FRANK: Yes

ALAN: Yes

IVOR R: Yes

2. Are you familiar with the brand in the advertisement? In what way?

JOHN: Yes, I've heard of it.

KEITH: I've heard of it.

IVOR M: Yes, I've heard of it.

FRANK: Yes, I've heard of it.

ALAN: Yes, I've heard of it.

IVOR R: Yes, I've heard of it.

Q. Has anybody taken out insurance with Direct Line before?

A 'No' from everyone in terms of having taken out insurance from Direct Line.

Q. Has anybody been tempted to get any quotes from them?

IVOR M: Yes, I have been to Direct Line for a quote before.

3a. How did the advertisement make you feel about Direct Line? What feelings did it bring out? What did you think of it?

KEITH: I got the message from it. I understood it.

ALAN: I think we're so familiar with that sort of thing on television, it's just another one. It had no more impact than any other classic insurance advert I've seen.

JOHN: The advert tried to emphasise the ease of being able to settle a claim.

Q. Did you like the advertisement?

KEITH: Yes, it got the message over.

IVOR M: If we have an accident when we leave here, I wonder if my insurance company will respond in the same way.

ALAN: Being cynical, do you believe what you saw in the advert? I don't.

IVOR M: Most people like to be dealing with their insurers personally, and that isn't personally (referring to the Direct Line advert). Direct Line are offering a cheap service, but are they offering a clean service? When I say 'clean', if for instance you were twenty seven and something had happened, and you had a clean licence and clean health, then OK. But age is important.

KEITH: As an advertisement I got the message, and had I decided to take out insurance with them, I would expect them to have a good service, and I think they would be duty bound by the advertising to provide it.

Q. What message did you get?

KEITH: Quick response. I've had a shunt, I need a repair, and probably need a replacement car. What as an insurance company are you going to do about it? The answer over the telephone was right away!

Q. Did anybody dislike the advertisement or find it irritating in any way?

IVOR M: From experience, what the advert says and what it does is invariably two different things. OK, maybe advertising on television which says you can do everything by telephone, means they really do deal with everything that quickly. But we know that the way of life doesn't work that quickly. To a degree they make it sound so wonderful and so easy....they're selling something, and the product after it's sold is.....

JOHN: But that's what the name of the game is isn't it?

IVOR M: Well, that's right, yes it is. They are there to sell the product.

JOHN: If I go to my local insurance broker, I know I have got to wait a period of time for an assessment. He doesn't tell me that it's going to be any different.

IVOR M: He doesn't tell you either that if you are under 25.....affects your agreement.

ALAN: When I've asked for quotes from Direct Line people, or similar firms, I've found that it isn't particularly cheaper than the firm I already use.

3b. How convincing did you find the advertisement?

IVOR M: It depends what you mean by convincing, I found it very impersonal. It made an impact, but I prefer the personal touch.

Combine with answers to question (3a)

Show the second advertisement (TSB, Tree/Car)

4. Are you familiar with the advertisement?

IVOR M: Yes

IVOR R: Yes

JOHN: No

FRANK: No

KEITH: No

ALAN: No

5. Are you familiar with the brand in the advertisement? In what way?

IVOR M: Yes, I've heard of them.

IVOR R: Yes, I've heard of them.

JOHN: Yes, I've heard of them.

FRANK: Yes, I've heard of them.

KEITH: Yes, I've heard of them.

ALAN: Yes, I've heard of them.

Q. Has anybody had insurance with TSB before?

A general 'No' from all participants.

KEITH: I didn't know they did insurance!

ALAN: oh, I did.

Q. What about other services that they offer?

ALAN: Isn't TSB now linked with another.....

JOHN, KEITH, IVOR M: Yes, Lloyds bank.

JOHN, IVOR M, IVOR R, KEITH: Yes, banking.

ALAN: I don't personally bank with them but I have a friend who is a manager of one of the TSB branches.

Q. Those of you who say you have banked with them, do you mean that you have had an account with them, you've used their cashpoint machines.....?

IVOR M: I opened up an account with them when I was 15 years old and it's still there.

IVOR R: I've had other experiences of them.

Q. What do you mean by 'other experiences'?

IVOR R: Well, different businesses.....banking! (did not seem to understand the question).

6a. How did the advertisement make you feel about TSB? What feelings did it bring out? What did you think of it?

JOHN: Same as I thought before. Stay clear.

KEITH: I didn't totally get the message in comparison to the previous one (Direct Line). The previous one was up, a few seconds, bang, message, thank you. That one came over to me as muddling.

FRANK: Messy!

KEITH, JOHN, IVOR R, IVOR M: Yes, messy.

Q. What do you mean by muddling?

KEITH: It covered far too many topics.

IVOR M: It had windows falling in and a tree coming out of a house and a car and

KEITH: It was too long to get the message over, and changing from person to person...

ALAN: It didn't suggest how it would be any better than any other insurance company.

FRANK: I agree.

IVOR M: They were selling three products. One, they were selling motor insurance, two, they were selling domestic property insurances and three, they were selling themselves. It became, as Keith said, too much. You should just have one only.

ALAN: The presentation of the advert was half cartoon and half not, and that is something which irritates me in fact. It should have been full cartoon or full realistic approach, but that was sort of half and half.

KEITH: If I had a choice of insurance company out of those two which I would go to, I would go with the first (Direct Line).

6b. How convincing did you find the advertisement?

IVOR M: I didn't find it convincing because life is not that simple.

KEITH: The cynic comes out now! (laughing).

ALAN: You can use that criticism of the one before (Direct Line).

IVOR M, KEITH: Yes.

ALAN: We are now so cynical about the whole advertising process, that one tends to react in that way. Neither of the adverts answered the cynic in me.

7. How would you compare the first advertisement with the second?

FRANK: The impact of the message in the first advert (Direct Line) was better than the second. The message in the second was just confusing and muddled.

ALAN: The first one I found would have more effect on me.

JOHN: Brighter, breezier....

IVOR M: The simplicism.

KEITH: What about the opening shot, the impact with the crash? (Direct Line) compared with the other one with the tree falling into the side of the house (TSB).

JOHN: So, who were they targeting then?

KEITH: The viewer!

JOHN: No, because the viewer is part of the whole range isn't he?

KEITH: Somebody who wants to buy insurance!

JOHN: Well, I'm assuming that they were trying to aim at a particular age group, and I thought that may have struck some chords with this one.

KEITH: Insurance is for any age group isn't it?

JOHN: Yes, but with advertising for some things I've got no idea what they are trying to sell let alone what the message should be. My son tells me that it's not aimed at me, that's why I can't understand it! (laughs from the others).

IVOR M: That's car owners in the first instance and general insurance in the second, with the exception of life policies.

ALAN: You only get insurance because you want it basically. The first advert made you feel that you actually might want it. The second advert didn't make me feel that I would rush out and get insurance with

JOHN: My experiences of TSB are as a banking outfit, which several years ago was a muddled outfit. They couldn't get things right and it was a mess. It was all to do with the trade union, direct debit and that type of thing and it was always a problem with TSB - muddle! Now, we have an advert which, to me, is just re-inforcing that they haven't changed from what they were 10-15 years ago. It seemed muddled and not consistent with the message.

IVOR R: It is quite common to have a problem with a car backing into you (Direct Line), but you don't often find a tree going through your house window! (referring to TSB).

JOHN: Apart from 10 years ago! We're not looking forwards we're looking backwards!

8. Did you notice any differences between the advertising style in the two advertisements?

IVOR M: I think with the first advert (Direct Line) is that the simplicity is that it happens to us. With the second advert, it could happen to us over our lifetime, but not everything strikes instantly!

ALAN: Is it worth insuring for that eventuality?

IVOR M: Without your car insurance it is illegal to drive, but it's not illegal to live without building insurance. You don't have to have domestic insurance cover, but you must have, by law, motor insurance.

ALAN: I don't think I would ever have thought of that when I was looking at an advert (laughs).

KEITH: I think involvement in people in the first one came over very strongly to me, whereas the other one was rambling, muzzy it's cobwebby.

IVOR M: It's sad that you had the woman being right!!! (laughs from the others).

Q. Would you say that you thought the style of the two were different?

A general 'Oh Yes' from participants!

9. Which advertisement did you prefer?

JOHN: Oh, the first one!

Q. Did anybody not prefer the first one?

A general muttering of 'first one' from all participants!

Q. Why did you prefer the first advert (Direct Line)?

JOHN: It was short, sharp, snappy!

ALAN: It tells you what to do. If you've got a problem it tells you how to solve it. But the second one says you might have a problem and we might be able to do something about it. It didn't suggest it was better than any other insurance company to me.

JOHN: How old is that second one?

The second one (TSB) was 1990 and the first one (Direct Line) was 1988!

JOHN: Oh, both quite old!

KEITH: I didn't realise they had been around that length of time!

Q. Did that come across in any way then, that you thought one was advert was older than the other?

JOHN: I would have thought that the first one was not that old because it was bright and breezy, snappy! The second one could have been produced in the 1970s.

ALAN: I would have thought that we are going through a period now where the adverts are rambling and indistinct, particularly car adverts that I see. I don't even know what they are advertising half the time!

Q. Which advert do you think you would remember more?

A general muttering of 'first one' from participants!

KEITH: It comes back to what we said, it had immediate impact - crash! - so you would stop and look. Perhaps with the other one (TSB) you would walk out and make the tea.

JOHN: A slower pace!

ALAN: If you asked me to describe now in words those two adverts, I might have a reasonable go at the first, but I really wouldn't have a clue about the physical sequences in the second one!

Q. Is there anything else about the two adverts that you thought were memorable, or is it the initial impact?

KEITH: I think you saw more of the human response in the first one.

JOHN: Well, a catchy little tune to go with it, the bouncing telephone, this is what you use! I'm not sure that I can hum the tune, but it's in the background.

IVOR M: The attraction of the advert is not what goes on around it, it's what John has just said. It's the bouncing telephone! Now that's what clicked in - it's a bouncing telephone. That's their gimmick sake, the rest.....The next advert that you see come along for Direct Line, you don't remember what they say, you'll still see the bouncing telephone! It's the bouncy telephone which reminds you about all the rest!

JOHN: You associate the bouncy telephone with them in the same way that, probably the best one that was ever done, was Esso! You know, what's the Esso one?

IVOR M: A tiger.

JOHN: Yes, a tiger! You just associate the tiger with Esso. You don't need to!

IVOR M: It reminds me of my youth!

FRANK: The way the man jumped out of the car in the first one and said 'It's all right, it's all right!' - I would have asked the other driver if he was all right, surely? But the first concern was the flipping insurance! (laughs all round).

IVOR M: It was probably more true to life than you Frank!

10. Would the fact that you prefer the (first/second) advertisement be more likely to make you try the (first/second) brand?

A general 'no, not at all' from all participants.

KEITH: The first ad was snappier, but I wouldn't go for either.

11. Would you say that advertising has influenced your brand choice in the Financial (Insurance) market?

JOHN: No, not at all!

ALAN: Not at all!

KEITH: I read all the advertisements. Yes, I think it has had some influence! If, you're talking about financial advertising, and you see 6.5% on one advertisement and you see 7.5% on another one, I'd be influenced.

JOHN: At the end of the day, I as a customer require service. If the service that I'm getting from my current provider, no matter what it is, is satisfactory to me, I'm happy to stay. When that service disappears, then I go!

ALAN: I don't think I've ever followed anything up from a TV advert. I've asked for quotes from a few things that have come through the door, and I don't think I've accepted any of them.

Q. When you say accepted, what do you mean?

ALAN: I have inquired, yes. I mean they come through every day, which I tend to scan and then put in the bin. There is motor insurance and house insurance of which I've asked for quotes, and none of them have ever been better than the one that I've been using.

Q. So you are saying that you have been tempted to get a quote?

ALAN: Oh Yes!

Q. What about the other people that said that they didn't think they were influenced by advertising?

JOHN: Well, there must be some influence when I say it hasn't influenced me, because it's the only way in which you learn about something.

KEITH: I would say that I read a lot of adverts rather than watching them on television. I normally change channels when they come on!

JOHN: My approach is that I look at it from a technical point of view. Does it do what I want it to do, and what is its price like? I mean, just purely on price, once you've made up your mind about which television or which video or which car you judge you want, it then comes down to the price and the kind of service that you get afterwards.

ALAN: I entirely agree. I go around all the firms which sell and then make up my mind.

KEITH: Do you actually visit the premises?

ALAN: I've not looked at an advert, I've gone to everyone that I can find that sells!

JOHN: We're cynical about advertising, sorry!

KEITH: I would think that a lot of people do read adverts in the newspaper. I certainly look at advertisements but I don't visit the shops. I will read that Currys has a freezer at such and such a price and that B&Q sell them at such and such a price, and probably go for the cheapest.

12. Are there a number of brands which you consider for purchase in the financial (insurance) market or do you tend to be loyal to one or two brands?

JOHN: In terms of car insurance, I opt out in that I used to be with one particular company for a long period of time and stayed loyal in that sense. The service I got was good until something went wrong on one occasion. I then went through a broker, so the broker does the hard work for me. I pay for the broker who is actually going to get the best deal for me. So I'm loyal to the broker, not loyal to the company, because the broker will feed a different one.

IVOR M: I'm the same, I go to a broker.

ALAN: I think I'm conscious that I stay loyal too long! I'm like my son who says that you stay with insurance companies until you have a claim. That's babble!

KEITH: I think society has changed hasn't it? I mean when I first had an insurance policy it was done with Bill down the road, because he had sold them to my great granny, my granny, my mummy, my daddy, all my brothers and sisters and myself. Now that was fine until about five years ago, when the companies were thinking 'we don't have these people fooled', and realised it would be better to pay by direct debit or some form of banking which I don't fully understand, and I missed these people (Bill) to bounce questions off them. So, I am then looking for the alternative, a) for

the best deal and b) the best price. I'd go along with John, and instead of using a broker, I will go to two or three brokers to find the best deal.

IVOR M: I believe that people buy their insurance in the past, from the person they know. Today the market has changed drastically, and companies are only interested in profits, and trying to sell policies cheaply. Out of all the adverts on television now, one of the most lovely adverts I like is Scottish Widow. I think she's beautiful!

JOHN: You're just lecherous that's all! (laughs from everyone).

IVOR M: You pick up a phone, they send you a quote and a proposal form, and the proposal form is almost completed these days! So many people are cut out along the way, and I get the impression with that advert (Direct Line) as they do by any other financial advert, that they are cutting people like me out! So John won't come to me to be sold something, he'll go direct, because I'm not getting any commission (whispers). But what he doesn't know is that somebody in their office is getting that commission instead. So the charge factor are still there.

ALAN: The advert tries to tell you right or wrong, that it's a better service because it's quicker. It doesn't tell you that it has cut out the human element. It simply tells you it's a better service and the response is quicker, which is what the first advert did.

Q. So are you saying that you'd rather have that face to face interaction?

IVOR M: Well yes, that is the case from my experience, but I can't speak for other clients.

JOHN: Yes, that's why I go to a broker, it's face to face.

KEITH: Yes, I think that. I like Bill to come in and say 'have a cup of tea my boy' and then, 'this house insurance, far too much, we can get that down a bit', and then we talk about the right policies to take.

ALAN: I think looking at that first advert (Direct Line) that it is not for me straight away.

JOHN: Yes, basically.

KEITH: I think that's what I'd say about the second one, TSB. I switch off.

ALAN: You're trying to say that you don't like the direct approach (aimed at Keith). The TSB advert wasn't saying that, it was the first one - 'ring us and cut out the....'

KEITH: I'm saying that I don't like to have to go through these innate telephone calls, I like somebody to come in and give me the personal relationship.

ALAN: And yet you liked the first advert?

KEITH: Yes, I thought the first advert was better than the second advert, but from choice I wouldn't have either. I still want Bill to come in....

JOHN: Which I think is what we actually said, you know, at the very beginning that we wouldn't go for either.

IVOR M: Well I've now, today, renewed my car insurance with another company and the difference is £160 in premiums. I did actually ring one of these people last year. I found that they were only interested in clean business. You know, if the second driver or the third driver has got one leg shorter than the other for whatever reason, they don't want to know. Now, your insurance broker will say, oh yes, I know your wife isn't very well John, we've got a very good company there, and he knows.

Q. What about you Frank and Ivor R, do you tend to stick to one or two brands?

FRANK: I think that with this thing this morning, I'm learning a thing or two (laughing from everyone).

IVOR R: I tend to go to a broker, because they tend to give you the information and take away the stress.

ALAN: I have tended to be loyal as I've said, because of a medical problem, and by the time I've rung around all these different companies and tried to get quotes, the moment I fill in the form and send it back, it's dearer than the firm I've been dealing with for many years.

13. What factors (apart from advertising) would drive your brand choice in the Financial (Insurance) market?

ALAN: It all comes down to the simple factor of money. I go for the cheapest, providing the service, I feel, is adequate. The first thing is that the service has got to be right, and then after that I go for the cheapest.

KEITH: I think that's perhaps why we haven't shopped around very much in the past because we've always had the service. You don't seem to get that standard of service now, and I think that's why we shop around more, and chase price more.

JOHN: Does the product actually do what you want it to do, initially. Then I would come to the service, and then cost. If there is a big discrepancy between the cost as opposed to knowing I can go there and see somebody and get it sorted. Depending on what that price difference is, I wouldn't necessarily go for the cheapest one. I go where I'm going to be comfortable with and feel that at least I can get the best service possible, somebody will sort it for me. I don't want to spend time sorting out the problem. That's what I pay money for, so that somebody else can do it for me. If that costs me an extra ten pounds on the insurance, well fine it costs me.

ALAN: I think if I'm going to buy products, I will go round all the stores personally and I will then quiz the store personally to find out what service is around. I wouldn't just rely on the written advert.

IVOR M: The trouble with quotes is that they are not all alike. You shouldn't be taken in by the quotes. You need to see which company have been good producers over the last ten years - past performance.

FRANK: As I've said, I go to a broker, and he may recommend three companies or so. I tend to accept whatever I think is best if there isn't much difference in the quotes.

IVOR R: Past performance for me.

ALAN: As I've already said, I tend to stick to one firm, and over the course the year I may be influenced by what's come through the door.

JOHN: If you're actually working then you haven't really got the time to be seriously ringing around lots of companies.

KEITH: I would say that up until five years ago it was personal service, and I didn't mind paying a few extra quid to my schoolfriend down the road to advise me and look after me. Now I would even go so far as to changing banks. I'm the fourth generation banking at the Natwest in Plympton, but my kids have decided not to bank there because they can get a better deal elsewhere. I'm looking for every penny now, whereas five years ago personal service was definitely more important.

ALAN: It's word of mouth that's influencing you more than money.

KEITH: That's true actually. I like to pick up ideas. I mean when I play cricket we all go into the pub and have a chat. Jack works in insurance, Bill is in banking and somebody else is perhaps in the building society. I think that life has changed now, but not for the better. All this personal contact has gone out of it and I do now look at the newspapers to see where I can get the cheapest deal. The market is so fickle these days isn't it? It's changing all the time.

IVOR M: I think it all comes down to this one dirty word called 'profits'. I realise that businesses can't run without profits, but we have got ourselves into the situation with the big industries, that we will do anything to make profits.

ALAN: I tend to stay loyal until a claim is made. I stayed loyal with my house insurance for 25 years, never making a real claim. They treated me so abominably when I tried to make that claim, that they've gone! Then I shopped around.

KEITH: At the end of the day, you don't know what the service is like until you need it.

Thank you for your time and comments!

FOCUS GROUP TRANSCRIPTION 4

***Date:** 27/10/97

***Venue:** Plymouth Business School, Cookworthy Building, Room 505.

***Interviewer:** Sarah Claydon, Postgraduate Research Student.

***Adverts:** Tea market

***Participants: All taking the MBA Diploma**

Andy Woodhead, Male, 25-35, Full time student, Ex Civil Engineer.

Christine Parkin, Female, <25, Full time student.

Bob Tarbuck, 25-35, Male, Full time student, Ex Chartered Civil Engineer.

Olivia Waller, Female, 25-35, Full time student.

Craig Woodward, Male, 25-35, Full time student, Senior Quality Engineer.

Paul McNea, Male, 25-35, , RAF Administrative Officer.

David Millar, Male, 36-45, Full time student, Personnel Manager.

Show the first advertisement (Tetley, Flavour Dance)

1. Are you familiar with the advertisement?

BOB: No, I'm not.

CHRISTINE: No, I'm not either.

ANDY: Yes, I've seen it.

OLIVIA: Yes.

CRAIG: Yes.

PAUL: Yes.

DAVID: Yes.

2. Are you familiar with the brand in the advertisement? In what way?

BOB: Yes, I've used it before.

CHRISTINE: I know the brand, but haven't bought Tetley before.

ANDY: Yes, I'm familiar, I've bought it once before.

CRAIG: I'm familiar with it, I've used it before.

PAUL: I've heard of it, but not used it.

DAVID: I regularly buy it.

3a. How did the advertisement make you feel about the brand (Tetley)? What feelings did it bring out? What did you think of it?

CHRISTINE: Jolly yorkshiremen! Funny, they always are those ones, they cheer you up when you watch Tetley adverts.

ANDY: A nice jaunty tune!

CHRISTINE: They're all cosy aren't they?

CRAIG: They're easily recognisable as the brand name. As soon as you see the cartoon and those cups, you immediately know it's Tetley.

Q. What about the actual style, the cartoon style, the jolliness that you've already mentioned?

CHRISTINE: Yes, they've got the same sort of style on all of them.

Q. What about if the adverts were on at home, would they have kept your interest or would you have flicked over?

BOB: They're just on! I wouldn't have really noticed. I'm not really interested.

Q. Did you like advert, or is there anything you particularly disliked about it? Would it make you try the product?

CHRISTINE: No, not me. I love the adverts, but they wouldn't make me rush out and buy Tetley teabags.

ANDY: The advert makes me feel like a cup of tea!

DAVID: Who is the advert targeted at? Existing users?

That will become clearer after you've seen the second advert!

3b. How convincing did you find the advertisement?

Show the second advertisement (Tetley, Round Bag Launch)

4. Are you familiar with the advertisement?

BOB: No, I'm not.

CHRISTINE: Yes, I've seen it before.

ANDY: Yes, I've seen it.

OLIVIA: No.

CRAIG: Yes.

PAUL: No

DAVID: No.

5. Are you familiar with the brand in the advertisement? In what way?

See answers to question 2.

6a. How did the advertisement make you feel about the brand (Tetley)? What feelings did it bring out? What did you think of it?

PAUL: It's alot more upbeat. It's trying to get the message across.

ANDY: It's more attention grabbing by the music, not necessarily by the content, but by the music!

CHRISTINE: It's happy again isn't it? It makes you smile!

Q. What do you mean Paul when you say that it's trying to get the message across?

PAUL: It's trying to get a specific message across. The first advert is a typical Tetley advert. We've seen plenty of them over the years and they are all pretty much the same - it's just the brand. But that one is advertising something new - it's round teabags! So there is a new message to it rather than being just humorous.

CHRISTINE: The tune was really catchy. It makes you want to start singing along to it. Definitely a tune you remember!

6b. How convincing did you find the advertisement?

OLIVIA: I like the Tetley adverts, but it wouldn't make me buy the teabags. It certainly makes you aware of the product, but I think you tend to listen to other people's recommendations as well. That counts for a lot. In general I think you tend to just buy a brand of tea and stick with it if you like the taste.

CHRISTINE: The advert cheers you up much more than the first Tetley advert. It's the tune if nothing else. But I think it is aimed at people already drinking the brand. It's saying, look 'we're changing them to round now!'. The advert is offering some explanation for why they are trying to sell the product, and why they are changing it to round.

PAUL: It's something that the competitors haven't got.

DAVID: I can see now that the second one was much livelier and presumably aimed at a younger audience.

7. How would you compare the first advertisement with the second?

Link with questions 8 and 9.

8. Did you notice any differences between the advertising style in the two advertisements?

ANDY: They didn't have 'Allied Lyons' at the end of the second one.

PAUL: But weren't they taken over after that advert was made? I think they were, so there wouldn't be the Allied Lyons symbol at the end.

ANDY: The first one was more of a 'brand thing' and the second one was telling you about the new round tea bags. It was a different style to the previous Tetley adverts.

DAVID: The second one wasn't so typically 'Yorkshire' was it?

CHRISTINE: They didn't get the accents across, did they, in the second one?

BOB: I don't really watch much commercial television, and to be quite honest I just look away when these sorts of adverts come on. They don't mean much to me. I prefer to drink the decent flavoured tea which doesn't need this sort of advertising. All I see is a company defending its market share, and almost being forced to keep doing these variations on a theme just to stay ahead of competitors.

PAUL: The brand is trying to make you appreciate what it stands for. It's cosy and reassuring, that's what tea adverts stand for.

ANDY: Tea adverts are all quite traditional and you just buy it.

BOB: That's my general perception about the tea industry. You know what they are up to. When I used to drink the stuff many years ago, the advertising all uses the same appeal and the same camera angles.

ANDY: I think Olivia's point that once you buy a brand of tea, you just stick with it. You can then drink as much as you like, knowing that it will taste the same.

OLIVIA: There are a lot of lousy teas around and Tetley is one of the lousy ones. I've tried it and I'll never try it again.

CHRISTINE: I've just thought of another difference between the two adverts. The first one really made me fancy a cup of tea. But the second one didn't at all. It was certainly more reviving though, whereas the first one was much calmer.

9. Which advertisement did you prefer?

CHRISTINE: It depends on your mood. I liked both.

OLIVIA: The second advert was a revolution really. When the first one was shown all tea bags were the same square size, it was really boring. But with the change to round tea bags it was something new, which the second advert shows. I mean I really liked the second advert. It was more lively and exciting. I preferred it to the first. In general though, tea is tea and it still doesn't make me excited enough to buy.

CHRISTINE: It's not very changing, is it really?

ANDY: If I had to watch the adverts all day, I would say the second!

BOB: Neither really had much of an impression on me.

PAUL: As an advertisement the second is more enjoyable.

DAVID: I agree.

CRAIG: Definitely the second.

10. Would the fact that you prefer the (first/second) advertisement be more likely to make you try the (first/second) brand?

PAUL: Not really no.

ANDY: As Olivia said before, tea is tea and you stick to what you know and like.

CHRISTINE: The adverts are good for brand awareness. I mean you remember the Tetley adverts - they're in your head aren't they? You think of Tetley every time you hear the beach boys. As far as persuading you to buy it goes then....

BOB: I think you're more influenced by the supermarkets and the shops, and what's on special promotion. Sometimes there are cutouts advertising special supermarket homebuys, and I think you're more likely to be influenced by those than the advertising. Going back to the advertising, the only difference I could really see between the two adverts was that Sydney was not in the second one and usually the others are all taking the piss out of Sydney. That is quite a fundamental change in the second one. Maybe that is associated with a fundamental change in management. It's unusual, since Sydney is usually in the Tetley adverts being clumsy. However, those sort of moves I suspect are all to do with the message they are trying to get across in the second advert.

PAUL: I'm sure Sydney appears in Tetley adverts that are more recent than the second one.

BOB: Well, I expect it was just a change for that particular advert, so that they could concentrate on the introduction of round tea bags.

Q. Do you think Sydney is a really identifiable character then?

BOB: The way that the others take the mickey out of Sydney is very much British humour. That's reflected in the 'up north' accents as well. The second advert doesn't have so much of this 'up north, wholesome' feel, and seems to be getting away from this sort of typical stereotyping. I you need to be aware of that.

PAUL: The advert wouldn't make me buy it. Something else would have to be there as an incentive. It may make you look at the brand in a supermarket because you'd seen it advertised, but not enough to make you buy it.

11. Would you say that advertising has influenced your brand choice in the tea market?

CHRISTINE: I think the pyramids did for me, because that was something entirely new. It wasn't just the shape it was the strength as well. It was totally different. It was 3D.

Q. But that's to do with the shape surely?

DAVID: It depends whether you make your tea in a tea pot or a cup. The round bags fit in the cup better!

ANDY: The round bags made a change, but I haven't actually gone out to look at them.

12. Are there a number of brands which you consider for purchase in the tea market or do you tend to be loyal to one or two brands?

BOB: The bog standard teabags aren't for discerning tea drinker. I mean if I am going to buy tea I buy blended tea like 'Lapsung suchong' as I said before. I only have ordinary bogstandard tea in case friends pop round, just something in the supermarket. So maybe it is aimed at a certain type of market. You just bung it in the mug. It's just tea for the sake of tea. As long as it doesn't taste too bad they'll drink it. There's no class to the advert, and it's not aimed at anyone in particular.

PAUL: I don't drink tea, I drink coffee, and I would continue drinking a certain brand of coffee. As I say, with something like Nescafe there is no difference really between the lower brands of coffee, so I'd stick with Nescafe unless something else was in the shop and on offer, and then I'd buy that one. The next time I needed coffee, unless something was on offer, I'd go back to Nescafe again.

Q. What about the tea drinkers here? Do you tend to stick one brand of tea? What do you tend to drink?

DAVID: I do actually drink Tetley, because it's class (laughing from the others). It's just out of habit really. It tastes OK and I just tend to buy that one because I know what it tastes like.

ANDY: I just buy anything. I'm not really fussy about getting a certain brand of tea. I just look for something fairly cheap.

CHRISTINE: I agree with Andy. I just go in and buy something, and if I don't like it I don't buy it again. But, whatever is on offer really.

ANDY: I always buy PG Tips.

Q. Was that before the pyramid bags came out?

ANDY: Yes. When they advertised the pyramid bags I bought them to try them. I don't know, I'm not obsessed about having them, but it's good to have something decent in the house, especially when friends come round.

Q. Do the people that said they do stick to one brand - David and Andy - drink quite alot of tea?

ANDY, DAVID: Yes.

Q. What about the people who said they weren't particularly fussed about getting a certain brand? I don't get the impression you drink that much tea?

CHRISTINE, CRAIG, PAUL: No, that's right.

CHRISTINE: I still think though, that you have to buy your box of teabags! I usually get a large box, even though I don't drink that much tea.

PAUL: How much tea do you drink?

CHRISTINE: About 3 cups a day.

PAUL: That's quite alot. Why do you buy such a big box? Just buy a smaller box!
(laughing from the others)

CHRISTINE: What difference does that make? I'd just have to buy them more often then wouldn't I?

13. What factors (apart from advertising) would drive your brand choice in the tea market?

PAUL, CHRISTINE, CRAIG: Price, definitely.

ANDY: Consistency. It's what I've always drunk. You know it's the same every time you drink it.

BOB: Something that's economical, for visitors.

OLIVIA: Taste is very important for me.

DAVID: Certainly when I'm going shopping in the supermarket, I just want to get through that checkout as quickly as possible! You know, I'm not going to stand around and look at all the different types of tea. It's just easy to grab a box of Tetley and chuck it in the basket. I think you tend to stick to what you know is good.

Thank you for your time and comments!

FOCUS GROUP TRANSCRIPTION 5

***Date:** 27/10/97

***Venue:** Plymouth Business School, Cookworthy Building, Room 505.

***Interviewer:** Sarah Claydon, Postgraduate Research Student.

***Adverts:** Washing Powder Market

***Participants:** All taking the MBA Diploma

Anna Andreou, Female, <25, Full time student.

Timothy Davies, Male, 25-35, Full time student.

Sue, Female, 36-45, Full time student, Personnel Manager.

Bryan Mills, 25-35, Full time student.

Simon Arona, <25, Full time student.

Mark Cadey, Male, 25-35, Full time student, IT professional.

Show the first advertisement (Radion, Channel 15)

1. Are you familiar with the advertisement?

TIM: Yes, I've seen it.

BRIAN: Yes, I've seen it.

SUE: I've seen it.

SIMON: No, I'm not familiar with the advert.

MARK: No

ANNA: No

2. Are you familiar with the brand in the advertisement? In what way?

TIM: Yes, I know it.

BRIAN: Yes.

SUE: Yes, I've bought it before.

SIMON: Yes, I've heard of it.

MARK: No, I haven't heard of it.

ANNA: Yes.

3a. How did the advertisement make you feel about the brand - Radion? What feelings did it bring out? What did you think of it?

TIM: They're tacky and cheap adverts, very gimmicky. I don't spend much on washing powder anyway because I'm a student. The advert wouldn't make me think that Radion was a unique leader or anything like that.

SIMON: It's like the usual washing powder ads. They're all the same. That one was nothing special. All the washing powder ads claim that their washing powder is special because of this and that. However, I do tend to use things that I've seen.

Q. What about the style of the advert?

SUE: I hated it. It's got that American feel to it that I don't like.

Q. What do you mean by 'American feel'?

TIM: It's got a standard american newsroom set and it gives the impression that it's breaking stories, but it comes across as disjointed and tacky.

MARK: It's not for intelligent people! It's as though they have underestimated people to expect them to buy the product.

3b. How convincing did you find the advertisement? Who liked or disliked the advert?

TIM: I disliked it.

ANNA: I disliked it.

BRIAN: I really disliked the advert. As Simon said, they are so the same, they're all the same. They come on and say, 'this washes whiter' or 'this washes redder' or whatever is being washed at that particular time. But, 'it washes better than the others'. Well, they all say that! After a while you think, they can't all wash better than each other! I think there is a great similarity! But, as Mark has said, these types of adverts are not aimed at 'us' type of people. I think it is aimed at people that stay at home - 'housepeople' - that don't have a very high education I wouldn't think. I would imagine that it is aimed at people that have more time to think about the washing powder they buy. I mean, I don't know, I would say that most people probably go into Tesco and buy whatever is cheapest, because they all work the same.

Q. The people that have said that they didn't like the advert, why in particular?

TIM: You can watch some adverts because you enjoy them and they are humorous adverts and something interesting to look at. But I mean as soon as that one starts it's all grey apart from the product which is all shiny bright, and there are these horrible gleaming white teeth of excitement as it comes through. But there's nothing innovative. There's nothing to make you think 'that's different', because it's washing powder. You know it's exactly the same as other ads straight away. I mean, as soon as you put it on, I thought 'oh no not this one again!'.

BRIAN: You just don't watch them do you, normally. They just sort of pass buy. Then when a funny or interesting advert comes on like the guinness ad with the guy dancing (laughs) you think 'ah, there's a funny guy in it' and then you tend to focus more. But washing powder just goes buy!

Show the second advertisement (Persil, Skinhead)

4. Are you familiar with the advertisement?

TIM: Yes, seen it before.

BRIAN: Yes.

SUE: Yes.

SIMON: Yes.

MARK: Yes.

ANNA: Yes.

5. Are you familiar with the brand in the advertisement? In what way?

TIM: Yes, I know it. I've used it before.

BRIAN: Yes, I've used it before too.

SUE: Yes, I used it a long time ago.

SIMON: Yes, I know Persil, but I haven't used it before.

MARK: I'm the same.

ANNA: Yes, I know Persil, but I haven't used it before.

6a. How did the advertisement make you feel about the brand - Persil? What feelings did it bring out? What did you think of it?

BRIAN: I think the advert is funny, more humorous than the first 'american' advert. There is another one in that series where the girl writes a phone number on the lad's shirt. I mean they've got a little story haven't they? They're funny aren't they? I don't think it would make me buy Ariel - was it Ariel?

No, Persil!

BRIAN: Sorry, Persil. I don't think it would make me buy Persil.

The brand obviously had an impact there!

BRIAN: Yes, I think the Persil ad was definitely better. The trouble is I've probably watched that about a hundred times now!

TIM: The message is saying, you know, 'we'll get it whiter, don't worry about it', so you accept that when it comes on, you know what they are going to say. That one is more watchable than the first one, in the fact that it has got a story. It's got some point to it. But I know exactly what it is as soon as it comes on. You know, washing powders, they exist, so I tend to get the cheapest. I think it grabs your attention much more than the first one in that it's a lot brighter.

6b. How convincing did you find the advertisement?

SUE: Convincing in that he didn't know where the washing machine was, or how to use the soap powder - Yes, totally convincing! (sarcastic comment).

TIM: At the end of the day, when you say how convincing was it, all it's saying is that this will get your whites whiter and you don't have to worry about anything grey, but that doesn't prove anything. It just proves that they've made an advert which says that this will get your shirt whiter. The only way you can test that is to buy lots of different powders and to compare it to other powders.

Q. You said that you use Persil?

TIM: Yes I do, but that's really because I used it at home (parents) and it's more classic reactions to that. When I go out for washing powder, what do I buy?

SUE: For me, that advert was much more enjoyable, but I don't like Persil. I used it years and years ago and it doesn't suit me, so no matter what the advert was like I wouldn't buy it.

Q. Who liked or disliked the advert then?

BRIAN: It wasn't insulting like the first advert. It didn't offend my eyes as it crossed the screen, which was better than the first one which did. So it has a bit more credibility in that sense, it's slightly more serious. It's funny still, but it's not trying to say you're a complete idiot and you think that this is exciting, when it's only washing powder. I think it was better like that, more credible like that (referring to Persil), but still, as has been said before, it still washes your clothes. It doesn't seem to make a difference no matter how much money you spend.

TIM: If you're advertising a mundane, everyday thing like soap powder, it's far more sensible to use the second approach (in Persil), where the washing powder is in the kitchen, the traditional place where you wash your clothes. In the first one, there is this newsroom approach, which is presumably trying to say, 'Hey, we're breaking some news'. Then you've got this visual comedy in theory coming through the screens for the Persil brand. The second in isolation just doesn't work, so it just looks like it's You might just as well say 'our persil is good!'

7. How would you compare the first advertisement with the second?

8. Did you notice any differences between the advertising style in the two advertisements?

BRIAN: The second one gives more of a subdued, conservative image and is more like a sitcom, whereas the first one doesn't quite appeal!

MARK: I preferred the second advertisement to the first one, but we see so many ads these days, especially for washing powder! I like the ad but it wouldn't make any difference to me buying it. Price is more important.

SIMON: The second one was more pleasant, but the effect is the same. It amuses me, but you know....

ANNA: The second one was definitely better than the first one.

TIM: The Persil advertising appeals more on a subconscious level, because it's in a British kitchen.

BRIAN: I would have preferred the first advert (Radion) if you had showed that washing powder ad with the men in the white coats. I hate those ones. They're the worst of all (laughs). You know 'in our lab experiment....' (imitates the advert). I mean do you really think I'm going to believe that you did that independently, you know (laughs). If one of those was on I would have hated that more, so then the first one would have gone up (laughs).

TIM: Another problem is that everybody knows that washing powder - there are two main classes - owned by the same company, so you know that all you are paying for is a different package of the box. So whatever you buy, be it Persil or Ariel or Daz - it's just the brand you associate with.

Q. What about those of you who said that you didn't like the style of the first one (Radion) can you elaborate on that?

TIM: It looks like it could be an advert which you can dub into the same advert across the different countries in the world. But really, you've got this american style theme where the guy looks as though he is working as a newsreader double, and

BRIAN: It would be a very boring day, wouldn't it, if that was the news! (laughs).

TIM: I mean the woman is smiling happily, and she seems to be in exciting colours which really means you're thinking Wow, look! you know, that's saves her life! What you really want to do is punch one of them! (laughing from others).

9. Which advertisement did you prefer?

Answered sufficiently in previous questions!

10. Would the fact that you prefer the (first/second) advertisement be more likely to make you try the (first/second) brand?

Answers to this question in other questions.

11. Would you say that advertising has influenced your brand choice in the Washing Powder market?

TIM: There's brand awareness. I mean if you saw Persil, Ariel and brand X, you might ignore brand X because you've never heard of it, but it might be that you choose it because it's cheaper to buy it.

Q. What even if you hadn't heard of it?

TIM: Well yes. As a student now I'm thinking very much of cost, whereas if I was splashing out in a job a few months ago I might have bought something just because I recognise it. Actions change and it really doesn't matter what you buy in the end.

SUE: I buy supermarkets own brand, and I have done for years and years and years. I don't buy Persil or Ariel. I did try Radion when that first came out - that's quite an old advert isn't it?

Yes they are. The Radion is 1989 and the Persil was shown in 1986.

SUE: I shop in Safeway and I buy Safeway's own make. The only branded stuff I buy is 'Shout' - the intensive stuff. But the ordinary powder, I just buy Safeways own.

BRIAN: I buy Tescos own because it's alot cheaper and it washes!

MARK: I just started using Daz and stuck with it. It does the job!

SIMON: I use Ariel because my mother always used to use it. I don't know if she was affected by any adverts though!

ANNA: Simon uses the same brand as me, and I also use it because Mum used it when I was growing up!

12. Are there a number of brands which you consider for purchase in the Washing Powder market or do you tend to be loyal to one or two brands?

BRIAN: I always use Tescos' own unless I've run out and then I have to run to the corner shop. I tend to buy it when I am in Tescos, but if I've forgotten and I've run out, I have to go to the shop because it would be silly to drive to Tesco for some more!

SUE: I just buy more washing powder when I shop. I shop in Safeway so that's where I buy my washing powder.

Q. I get the impression with you two then (Brian and Sue) that convenience of buying everything in the same store influences your choice of washing powder?

SUE, BRIAN: Yes, that's right.

TIM: As I said before, I think price is important. I just buy whatever I need when I need it. I look at the price first, and the washing powder I choose is not necessarily the same every time. I tend to buy a big box of powder so it can be a while before I need some more, and it tends to be whatever is in the shop and the cheapest.

SIMON: Ariel cleans my clothes OK, so I am not interested in trying another powder.

MARK: Similar to Simon, I am happy to stay with Daz.

ANNA: I agree.

13. What factors (apart from advertising) would drive your brand choice in the Washing Powder market?

BRIAN: Purely economic! It's just a commodity really isn't it? You don't need to test it do you - it's not as if you're buying expensive washing powder. I shy away from the hyper cheap washing powders, because they do like really budget ones don't they? I kind of think that's probably pure bleach, so I ease away from that. I just go for Tesco's because I've tried it and it seems to work well.

SUE: I agree.

TIM: That's it. If it does work you're not going to try anything else are you? The only reason I may try a new powder is if it has got something extra, likeevery 10 years or something like that. It has got to be something different other than 'keeps them clean'. Otherwise you will just stick with the powder you know. You know your clothes will be white after you wash them unless you put a red sock in with the wash or something!

Q. What about those of you who said you used the brand you've always used?

SIMON: Well, it's tradition, as I said previously. Anyway, personally I think that washing powder is like soap or like kitchen towels or toilet paper. It's something where the cheapest and the most expensive is just about the same. It's not like food. I mean I spend money on my food. I buy the best I can find. But I don't think it is worth spending any more money on washing powder.

MARK: I would prefer to hear from someone who has used the product and says it is good. Then I may be interested to try it.

Thank you for your time and comments!

FOCUS GROUP TRANSCRIPTION 6

***Date:** 24/11/97

***Venue:** Plymouth Business School, Cookworthy Building, Room 103.

***Interviewer:** Sarah Claydon, Postgraduate Research Student.

***Adverts:** Tea Market

***Participants:** All Undergraduate students

Matt Mercer, Male, <25, Undergraduate student.

Lynne Chambali, Female, <25, Undergraduate student.

Ian Secker, Male, <25, Undergraduate student.

Sharon Northe, Female, <25, Undergraduate student.

Margot Bate, Female, <25, Undergraduate student.

Diane Organ, Female, <25, Undergraduate student.

Show the first advertisement (Tetley, Round Bag Launch)

1. Are you familiar with the advertisement? (Seen it).

LYNNE: Yes, I remember that advert.

IAN: Yes, I've seen it before.

SHARON: Yes, I've seen it before.

MARGOT: Yes, I've seen it before.

MATT: No, I don't remember that advert.

DIANE: No, I don't think I've seen it before.

2. Are you familiar with the brand - Tetley - in the advertisement? In what way?

MATT: Yes, I know Tetley, but I haven't bought it before.

DIANE: Yes, I've heard of Tetley.

LYNNE: Yes, I've bought Tetley in the past.

MARGOT: Yes, I tried Tetley when they launched the round bags.

IAN: Yes, I've bought Tetley before.

SHARON: Yes, I've used Tetley.

3a. How did the advertisement make you feel about the brand (Tetley)? What feelings did it bring out? What did you think of it?

MATT: Great music!

MARGOT: A very catchy tune!

SHARON: It's a very lively, happy advert - fun to watch.

Q. Do you like it?

MARGOT: It is very different from the normal tea bag ads you see. Well, it is the same in a way, it has the same Tetley characters in it, but then it is different from PG tips with the monkeys. I think the tune is the basic difference.

Q. Do you mean that you think it is different from other tea adverts or different from other Tetley adverts?

SHARON: Both.

MATT: I noticed that it didn't say what the point is of changing to round bags from square bags.

LYNNE: The advert just said that mugs are round, pots are round and even cakes are round, so have this round tea bag. But, it didn't explain the advantage of it. With the pyramid teabags (PG Tips), they explained the advantage of it - the fact that it is a pyramid and gives extra flavour.

IAN: It is quite a glitzy advert with the little characters walking about. It's very showy - like a show.

Q. In general, did you like it?

IAN, DIANE, LYNNE, SHARON, MARGOT: Oh Yes!

MATT: Yes, a catchy advert, but it wouldn't make me think, oh I'll try that!

3b. How convincing did you find the advertisement?

See answers above.

Show the second advertisement (Tetley, Flavour Dance)

4. Are you familiar with the advertisement?

LYNNE: Yes, I've seen it before.

MARGOT: Yes, I've seen it before.

IAN: No, I can't remember it. It must be old.

SHARON: No, I don't remember it.

MATT: No, I can't specifically remember that advert.

DIANE: No, I don't think so.

5. Are you familiar with the brand - Tetley - in the advertisement? In what way?

See answers in question 2.

6a. How did the advertisement make you feel about the brand (Tetley)? What feelings did it bring out? What did you think of it?

MATT: Not as catchy as the other one!

IAN: A little old fashioned, but it told you more information about the product - the perforations and all that.

MATT: It was more informative and less glitzy!

LYNNE: At the time it served its purpose. Round tea bags didn't exist, only square bags. There were only square bags to push, and they had to be pushed with an advantage.

MATT: I didn't really like that advert. The tune was boring and I would probably have grabbed the remote control and switched it over.

IAN: It was OK, but I didn't like the end bit with the British company thing and the Allied Lyons symbol.

6b. How convincing did you find the advertisement?

See answers above.

7. How would you compare the first advertisement (Tetley - Round Bag Launch) with the second (Tetley - Flavour Dance)?

MATT: The first advert had catchy music and you watch what it's about, but the second had that catchphrase bit at the end which puts you off. I had to read it again. It didn't seem to make sense with the rest of the advert.

IAN: One advert is launching the product and one advert is more informative. They are doing different things. One advert is more informative and one is looking at a new thing. One is trying to remind you and one is giving you first knowledge.

MARGOT: The round bags advert makes you watch it and makes you want to try it. You take notice because it's a catchy tune and it's something different. The second advert only had square bags, but the first one was different. It makes you want to try it. The round bags ad is still following the same pattern of the second, but it is more exciting.

SHARON: Everyone knows the Tetley adverts. They don't really need the slogan any more. You can always recognise them from the Tetley teafolk. As soon as you see them you know they are Tetley!

8. Did you notice any differences between the advertising style in the two advertisements?

See above and later.

9. Which advertisement did you prefer?

All participants indicate that they prefer the first advert (roundbags).

10. Would the fact that you prefer the (first/second) advertisement be more likely to make you try the (first/second) brand?

MATT: A teabag is a teabag. It makes a cup of tea. It doesn't matter whether it is round or square. I just want a cup of tea and it doesn't really matter how I get it.

IAN: The second advert (Tetley Flavour Dance) is more about how much better it was and the first advert (Roundbags) says it makes a better cup of tea, but it doesn't tell you why it is better, just that it is round instead of square. But it's probably more expensive.

MATT: Surely it's the same tea in a teabag, you know, still the same thing. Just apparently because it's round it gives a bit more flavour.

Q. Why did you try the roundbags when they came out Margot?

MARGOT: I bought Tetley roundbags when they came out because they were something different. You can't get more boring than teabags. I don't know if the taste would be different, not like the pyramid ones.

Q. Did you try the pyramid bags?

MARGOT, IAN, LYNNE, SHARON: Yes!

LYNNE: They gave trial packs out. That's the only reason I tried them, but I've still yet to figure out how they work.

SHARON: Yes, I used the trial pack.

IAN: With the PG Tips pyramid advertising they are trying to get across the advantage of it, like moves in the bag more; whereas Tetley was just a different shape, with no real advantage to buying it.

Q. Have you seen the new Tetley advert? What did you think of it?

MATT: I've got some free samples in the cupboard, but haven't tried them yet. I just want to see whether when you pull the drawstring, it will flip all over the place or something. You can't beat squashing the teabag with the spoon against the cup to make a good cup of tea (laughs).

LYNNE: If they were the same price as normal teabags I think people would go out and buy them, but if they are more expensive I don't think people will be that bothered because price is important for something that is everyday. I will go out and buy teabags, but I won't go and buy a branded teabag if I can buy cheaper teabags.

IAN: I remember watching the new Tetley drawstring advert round at a friends house. When we saw the advert he said 'I'm going to buy those'. It is just something a bit different. I will probably try them too.

Q. Why do you think you might buy them?

IAN: Because it's annoying when tea drips everywhere when you are trying to put it in the bin. As long as they're not overpriced too much then I might give it a go.

11. Would you say that advertising has influenced your brand choice in the tea market?

IAN: No!

MARGOT: Special offers are more important with tea. A teabag is a teabag.

LYNNE: A branded teabag is much the same as an economy teabag, the way they are arranged. There is not much difference between PG Tips and Tetley and other non-branded bags.

IAN: I think they all taste differently. I always buy PG Tips. I've tried other ones but I'll probably always go back to PG Tips because I like the taste of it.

SHARON: There is definitely a slight difference in taste between teabags, but most people buy the brand they like and stick to that brand.

IAN: It's the same with coffee as well. People tend to stick to the same coffee if they like it.

LYNNE: Brand loyalty in the tea market is very strong. People may try the Tetley drawstring because no-one else has brought them out, but they'll always revert back to their brand. I mean, I've got an Aunt who still drinks the same tea and my Mum always buys the same make of tea.

MATT: You just tend to drink what you're brought up on. I've got a friend who always drinks Earl Grey tea because that is what he was brought up on. I think it's revolting! He has drunk it all his life and has tended to stick with it.

Q. Margot, advertising must have influenced you because you said that you tried the Tetley roundbags after you saw the adverts?

MARGOT: I think that although the advert influenced me to try Tetley roundbags initially, it was just like once to try it. But it wasn't a repeat purchase thing. I then went back to my usual tea.

SHARON: Advertising doesn't influence my choice because I drink Earl Grey and they don't have adverts for that kind of thing. So, I might see the advert and form an opinion, but would not go and buy it.

LYNNE: I still stick to own brands and would not go out and buy an expensive branded tea like PG Tips or Tetley for the hell of it.

MARGOT: My Mum bought Tetley for a while because of the little Tetley teafolk characters which came free in the packets of teabags. My brother was collecting them, but after he had them all I don't think she carried on buying Tetley. I think she went back to something else.

IAN: Although I drink the same tea, if I tried another tea and liked it then I might stick to it. So the advertising may make me try it once and carry on drinking it.

LYNNE: Taste changes as well when you get older. I was brought up on PG Tips and I can't stand it now. I just buy cheaper own brands now. So I have changed the type of tea I drink.

12. Are there a number of brands which you consider for purchase in the tea market or do you tend to be loyal to one or two brands?

IAN: I tend to stick to one.

SHARON: I buy Earl Grey because I like the taste, but swop around between own brands because Twinings Earl Grey is too expensive.

MARGOT: I buy whatever I fancy. I don't particularly stick to one.

LYNNE: I think price is more important and tend to buy different own brands of tea. I shop around.

DIANE: I don't stick to one type of tea.

MATT: I shop around.

13. What factors (apart from advertising) would drive your brand choice in the tea market?

LYNNE: Price and what's on offer.

IAN: Quality. PG Tips is a quality tasting tea, so I stick to that brand. Taste is definitely most important to me.

DIANE, MATT: Price.

SHARON: I think taste is more important.

MARGOT: I just tend to go into a shop and buy whatever, but then I don't drink much tea.

MATT: Once you find something you like you tend to stick to it.

Thank you for your time and comments!

FOCUS GROUP TRANSCRIPTION 7

***Date:** 24/11/97

***Venue:** Plymouth Business School, Cookworthy Building, room 103.

***Interviewer:** Sarah Claydon, Postgraduate Research Student.

***Adverts:** Retail Market.

***Participants:** All Undergraduate students.

Tracy Cole, Female, <25, Undergraduate student.

Louise Bennett, Female, <25, Undergraduate student.

Laura Edwards, Female, <25, Undergraduate student.

Lucie Davies, Female, <25, Undergraduate student.

Susi Bassam, Female, <25, Undergraduate student.

Sarah Grandfield, Female, <25, Undergraduate student.

Show the first advertisement (Safeway, Shopping Trip)

1. Are you familiar with the advertisement? (Seen it).

TRACY: Yes, I've seen it.

LOUISE: Yes, I've seen it.

LAURA: Yes, I've seen it.

SUSI: Yes, I've seen it.

LUCIE: Yes, I've seen it.

SARAH: Yes, I've seen it.

2. Are you familiar with the brand - Safeway - in the advertisement? In what way?

SUSI: Yes, I'm more used to Safeway at home (where my parents live), and shop there quite often when I'm there, but less down in Plymouth. The Safeway down here is a bit further away and harder to get to.

LAURA: I've been to Safeway more down here in Plymouth. I never used to go to it back home.

LOUISE: I used to work in Safeway, and obviously did a bit of shopping there at the time, but now I tend to shop elsewhere.

LUCIE: I used to work in Safeway back home where my parents live, and have shopped there before, but don't tend to in Plymouth.

TRACY: I've shopped in Safeway quite alot in the past, but don't go very regularly.

SARAH: I do actually shop at Safeway quite regularly. I got used to it because my parents always shop in Safeway back home. I like their 'Shop and Go' facilities.

3a. How did the advertisement make you feel about the brand (Safeway)? What feelings did it bring out? What did you think of it?

All the girls start laughing and giggling!

TRACY: It's really good because it's a story and you keep looking out for them. I love the adverts. They're continuous. You know, you don't watch it specifically because it's about Safeway, but every time someone mentions the advert about little Harry you immediately associate it with Safeway. It's quite effective, and continuous. That's why you watch it.

SUSI: The little guy is really cute! (she says giggling).

LAURA: It's like the Nescafe advert. You want to see what's going to happen next!

Q. So you like the advert?

LAURA: Yes, it makes you smile!

SUSI: It's entertaining and it's funny!

SARAH: It gets across the point with the facilities and it's quite funny.

TRACY: It's continuous, and it tells you a story. You know, you get the christmas season adverts or Harry bumps into someone. You look out for the next one, and it keeps you interested! It's not just an advert you see once and forget about.

3b. How convincing did you find the advertisement?

SARAH: Yes, it seems genuine that people want to help in Safeway, and that's how it's going to be!

(The others nod in agreement).

Show the second advertisement (Iceland, Easter/Pizza)

4. Are you familiar with the advertisement?

LAURA: I've never seen that one before, but recognise it to be Iceland. I recognise the style of the Iceland adverts.

TRACY: I don't recognise that particular advert. I don't know that it is shown very regularly because Iceland adverts seem to be quite rare. They aren't shown very often really, whereas the Safeway adverts are on TV quite alot.

SUSI, LUCIE: I recognise the Iceland style, but don't remember having seen that advert.

LOUISE, SARAH: I'm not familiar with the advert.

5. Are you familiar with the brand - Iceland - in the advertisement? In what way?

TRACY: Yes, I've heard of it.

LOUISE: Yes, I've heard of it.

LAURA: Yes, I've heard of it.

SUSI: Yes, I've heard of it.

LUCIE: Yes, I've heard of it.

SARAH: Yes, I've heard of it.

Q. Has anybody shopped there before?

TRACY: I've been there before with my mother, but because it is frozen foods you don't tend to go there for a general shop.

LOUISE, LAURA, SUSI, LUCIE, SARAH: No.

6a. How did the advertisement make you feel about the brand (Iceland)? What feelings did it bring out? What did you think of it?

SARAH: Tacky!

TRACY: You might think of shopping at Iceland because the food is really well portrayed, but it is not a very catchy advert.

SARAH: I would just switch it off if it was on Telly.

TRACY: Although it shows the frozen food, it doesn't really say alot about Iceland, or not specifically.

LUCIE: The food just makes you want to eat! The advert shows the range of food but nothing more.

Q. I get the impression that you didn't find it very attention grabbing?

A resounding 'No' from all participants!

SARAH: It's the sort of thing you'd just switch off!

6b. How convincing did you find the advertisement?

TRACY: It doesn't show enough about what they are offering.

SUSI: The advert just says 'Mums gone to Iceland', so it doesn't really appeal to me.

LUCIE: It's not really aimed at us, but at mothers more. It's for an older generation.

7. How would you compare the first advertisement (Safeway) with the second advertisement (Iceland)?

LUCIE: I preferred the first advert (Safeway).

TRACY, SUSI, SARAH, LOUISE, LAURA: Yes, me too.

SUSI: The Safeway advert appeals to more people. You can associate with it a bit more. It's saying that Safeway is helping families. Iceland just doesn't appeal to that many people.

TRACY: The Iceland advert is not very catching, and as Suzy said, with the 'Mum's gone to Iceland' slogan you wouldn't particularly jump in a car and do your shopping at Iceland, but you may do for Safeway.

8. Did you notice any differences between the advertising style in the two advertisements?

LOUISE: The Iceland ad focuses on food, but it doesn't show the store, whereas Safeway shows you the store.

LAURA: The Iceland advert doesn't show you the facilities they've got, whereas Safeway shows you that there are car parking and family facilities and a baby room and little things like that.

SUSI: A lot of thought went into the Safeway one - the message that they wanted to get across, whereas Iceland just state that they sell frozen food.

SARAH: Iceland advertising tells us that they exist and the food that they do.

LUCIE: Safeway advertise at a higher level than other supermarkets like Sainsbury and Tesco, and much higher than Iceland! That definitely comes across.

LAURA: They both use children to get the message across don't they? But Safeway includes more about the uses of the store and is far more believable.

SUSI: It comes down to the feel good factor. It makes you feel good watching Safeway. The little boy is very sweet!

Q. What do you think the Key Differences are?

TRACY: Safeway captures your attention more and I would probably leave it on rather than change channels. It shows more of the store as a whole. It is the storytelling which is the difference.

LAURA: People like a bit of a story don't they? As I said before, with the Nescafe advert, you think what's going to happen next! I like to see them. It's a good idea if you want to see what's going to happen next - quite exciting really!

LOUISE: I never got into the Nescafe ads. I always found them a bit boring because I kept missing episodes out.

Q. What do you mean by story?

LAURA: Well, they're still promoting it, but it's hidden behind the actual product.

SUSI: It's like, what's going to happen next?

LAURA: With the Harry ads, the little girl (Molly) then came into it.

SUSI: Yes, it makes it interesting with the characters and stuff. It keeps your attention and you know that it is Safeway when you are watching it.

9. Which advertisement did you prefer?

All participants indicate that they prefer the Safeway advert.

10. Would the fact that you prefer the (first/second) advertisement be more likely to make you try the (first/second) brand?

A general 'Yes' in favour of Safeway over Iceland from all participants.

SUSI: I would definitely go for Safeway over Iceland, but I would prefer to go to other stores as well.

11. Would you say that advertising has influenced your brand choice in the Retail market?

SUSI: I think advertising influences you more than you think. When you see Safeway adverts they stay in your mind. You know them.

LAURA: With Safeway especially, they get across the facilities they have, with the car parking and the changing facilities for young children. You tend to take them in and consider them.

SARAH: For me it would be the offers they are doing that week - Safeway do quite a lot of those. I'm a student and I haven't got much money so the offers are important to me.

SUSI: It might not have an immediate effect, but if you get fed up with your normal supermarket you are more likely to consider trying Safeway.

TRACY: The problem with Iceland is that they promote the products they sell rather than the shop and I look out for the product rather than think I'll go to Iceland to buy that product. I suppose it is effective with the products, but then as I said I look for the product more than the actual brand.

LUCIE: I agree. The Iceland advert showed Prawns and you think, 'I'd like to go and buy them', but you don't have to get them in Iceland. You can buy them in any store.

12. Are there a number of brands which you consider for purchase in the Retail market or do you tend to be loyal to one or two brands?

LAURA: At home I stick to one, but when I'm in Plymouth I don't. At home it's Tesco, but here it's Sainsbury, Tesco or Safeway. It varies. I'm used to Tesco because it's where my Mum goes. She goes to Tesco, so when I'm at home I go to Tesco. Here it varies. Sainsbury is nearby, but I might go to Tesco if I want something different or I might go to Safeway. It depends.

TRACY: It's convenience really. It depends how much you can carry. You might nip into town to use Tesco or if someone with a car is around, we might pile in and go to Sainsbury. It's difficult to say due to the convenience factor. The choice is taken away from you in a sense.

SUSI: Here I go to Sainsbury more because it's closer in distance, but I don't really think about it. I've got a car, so I go wherever.

LAURA: My housemate has a car and we just go wherever we want. Sometimes it's Safeway. Sometimes it's Sainsbury

SUSI: Safeway is further for me. It's the other side of town. Sainsbury is closer and more convenient.

13. What factors (apart from advertising) would drive your brand choice in the Retail market? I get the impression that location and convenience are very influential?

SARAH: I like the 'Shop and Go' facilities in Safeway back home, where you can scan in your own shopping and then just pay the amount owed. Unfortunately they don't have them down here, but most of the big stores do.

SUSI: I never shop in the new 'Tesco Metro'. It's always busy and it never has Tesco value stuff. Before, I used to buy some things in Tesco, but not in this new Tesco Metro.

LUCIE: Yes, it's smaller and the layout is terrible! It's always crowded. Basically it's a really bad design.

'Yes' in agreement from other participants.

LAURA: They've got a Tesco Metro in Oxford Street in London. It seems to be designed more for people in the City who just want to pop out and get something for lunch and do their shopping in town.

Q. I get the impression then that convenience, location and price are the major factors. Does anybody want to add anything else?

LUCIE: I don't think that there is masses of difference in price between the stores really. I think you tend to stick to a store when you know where everything is, when you know the layout of the store.

SARAH: Also, I would say that there are certain products that you like and cannot get in other stores. My Mum usually shops in Safeway, but will go to Sainbury to get a few of their own brand things that she likes, maybe once a month.

Thank you for your time and comments.

FOCUS GROUP TRANSCRIPTION 8

***Date:** 28/11/97

***Venue:** Plymouth Business School, Cookworthy Building, Room 103.

***Interviewer:** Sarah Claydon, Postgraduate research student.

***Adverts:** Retail Market

***Participants:** All administrative staff

Julie Price, Female, 25-35, Secretarial/Clerical Assistant.

Zofjia Wills, Female, 46-55, Secretary.

Nicky Gibbs, Female, 25-35, Secretarial/Clerical Assistant.

Suzanne Allen, Female, <25, Administrator.

Cynthia Williams, Female, 46-55, Industrial Placements Officer.

Teresa Wade, Female, 36-45, Secretary/Clark Assistant.

Brenda Noone, Female, 46-55, Secretarial/Clerical Assistant.

Show the first advertisement (Iceland, Easter/Pizza)

1. Are you familiar with the advertisement (Seen it)?

JULIE: No, I don't think so.

ZOFJIA: No.

NICKY: No, I'm not familiar.

CYNTHIA: No.

TERESA: No.

BRENDA: No, I haven't seen it.

SUZANNE: Yes, I think I've seen it, but those advertisements are quite similar aren't they?

2. Are you familiar with the brand (Iceland) in the advertisement? In what way?

JULIE: I've never shopped there but I've seen the shop before.

ZOFJIA: I don't use it very much, but there is a store near me.

NICKY: I've been there a couple of times before, but not apart from that.

SUZANNE: I've been in Iceland when someone else was shopping, but have not shopped there myself.

CYNTHIA: I shop there once in a while.

TERESA: I've shopped there on the odd occasion.

BRENDA: I have shopped there for one or two things, but I have never bought very much.

3a. How did the advertisement make you feel about the brand (Iceland)? What feelings did it bring out? What did you think of it?

ZOFJIA: It's aimed at children - you see children. It didn't impress me.

BRENDA: It didn't do much for me either.

CYNTHIA: No, it's not very memorable. It wouldn't make me want to shop there.

SUZANNE: What about Dad going to Iceland? (laughs from everyone).

Q. What would be your reaction if it was on Television at home?

ZOFJIA: I would just switch it off!

CYNTHIA: I'd probably make a cup of tea!

ZOFJIA: Well, it is aimed at children. It doesn't really stick in your memory.

CYNTHIA: It didn't linger much on anything either.

3b. How convincing did you find the advertisement?

A general 'not very convincing' from all participants.

Show the second advertisement (Safeway, Shopping Trip)

4. Are you familiar with the advertisement (Seen it)?

JULIE: Yes, I've seen it before.

ZOFJIA: Yes, I've seen it before.

NICKY: Yes, I've seen it before.

CYNTHIA: Yes, I've seen it before.

TERESA: Yes, I've seen it before.

BRENDA: Yes, I've seen it before.

SUZANNE: Yes, I've seen it before.

5. Are you familiar with the brand (Safeway) in the advertisement? In what way?

CYNTHIA: I rarely shop there.

JULIE: I know Safeway, but I've never shopped there.

NICKY: I've shopped there before.

ZOFJIA: I've shopped there before.

SUZANNE: I've shopped there before.

TERESA: I've shopped there before and I do tend to occasionally go there to stock up.

BRENDA: I shop there sometimes, but not every week.

6a. How did the advertisement make you feel about the brand (Safeway)? What feelings did it bring out? What did you think of it?

NICKY: It's very amusing! (laughs).

CYNTHIA: Yes, we like that one!

(A general 'Yes' in agreement to Cynthia's comment and laughing from everybody)

ZOFJIA: That one was more geared to adults looking at children and the other one (Iceland) was more geared for children looking at children.

SUZANNE: Yes, the children wouldn't have liked that one (Safeway) so much.

CYNTHIA: It shows the facilities that Safeway offer.

JULIE: Yes.

Q. What in particular do you like about it?

BRENDA: I like the boy! (laughs)

CYNTHIA: Yes, I like Harry!

ZOFJIA: It's amusing.

CYNTHIA, TERESA: We'd remember that one if it was on at home.

6b. How convincing did you find the advertisement?

(See above comments and later comments).

7. How would you compare the first advertisement (Iceland) with the second (Safeway)?

CYNTHIA: The first one is aimed at children, and the second is aimed more at adults. The second one is definitely more memorable.

ZOFJIA: I've almost forgotten the first one (Iceland).

A 'Yes' in agreement from the other participants.

SUZANNE: The first one was just generally very cheesy.

NICKY: I can remember the tune in the first one. The Iceland adverts are generally those sort of tunes and very bright adverts. The music is really annoying and the children look like little brats! (laughs).

BRENDA: The last one (Safeway) is more like a play with the voices of the characters.

SUZANNE: It's more like a 'story' - from their arrival, to going around the supermarket, to the checkout - than just random pictures of food.

BRENDA: Yes!

8. Did you notice any differences between the advertising style in the two advertisements?

SUZANNE: The second one had proper storyline, the first doesn't.

BRENDA: The first one (Iceland) doesn't have a storyline. It doesn't connect as well as the second - not as humorous in the comedy way.

CYNTHIA: The second advert (Safeway) has wittier comments.

NICKY: Yes, they're the main differences (referring to the above comments by Brenda, Cynthia and Suzanne), and the way that children are used.

Q. What do you remember about each advert?

ZOFJIA: As I said before, I don't remember the first one (others laugh).

CYNTHIA: I was surprised to see prawns in the first advert (Iceland) because it is not the sort of food that you would give to children.

BRENDA: Yes, I agree!

Q. What about Safeway?

NICKY: The first advert showed lots of food, and the second advert - Safeway - showed the store more. It was also funny.

CYNTHIA: Most of us regard shopping as a chore, and Safeway made it seem quite light-hearted.

TERESA: Yes, with the facilities that they offer. The advert showed more of that sort of thing.

JULIE: Safeway pointed out lots of different things about the store and the facilities that they have.

SUZANNE: Yes, you saw the actual style of the shop in the second advert, which you didn't see in the first advert (Iceland). With Iceland, you don't know what the actual shop is like or how big it is or.....

'Yes' in agreement from other participants.

ZOFJIA: I think the Iceland advert gives this cheap, unfashionable image of the quality of the shop, whereas Safeway tries to show the quality of the shop in general.

9. Which advertisement did you prefer?

All participants say that they prefer the second advertisement (Safeway).

10. Would the fact that you prefer the (first/second) advertisement be more likely to make you try the (first/second) brand?

Answers to this question indicated in previous and later questions.

11. Would you say that advertising has influenced your brand choice in the Retail market?

BRENDA: No, it's location - geographical location - really. You know, what store is near you.

ZOFJIA: I don't think so. I think it's knowing the layout of the store.

SUZANNE: So do I, I travel to go to the store I like because I like the layout and it's spacious.

BRENDA: I shop between Safeway and Sainsbury, and Sainsbury is out of my way, but I like Sainsbury. Safeway is actually closer in distance, so it just depends what time I've got available as to where I choose.

CYNTHIA: Selection and choice are important to me. I go to Sainsbury for selection and any close supermarket for convenience.

JULIE: If the advertising is for 'offers', you know buy one get one free, and you can save money, then Yes it does influence me.

NICKY, ZOFJIA: Yes, the same for me.

CYNTHIA: The Sainsbury recipes were good, because everyone went out and bought all the ingredients for those. The new chocolate adverts are good as well, but I'm just a chocoholic! (everyone laughs).

SUZANNE: If they've got a special offer on and there's something that you can save a lot of money on, then 'Yes' I am influenced too.

12. Are there a number of brands which you consider for purchase in the Retail market or do you tend to be loyal to one or two brands?

CYNTHIA, BRENDA: I tend to stick to two stores.

JULIE, ZOFJIA, NICKY, SUZANNE, TERESA: One store.

Q. What influences which store you shop at? (aimed at Cynthia and Brenda)

CYNTHIA: I shop at one for convenience and one for selection and quality. I will do a large shop after payday and get the selection and quality that I like.

BRENDA: It is similar for me. I prefer to go to Sainsbury for a big shop and better selection and Safeway or Somerfield for convenience. That's three stores actually isn't it?

Q. What about the people who said they shop at one store?

ZOFJIA: It's the layout for me. I can just go in and get exactly what I want. I don't need to make a list. I can just walk around and I can shop by where things are on the shelf. I can do my weeks shopping that way. If you put me in another store and I haven't got a shopping list then I get home without half of the things that I wanted.

SUZANNE: I tried a different supermarket about 2 weeks ago because I thought that it would be cheaper, but by the time I came out I was so flustered that I hadn't got half of the things that I wanted. I was in such a bad mood. It does make your shopping a lot easier if you know the store, and where everything is.

JULIE: It's easier with the products you buy as well because you don't have to examine them. You know the quality because you've had them before.

ZOFJIA: I don't know if I would change supermarkets for 'offers'. I saw some sausages last night - 3 packets for the price of 2 - and I thought I don't know if I want 3 packets for just 2 of us. It actually put me off.

JULIE: It's good if you've got a family though!

CYNTHIA: Yes, you can get carried away!

Q. Those of you who shop at Tesco, what do you think of the new Tesco Metro, just out of interest?

NICKY: I don't like it. The range is not very good and you can't get the items that you want.

SUZANNE: I go there and get milk if I need it, but the old Tesco was better. There was more choice.

JULIE: I don't go in there.

BRENDA: I get one or two things in there very occasionally.

CYNTHIA: I go there if I don't have much time.

13. What factors (apart from advertising) would drive your brand choice in the Retail market? You have already mentioned convenience and location - what about price?

JULIE: Yes, price does influence me, because I have a young family to think of.

SUZANNE: I think price is important, but standards are as well.

CYNTHIA, TERESA, BRENDA: Yes.

ZOFJIA: I don't think price has that much influence between choosing one store over another to be honest with you. It doesn't come into it so much. It's more convenience and location.

BRENDA: Price is important, but if I had to sacrifice quality I would go for quality definitely.

Q. Who would say quality above price?

JULIE, ZOFJIA, NICKY: Price is the stronger influence in choosing where I shop.

SUZANNE: I am split really. You want a bit of both!

TERESA, BRENDA, CYNTHIA: Yes, a bit of both.

Q. I was just thinking that there were value ranges in each store, and where you shop may depend upon how you perceive these ranges?

JULIE: Yes, I mean you need to try out different products, and as far as value ranges are concerned, you need to try them. If you don't like them you put it down to experience and swop to something else.

ZOFJIA, SUZANNE: You need to bear in mind the quality.

Q. So are you saying Julie, that you go where you think that you will get better value?

JULIE: Yes, it's not so much convenience for me. Price is most important.

CYNTHIA: Time is important to me for a bigger shop, when I can spend time and get what I want.

Q. What about the Safeway facilities for children Julie - Does this not tempt you to shop there?

JULIE: No, it doesn't tempt me. It's too expensive. Iceland is cheaper.

SUZANNE: There are too many freezers to cope with in Iceland. I like to shop as quickly as possible and be out.

NICKY: I've always found Iceland to be quite good for bargains, but I've only got one child to look after.

CYNTHIA: The location of Iceland in Plymouth is not the best really.

TERESA: Actually, there's quite a big one in Plympton now. It's quite good actually.

JULIE: Yes, it does free delivery for orders over £25 doesn't it?

TERESA: Yes, I think so.

Thank you for your time and comments!

APPENDIX 12

QUESTIONNAIRE SURVEY

RESPONDENT DETAILS

Please indicate which of following categories you fall into by ticking the relevant boxes below:

1) GENDER:

Male	
Female	

2) DEGREE COURSE (please state) _____

3) YEAR OF COURSE

1	
2	
Final	

4) AGE

Under 21	
21-25	
26+	

5) NATIONALITY (please state) _____

6) DATE (please state) _____

INTRODUCTION

Please complete sections 1 and 2 of this questionnaire now.

STOP at the start of section 3 and wait for further instructions.

There are no right or wrong answers, it is your opinions that we are interested in. All completed questionnaires will remain confidential.

Thank you for your co-operation.

SECTION 1a: Financial

- a) Do you hold a Current Account?
b) Do you purchase car insurance?
c) Do you purchase house insurance?

YES		NO	
YES		NO	
YES		NO	

If you answered *Yes* to (b) above, please respond to statements 1-10 below based on your feelings about car insurance by circling the relevant number to the right of each statement.

If you answered *No* to (b) but *Yes* to (c), please respond to statements 1-10 below based on your feelings about house insurance.

If you answered *No* to both questions (b) and (c) relating to insurance, please move on to section 1b.

	1: Strongly Disagree				
	2: Disagree				
	3: Neutral				
	4: Agree				
	5: Strongly Agree				
1) I have a strong interest in insurance.	5	4	3	2	1
2) Purchasing insurance is a very important decision to me.	5	4	3	2	1
3) I can't say I particularly like purchasing insurance.	5	4	3	2	1
4) You can really tell a person by the insurance he/she picks out.	5	4	3	2	1
5) When you purchase insurance it's not a big deal if you make a mistake.	5	4	3	2	1
6) I spend a lot of time deciding which insurance to buy.	5	4	3	2	1
7) The insurance I buy is mainly a logical/objective decision.	5	4	3	2	1
8) I have tried many different brands of insurance.	5	4	3	2	1
9) I tend to be loyal to one brand of insurance.	5	4	3	2	1
10) Other peoples' recommendations influence which brand of insurance I buy.	5	4	3	2	1

PLEASE CONTINUE.....

SECTION 1b: Tea

- a) Do you drink tea?
- b) Do you purchase tea bags?
- c) Do you purchase packet tea/leaf tea?

YES		NO	
YES		NO	
YES		NO	

If you answered *Yes* to (a) AND *Yes* to (b) or (c) above, please respond to statements 1-10 below based on your feelings about tea. Please indicate your response by circling the relevant number to the right of each statement.

If you answered *No* to (b) and (c), please move on to section 1c.

	1: Strongly Disagree				
	2: Disagree				
	3: Neutral				
	4: Agree				
	5: Strongly Agree				
1) I have a strong interest in tea.	5	4	3	2	1
2) Purchasing tea is a very important decision to me.	5	4	3	2	1
3) I can't say I particularly like purchasing tea.	5	4	3	2	1
4) You can really tell a person by the tea he/she picks out.	5	4	3	2	1
5) When you purchase tea it's not a big deal if you make a mistake.	5	4	3	2	1
6) I spend a lot of time deciding which tea to buy.	5	4	3	2	1
7) The tea I buy is mainly a logical/objective decision.	5	4	3	2	1
8) I have tried many different brands of tea.	5	4	3	2	1
9) I tend to be loyal to one brand of tea.	5	4	3	2	1
10) Other peoples' recommendations influence which brand of tea I buy.	5	4	3	2	1

PLEASE CONTINUE.....

SECTION 1c: Washing Powder

- a) Do you use washing powder?
- b) Do you purchase washing powder?

YES		NO	
YES		NO	

If you answered *Yes* to (a) **and** (b) above, please respond to statements 1-10 below based on your feelings about washing powder by circling the relevant number to the right of each statement.

If you answered *No* to either of the above questions relating to washing powder, please move on to section 1d.

	1: Strongly Disagree				
	2: Disagree				
	3: Neutral				
	4: Agree				
	5: Strongly Agree				
1) I have a strong interest in washing powder.	5	4	3	2	1
2) Purchasing washing powder is a very important decision to me.	5	4	3	2	1
3) I can't say I particularly like purchasing washing powder.	5	4	3	2	1
4) You can really tell a person by the washing powder he/she picks out.	5	4	3	2	1
5) When you purchase washing powder it's not a big deal if you make a mistake.	5	4	3	2	1
6) I spend a lot of time deciding which washing powder to buy.	5	4	3	2	1
7) The washing powder I buy is mainly a logical/objective decision.	5	4	3	2	1
8) I have tried many different brands of washing powder.	5	4	3	2	1
9) I tend to be loyal to one brand of washing powder.	5	4	3	2	1
10) Other peoples' recommendations influence which brand of washing powder I buy.	5	4	3	2	1

PLEASE CONTINUE.....

SECTION 1d: Retail

a) Do you shop at supermarkets?

YES		NO	
-----	--	----	--

If you answered *Yes* to question, (a) above, please respond to statements 1-10 below based on your feelings about supermarkets by circling the relevant number to the right of each statement.

If you answered *No* to the above question, please move onto section 2.

	1: Strongly Disagree	2: Disagree	3: Neutral	4: Agree	5: Strongly Agree
1) I have a strong interest in supermarket shopping.	5	4	3	2	1
2) Deciding which supermarket to shop at is a very important decision to me.	5	4	3	2	1
3) I can't say I particularly like supermarket shopping.	5	4	3	2	1
6) You can really tell a person by the supermarket he/she shops at.	5	4	3	2	1
7) When you choose which supermarket to shop at it's not a big deal if you make a mistake.	5	4	3	2	1
9) I spend a lot of time deciding where to go supermarket shopping.	5	4	3	2	1
10) My choice of supermarket is mainly a logical/objective decision.	5	4	3	2	1
12) I have tried many different supermarkets.	5	4	3	2	1
14) I tend to be loyal to one supermarket.	5	4	3	2	1
15) Other peoples' recommendations influence which supermarket I shop at.	5	4	3	2	1

PLEASE CONTINUE.....

SECTION 2

Are you aware of the following financial, tea, washing powder and retail brands? Please tick the relevant box to indicate your answer:

1) TSB

Yes		No	
Yes		No	
Yes		No	
Yes		No	

2) Direct Line

3) Tetley

4) Radion

5) Persil

6) Iceland

7) Safeway

Yes		No	
Yes		No	
Yes		No	

Please indicate your degree of usage for the following brands by ticking the appropriate box in each case:

	Used in the last week	Used in the last month	Used in the last 12 months	Used over 12 months ago	Never used, but considered using	Never used, never considered using
TSB						
Direct Line						
Tetley						
Persil						
Radion						
Iceland						
Safeway						

Please respond to the following statements by putting the appropriate number in each box to indicate how you feel about each of the brands you are aware of. Please use the following key:

5 = Strongly agree

2 = Disagree

4 = Agree

1 = Strongly disagree

3 = Neutral (neither agree nor disagree)

0 = Not aware of the brand

For example, if you strongly agree that TSB has a poor quality image, then put a 5 in that box; whilst if you disagree that Safeway appeals to you, then put a 2 in that box.

	TSB	Direct Line	Tetley	Persil	Radion	Iceland	Safeway
1) I feel that the brand has a poor quality image.							
2) It is a brand which appeals to me.							
3) The brand is just a second-rate alternative to rival brands.							
4) It is a brand I feel I can trust.							
5) The brand name is familiar to me.							
6) I feel that the brand is re-assuring.							

STOP HERE AND WAIT UNTIL THE FIRST ADVERTS HAVE BEEN SHOWN!

SECTION 3a: Financial

Please answer the following questions after you have seen both of the financial advertisements.

Please indicate your response to the following questions by ticking the relevant box:

1) I have seen the TSB advert before.

Yes		No	
Yes		No	

2) I have seen the Direct Line advert before.

Please respond to the statements below by circling the appropriate number to rate your feelings for both advertisements, in comparison with adverts for other brands of insurance.

For example if you feel the TSB advert was is very interesting you would circle 5 for statement (1a), whilst if you feel the Direct line advert is reasonably informative you would circle 4 for statement (3b) .

Compared with adverts for other brands of insurance, I feel the TSB advert is.....	Compared with adverts for other brands of insurance, I feel the DIRECT LINE advert is.....
1a) Interesting 5 4 3 2 1 Uninteresting	1b) Interesting 5 4 3 2 1 Uninteresting
2a) Memorable 5 4 3 2 1 Easy to forget	2b) Memorable 5 4 3 2 1 Easy to forget
3a) Informative 5 4 3 2 1 Uninformative	3b) Informative 5 4 3 2 1 Uninformative
4a) Imaginative 5 4 3 2 1 Unimaginative	4b) Imaginative 5 4 3 2 1 Unimaginative
5a) Lively 5 4 3 2 1 Sedate	5b) Lively 5 4 3 2 1 Sedate
6a) Convincing/ believable 5 4 3 2 1 Unconvincing/ unbelievable	6b) Convincing/ believable 5 4 3 2 1 Unconvincing/ unbelievable
7a) Conventional/ traditional 5 4 3 2 1 Unconventional/ radical	7b) Conventional/ traditional 5 4 3 2 1 Unconventional/ radical
8a) Likely to 5 4 3 2 1 Unlikely to make me try the brand make me try the brand	8b) Likely to 5 4 3 2 1 Unlikely to make me try the brand make me try the brand

SECTION 3b: Financial

This section relates to both of the financial advertisements you have been shown.

Please indicate your response by circling the number to the right of each statement.

	1: Strongly Disagree	2: Disagree	3: Neutral	4: Agree	5: Strongly Agree
1) The TSB advert holds more relevance for me than the Direct Line advert.	5	4	3	2	1
2) There is more thought behind the TSB advert compared with the Direct Line advert.	5	4	3	2	1
3) The style of the TSB advert is very different to the style of the Direct Line advert.	5	4	3	2	1
4) The content of the TSB advert is very different to the content of the Direct Line advert.	5	4	3	2	1
5) The style of the TSB advert is more familiar to me than the style of the Direct Line advert.	5	4	3	2	1
6) The TSB advert is more likely to encourage me to try the brand than the Direct Line advert.	5	4	3	2	1
7) I preferred watching the TSB advert in comparison with the Direct Line advert.	5	4	3	2	1

SECTION 4a: Tea

Please complete the following questions after you have seen both of the tea advertisements.

Please indicate your response to the following questions by ticking the relevant box:

- 1) I have seen the Tetley squarebags advert before.
2) I have seen the Tetley roundbags advert before.

Yes		No	
Yes		No	

Please respond to the statements below by circling the appropriate number to rate your feelings for both advertisements, in comparison with adverts for other brands of tea:

Compared with adverts for other brands of tea, I feel the TETLEY SQUAREBAGS advert is							Compared with adverts for other brands of tea , I feel the TETLEY ROUND BAGS advert is.....						
1a) Interesting	5	4	3	2	1	Uninteresting	1b) Interesting	5	4	3	2	1	Uninteresting
2a) Memorable	5	4	3	2	1	Easy to forget	2b) Memorable	5	4	3	2	1	Easy to forget
3a) Informative	5	4	3	2	1	Uninformative	3b) Informative	5	4	3	2	1	Uninformative
4a) Imaginative	5	4	3	2	1	Unimaginative	4b) Imaginative	5	4	3	2	1	Unimaginative
5a) Lively	5	4	3	2	1	Sedate	5b) Lively	5	4	3	2	1	Sedate
6a) Convincing/ believable	5	4	3	2	1	Unconvincing/ unbelievable	6b) Convincing/ believable	5	4	3	2	1	Unconvincing/ unbelievable
7a) Conventional/ traditional	5	4	3	2	1	Unconventional/ radical	7b) Conventional/ traditional	5	4	3	2	1	Unconventional/ radical
8a) Likely to make me try the brand	5	4	3	2	1	Unlikely to make me try the brand	8b) Likely to make me try the brand	5	4	3	2	1	Unlikely to make me try the brand

SECTION 4b: Tea

This section relates to both of the tea advertisements you have been shown.

Please indicate your response by circling the number to the right of each statement.

	1: Strongly Disagree				
	2: Disagree				
	3: Neutral				
	4: Agree				
	5: Strongly Agree				
1) The Tetley squarebags advert holds more relevance for me than the Tetley roundbags advert.	5	4	3	2	1
2) There is more thought behind the squarebags advert compared with the roundbags advert.	5	4	3	2	1
3) The style of the squarebags advert is very different to the style of the roundbags advert.	5	4	3	2	1
4) The content of the squarebags advert is very different to the content of the roundbags advert.	5	4	3	2	1
5) The style of the squarebags advert is more familiar to me than the style of the roundbags advert.	5	4	3	2	1
6) The squarebags advert is more likely to encourage me to try the brand than the roundbags advert.	5	4	3	2	1
7) I preferred watching the squarebags advert in comparison with the roundbags advert.	5	4	3	2	1

SECTION 5a: Washing Powder

Please complete the following questions after you have seen both of the washing powder advertisements. Please indicate your response to the following questions by ticking the relevant box:

1) I have seen the Persil advert before.

Yes		No	
-----	--	----	--

2) I have seen the Radion advert before.

Yes		No	
-----	--	----	--

Please respond to the statements below by circling the appropriate number to rate your feelings for both advertisements, in comparison with adverts for other brands of washing powder:

Compared with adverts for other brands of washing powder, I feel the PERSIL advert is.....							Compared with adverts for other brands of washing powder, I feel the RADION advert is.....						
1a) Interesting	5	4	3	2	1	Uninteresting	1b) Interesting	5	4	3	2	1	Uninteresting
2a) Memorable	5	4	3	2	1	Easy to forget	2b) Memorable	5	4	3	2	1	Easy to forget
3a) Informative	5	4	3	2	1	Uninformative	3b) Informative	5	4	3	2	1	Uninformative
4a) Imaginative	5	4	3	2	1	Unimaginative	4b) Imaginative	5	4	3	2	1	Unimaginative
5a) Lively	5	4	3	2	1	Sedate	5b) Lively	5	4	3	2	1	Sedate
6a) Convincing/ believable	5	4	3	2	1	Unconvincing/ unbelievable	6b) Convincing/ believable	5	4	3	2	1	Unconvincing/ unbelievable
7a) Conventional/ traditional	5	4	3	2	1	Unconventional/ radical	7b) Conventional/ traditional	5	4	3	2	1	Unconventional/ radical
8a) Likely to make me try the brand	5	4	3	2	1	Unlikely to make me try the brand	8b) Likely to make me try the brand	5	4	3	2	1	Unlikely to make me try the brand

SECTION 5b: Washing Powder

This section relates to both of the washing powder advertisements you have been shown. Please indicate your response by circling the number to the right of each statement.

	1: Strongly Disagree				
	2: Disagree				
	3: Neutral				
	4: Agree				
	5: Strongly Agree				
1) The Persil advert holds more relevance for me than the Radion advert.	5	4	3	2	1
2) There is more thought behind the Persil advert compared with the Radion advert.	5	4	3	2	1
3) The style of the Persil advert is very different to the style of the Radion advert.	5	4	3	2	1
4) The content of the Persil advert is very different to the content of the Radion advert.	5	4	3	2	1
5) The style of the Persil advert is more familiar to me than the style of the Radion advert.	5	4	3	2	1
6) The Persil advert is more likely to encourage me to try the brand than the Radion advert.	5	4	3	2	1
7) I preferred watching the Persil advert in comparison with the Radion advert.	5	4	3	2	1

SECTION 6a: Retail

Please complete the following questions after you have seen both of the retail advertisements.
Please indicate your response to the following questions by ticking the relevant box:

1) I have seen the Iceland advert before.

Yes

No

2) I have seen the Safeway advert before.

Yes

No

Please respond to the statements below by circling the appropriate number to rate your feelings for both advertisements, in comparison with adverts for other supermarkets:

Compared with adverts for other supermarkets, I feel the ICELAND advert is.....							Compared with adverts for other supermarkets, I feel the SAFEWAY advert is.....						
1a) Interesting	5	4	3	2	1	Uninteresting	1b) Interesting	5	4	3	2	1	Uninteresting
2a) Memorable	5	4	3	2	1	Easy to forget	2b) Memorable	5	4	3	2	1	Easy to forget
3a) Informative	5	4	3	2	1	Uninformative	3b) Informative	5	4	3	2	1	Uninformative
4a) Imaginative	5	4	3	2	1	Unimaginative	4b) Imaginative	5	4	3	2	1	Unimaginative
5a) Lively	5	4	3	2	1	Sedate	5b) Lively	5	4	3	2	1	Sedate
6a) Convincing/ believable	5	4	3	2	1	Unconvincing/ unbelievable	6b) Convincing/ believable	5	4	3	2	1	Unconvincing/ unbelievable
7a) Conventional/ traditional	5	4	3	2	1	Unconventional/ radical	7b) Conventional/ traditional	5	4	3	2	1	Unconventional/ radical
8a) Likely to make me try the brand	5	4	3	2	1	Unlikely to make me try the brand	8b) Likely to make me try the brand	5	4	3	2	1	Unlikely to make me try the brand

SECTION 6b: Retail

This section relates to both of the retail advertisements you have been shown.

Please indicate your response by circling the number to the right of each statement.

1: Strongly Disagree					
2: Disagree					
3: Neutral					
4: Agree					
5: Strongly Agree					
1) The Iceland advert holds more relevance for me than the Safeway advert.	5	4	3	2	1
2) There is more thought behind the Iceland advert compared with the Safeway advert.	5	4	3	2	1
3) The style of the Iceland advert is very different to the style of the Safeway advert.	5	4	3	2	1
4) The content of the Iceland advert is very different to the content of the Safeway advert.	5	4	3	2	1
5) The style of the Iceland advert is more familiar to me than the style of the Safeway advert.	5	4	3	2	1
6) The Iceland advert is more likely to encourage me to try the brand than the Safeway advert.	5	4	3	2	1
7) I preferred watching the Iceland advert in comparison with the Safeway advert.	5	4	3	2	1

**THANK YOU FOR YOUR TIME AND
CO-OPERATION!**

APPENDIX 13

INDIVIDUAL ITEM ANALYSIS

INTRODUCTION

Results by individual item are presented in sections as they appear on the questionnaire. Frequencies are presented in two ways:

1. By type of response to each individual item.
2. By the mean and standard deviation of each individual item.

In the tables which follow, the far left hand column shows the number of the item on the questionnaire and the frequencies to the questions are presented as valid percentages, i.e. percentages with missing values discounted. The results will be discussed, attempting to highlight the significant positive and negative characteristics presented in the tables.

SECTION 1

The results shown in Tables A2, A3, A5, A6, A8, A9, A11 and A12 represent the valid percentages of respondents who are deemed involved in the market, i.e. who are purchasers and users of the product, and are determined using the filter questions at the beginning of sections 1a-1d (shown in Tables A1, A4, A7 and A10). Respondents who indicated that they did not purchase and use the product were asked to move onto the next section.

Section 1a: Financial

No	Item	Yes	No
a	Do you hold a current account?	99.4	0.6
b	Do you purchase car insurance?	44.4	55.6
c	Do you purchase house insurance?	16.1	83.9

Table A1: Filter Questions and Responses for Financial Market Involvement

Table A1 shows that 99.4% of respondents hold a current account, a factor which may help explain usage experience of TSB. A total of 44% of respondents hold car insurance, although only 16% hold house insurance. The nature of the sample and the use of students as respondents is likely to be the major contributory factor explaining these results. A total of 51.1% of the sample were deemed uninvolved in the market, answering no to both (b) and (c) in Table A1.

Table A2 highlights respondents feelings about the financial market. Purchasing insurance is deemed as a very important decision (No.2), with 35.6% and 13.8% of respondents agreeing and strongly agreeing respectively with this statement, although interest in the product itself is not so strong (No.1). In addition, a large proportion of

respondents agree (51.7%) and strongly agree (24.1%) that it is not a purchase which they enjoy making (No.3). A total of 33.3% and 25.3% of respondents disagree and strongly disagree that you can tell a person by the insurance they pick out (No.4), and 49.4% and 26.4% of respondents also disagree and strongly disagree respectively that it is not a big deal if you make a mistake purchasing insurance (No.5). Respondents appear to agree (55.8%) and strongly agree (15.1%) that buying insurance is logical/objective decision (No.7), and many agree (44.8%) that recommendations from other people influence their choice of insurance (No.10). There is a bias toward respondents disagreeing (29.9%) and strongly disagreeing (16.1%) that they had tried many brands of insurance (No.8), with many also disagreeing (25.3%) and strongly disagreeing (18.4%) that they are loyal to one brand of insurance (No.9).

No	Item	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	I have a strong interest in insurance	8.0	27.6	35.6	20.7	8.0
2	Purchasing insurance is a very important decision to me	13.8	35.6	29.9	16.1	4.6
3	I can't say I particularly like purchasing insurance	24.1	51.7	16.1	6.9	1.1
4	You can really tell a person by the insurance he/she picks out	4.6	9.2	27.6	33.3	25.3
5	Not a big deal if you make a mistake purchasing insurance	3.4	4.6	16.1	49.4	26.4
6	I spend alot of time deciding which insurance to buy	9.2	27.6	32.2	25.3	5.7
7	The insurance I buy is mainly a logical/objective decision	15.1	55.8	26.7	2.3	0.0
8	I have tried many different brands of insurance	3.4	28.7	21.8	29.9	16.1
9	I tend to be loyal to one brand of insurance	1.1	24.1	31.0	25.3	18.4
10	Recommendations from other people influence my choice	8.0	44.8	27.6	13.8	5.7

Table A2: Feelings about the Financial Market by type of Item Response

Table A3 shows the means and standard deviations of these items. Mean scores which are notably high (>3.5) include No.3 (mean = 3.91) and No.7 (mean = 3.84). Mean scores which are notable low (<2.5) include No.4 (mean = 2.35) and No.5 (mean = 2.09). These scores reflect the results from Table A2. Other items noted from Table A2 which do not appear to have significantly high or low means have a large neutral response.

No	Item	Mean Score	Std Deviation	Cases
1	I have a strong interest in insurance	3.07	1.07	87
2	Purchasing insurance is a very important decision to me	3.38	1.06	87
3	I can't say I particularly like purchasing insurance	3.91	0.88	87
4	You can really tell a person by the insurance he/she picks out	2.35	1.10	87
5	Not a big deal if you make a mistake purchasing insurance	2.09	0.96	87
6	I spend alot of time deciding which insurance to buy	3.09	1.06	87
7	The insurance I buy is mainly a logical/objective decision	3.84	0.70	86
8	I have tried many different brands of insurance	2.74	1.15	87
9	I tend to be loyal to one brand of insurance	2.64	1.08	87
10	Recommendations from other people influence my choice of insurance	3.36	1.01	87

Table A3: Feelings about the Financial Market by Item Mean and Standard Deviation

Section 1b: Tea

It can be seen from Table A4 that a large proportion of respondents drink tea (81.7%) and purchase tea bags (75.6%) although only 15.7% purchase packet tea. A total of 25% of respondents were deemed uninvolved in the tea market as a result of these responses.

No	Item	Yes	No
a	Do you drink tea?	81.7	18.3
b	Do you purchase tea bags?	75.6	24.4
c	Do you purchase packet tea/leaf tea?	15.7	84.3

Table A4: Filter Questions and Responses for Tea Market Involvement

Table A5 highlights respondent feelings about the tea market based on the 75% involved respondents. Subjects appear to disagree (32.6%) and strongly disagree (17.8%) that purchasing tea is a very important decision (No.2) and many also disagree (37%) and strongly disagree (40%) that alot of time is spent deciding which tea to buy (No.6). A significant proportion of respondents disagree (34.8%) and strongly disagree (24.4%) that you can tell a person by the tea he/she picks out (No.4) and many also disagree (38.5%) and strongly disagree (21.5%) that recommendations from other people influence their choice of tea (No.10).

No	Item	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	I have a strong interest in tea	13.3	18.5	40.7	19.3	8.1
2	Purchasing tea is a very important decision to me	5.9	11.9	31.9	32.6	17.8
3	I can't say I particularly like purchasing tea	5.2	19.3	50.4	20.7	4.4
4	You can really tell a person by the tea he/she picks out	1.5	13.3	25.9	34.8	24.4
5	Not a big deal if you make a mistake purchasing tea	22.4	41.0	11.9	17.9	6.7
6	I spend alot of time deciding which tea to buy	2.2	5.9	14.8	37.0	40.0
7	The tea I buy is mainly a logical/objective decision	8.9	31.1	29.6	19.3	11.1
8	I have tried many different brands of tea	16.3	54.1	15.6	10.4	3.7
9	I tend to be loyal to one brand of tea	8.9	32.6	17.8	26.7	14.1
10	Recommendations from other people influence my choice	2.2	13.3	24.4	38.5	21.5

Table A5: Feelings about the Tea Market by Type of Item Response

No	Item	Mean Score	Std Deviation	Cases
1	I have a strong interest in tea	3.10	1.11	135
2	Purchasing tea is a very important decision to me	2.56	1.10	135
3	I can't say I particularly like purchasing tea	3.00	0.89	135
4	You can really tell a person by the tea he/she picks out	2.33	1.04	135
5	Not a big deal if you make a mistake purchasing tea	3.55	1.21	134
6	I spend alot of time deciding which tea to buy	1.93	0.99	135
7	The tea I buy is mainly a logical/objective decision	3.07	1.14	135
8	I have tried many different brands of tea	3.69	0.99	135
9	I tend to be loyal to one brand of tea	2.96	1.23	135
10	Recommendations from other people influence my choice of tea	2.36	1.03	135

Table A6: Feelings about the Tea Market by Item Mean and Standard Deviation

A notable 41% and 22.4% of respondents agree and strongly agree respectively that it is not a big deal if you make a mistake purchasing tea (No.5), and a large number of respondents also agree (54.1%) and strongly agree (16.3%) that they have tried many different brands of tea (No.8). Finally, a greater proportion of respondents feel that purchasing tea is mainly a logical/objective decision, with 31.1% and 8.9% agreeing

and strongly agreeing with this statement compared with 19.3% and 11.1% disagreeing and strongly disagreeing with this statement (No. 7).

Table A6 shows the means and standard deviations of these items. Mean scores (shown in brackets) which are notably high (>3.5) include No.5 (mean = 3.55) and No. 8 (mean = 3.69). Mean scores which are notably low (<2.5) include No. 4 (mean = 2.33), No. 6 (mean = 1.93) and No. 10 (mean = 2.36). These mean scores reflect the results from Table A5. Items 2 and 7 have large neutral responses and have therefore not produced significantly high or low means.

Section 1c: Washing Powder

Table A7 shows that 93.9% of respondents are users of washing powder and 79.4% respondents are purchasers of washing powder. Overall, 19% of respondents who answered negatively to both of these filter questions were deemed uninvolved in the washing powder market.

No	Item	Yes	No
a	Do you use washing powder?	93.9	6.1
b	Do you purchase washing powder?	81.0	19.0

Table A7: Filter Questions and Responses for Washing Powder Market Involvement

Table A8 highlights respondent feelings about the washing powder market. Discussion focuses on the feelings of the 81% involved respondents. A large proportion of respondents disagree (34.9%) and strongly disagree (19.9%) that they have a strong interest in washing powder (No. 1), and similarly disagree (39.3%) and strongly disagree (17.9%) that purchasing washing powder is an important decision to them (No.2). In addition, there is a significant number of respondents who disagree (38.4%) and strongly disagree (27.4%) that you can really tell a person by the washing powder that he/she picks out (No.4). Many respondents disagree (43.4%) and strongly disagree (20.7%) that alot of time is spent deciding which washing powder to buy (No.6) and there is also much disagreement (33.6%) and strong disagreement (15.8%) that recommendations from other people influence choice (No.10).

No	Item	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	I have a strong interest in w/ powder	2.1	13.0	30.1	34.9	19.9
2	Purchasing w/powder is a very important decision to me	2.8	14.5	25.5	39.3	17.9
3	I can't say I particularly like purchasing w/powder	8.9	43.2	37.0	8.9	2.1
4	You can really tell a person by the w/powder he/she picks out	2.1	9.6	22.6	38.4	27.4
5	Not a big deal if you make a mistake purchasing w/powder	9.6	40.4	19.9	24.0	6.2
6	I spend alot of time deciding which w/powder to buy	1.4	10.3	24.1	43.4	20.7
7	The w/powder I buy is mainly a logical/objective decision	7.6	45.5	26.9	15.2	4.8
8	I have tried many different brands of w/powder	4.1	47.3	21.2	18.5	8.9
9	I tend to be loyal to one brand of w/powder	7.5	36.3	14.4	33.6	8.2
10	Recommendations from other people influence my choice	4.8	22.6	23.3	33.6	15.8

Table A8: Feelings about the Washing Powder Market by Type of Item Response

No	Item	Mean Score	Std Deviation	Cases
1	I have a strong interest in washing powder	2.43	1.02	146
2	Purchasing washing powder is a very important decision to me	2.45	1.03	145
3	I can't say I particularly like purchasing washing powder	3.48	0.86	146
4	You can really tell a person by the washing powder he/she picks out	2.21	1.02	146
5	Not a big deal if you make a mistake purchasing washing powder	3.23	1.11	146
6	I spend alot of time deciding which washing powder to buy	2.28	0.96	145
7	The washing powder I buy is mainly a logical/ objective decision	3.36	0.99	145
8	I have tried many different brands of washing powder	3.19	1.07	146
9	I tend to be loyal to one brand of washing powder	3.01	1.16	146
10	Recommendations from other people influence my choice of washing powder	2.67	1.13	146

Table A9: Feelings about the Washing Powder Market by Item Mean and Standard Deviation

There is agreement (43.2%) that washing powder is not a particularly enjoyable purchase (No.3), and 40.4% of respondents agree that it is not a big deal if a mistake is made purchasing washing powder (No.5). Many respondents also agree that they have tried many brands of washing powder (No.8: 47.3%), and that buying washing powder is mainly a logical/objective decision (No.7: 45.5%).

Table A9 shows the means and standard deviations of these items. Mean scores which are notably low (<2.5) include No.1 (mean = 2.43), No.2 (mean = 2.45), No.4 (mean = 2.21) and No.6 (mean = 2.28). There are no notably high means (>3.5). Items 3, 5, 7, 8 and 10 referred to in Table A9 all have significant neutral responses which has kept the mean score closer to 3.0.

Section 1d: Retail

Table A10 illustrates that 97.8% of respondents indicate that they shop at supermarkets and are therefore involved in the retail market.

No	Item	Yes	No
a	Do you shop at supermarkets?	97.8	2.2

Table A10: Filter Questions and Responses for Retail Market Involvement

Table A11 highlights respondent feelings about the retail market. A greater proportion of respondents agree (34.1%) and strongly agree (7.4%) that they have a strong interest in supermarket shopping compared with respondents who disagree (20.5%) and strongly disagree (8.5%) with this statement (No.1). It can be seen that 48.3% respondents agree that it is not a big deal if you make a mistake choosing which supermarket to shop at (No.5). In addition, 60.2% and 18.2% respondents agree and strongly agree respectively that they have tried many different supermarkets (No.8). However, 45.5% and 14.8% respondents agree and strongly agree that they tend to be loyal to one supermarket (No.9). A significant proportion of respondents (52.8%) agree that their choice of supermarket is mainly a logical/objective decision, although 29.5% and 16.5% respondents disagree and strongly disagree respectively that recommendations from other people influence their choice of supermarket.

Table A12 shows the means and standard deviations of these items. There are few notably high or low mean scores as a result of significant neutral responses for the items. However, No.8 has a notably high mean score of 3.80 and No.6 has a notably low mean score of 2.09.

No	Item	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	I have a strong interest in supermarket shopping	7.4	34.1	29.5	20.5	8.5
2	Deciding which supermarket to shop at is a v. important decision	4.5	32.4	24.4	28.4	10.2
3	I can't say I particularly like supermarket shopping	10.2	25.6	23.3	36.4	4.5
4	You can really tell a person by the supermarket he/she shops at	2.3	35.1	21.3	27.0	14.4
5	Not a big deal if you make a mistake choosing supermarkets	8.5	48.3	23.9	14.8	4.5
6	I spend alot of time deciding where to go supermarket shopping	0.6	6.3	18.9	49.7	24.6
7	My choice of supermarket is mainly a logical/objective decision	6.8	52.8	22.2	11.9	6.3
8	I have tried many different supermarkets	18.2	60.2	8.0	10.2	3.4
9	I tend to be loyal to one supermarket	14.8	45.5	15.3	19.9	4.5
10	Recommendations from other people influence my choice	3.4	24.4	26.1	29.5	16.5

Table A11: Feelings about the Retail Market by Type of Item Response

No	Item	Mean Score	Std Deviation	Cases
1	I have a strong interest in supermarket shopping	3.11	1.08	176
2	Deciding which supermarket to shop at is a very important decision to me	2.93	1.10	176
3	I can't say I particularly like supermarket shopping	3.01	1.10	176
4	You can really tell a person by the supermarket he/ she shops at	2.84	1.13	174
5	Not a big deal if you make a mistake choosing which supermarket to shop at	3.42	0.99	176
6	I spend alot of time deciding where to go supermarket shopping	2.09	0.86	175
7	My choice of supermarket is mainly a logical/ objective decision	3.42	1.00	176
8	I have tried many different supermarkets	3.80	0.97	176
9	I tend to be loyal to one supermarket	3.46	1.11	176
10	Recommendations from other people influence which supermarket I shop at	2.69	1.12	176

Table A12: Feelings about the Retail Market by Item Mean and Standard Deviation

SECTION 2

Brand Awareness

Table A13 shows that there is 100% awareness of all the brands except Direct Line and Radion where a very small proportion of respondents indicate that they are unaware.

No	Item	Yes	No
1	<i>TSB</i>	100.0	0.0
2	<i>Direct Line</i>	97.8	2.2
3	<i>Tetley</i>	100.0	0.0
4	<i>Radion</i>	97.2	2.8
5	<i>Persil</i>	100.0	0.0
6	<i>Iceland</i>	100.0	0.0
7	<i>Safeway</i>	100.0	0.0

Table A13: Brand Awareness

Brand Usage

Table A14 gives an indication of brand usage experience. Responses are given which represent all 180 subjects (shown in italics), only subjects involved in the market and only subjects not involved in the market (given from section 1). Responses for uninvolved subjects are not given for retail brands as a result of nearly 100% involvement for this market.

It can be seen from Table A14 that the nature of the product itself is reflected in the brand usage. Overall, the financial brands TSB and Direct Line have significant numbers of respondents who have never used and never considered using the brand (60.0% and 49.2% respectively) and far smaller numbers of respondents who have used the brand at some time. This reflects the fact that purchase frequency of insurance is low compared with the other products used in the research. However, it is interesting to note that greater numbers of respondents have used TSB more recently than Direct Line, probably due to the fact that TSB has a number of services it offers including banking, whereas Direct Line is primarily used for insurance purposes only. It is also interesting to note that more respondents have considered using Direct Line (44.1%) compared with TSB (11.1%), and that this difference becomes even more apparent when only involved respondents are considered, with 51.1% considering Direct Line compared with 7.9% considering TSB.

Usage of TSB appears to be less popular with involved subjects in comparison with the overall response, and usage of Direct Line generally appears to be more popular with involved subjects in comparison with the overall response. However, respondents who are not involved in the financial market appear to have more

recently used TSB compared with overall and involved respondents, and to have less recent usage or no usage experience of Direct Line compared with overall and involved respondents.

Brand	Used in the last week	Used in the last month	Used in last 12 months	Used over 12 months ago	Never used, but considered	Never used, never considered using
<i>TSB</i>	7.2	6.1	6.7	8.9	11.1	60.0
Involved	6.7	4.5	5.6	9.0	7.9	66.3
Not involved	7.7	7.7	7.7	8.8	14.3	53.8
<i>Direct Line</i>	1.1	0.6	2.8	2.2	44.1	49.2
Involved	2.3	1.1	2.3	1.1	51.1	42.0
Not involved	0.0	0.0	3.3	3.3	37.4	56.0
<i>Tetley</i>	22.9	14.0	25.7	13.4	4.5	19.6
Involved	28.4	14.9	29.9	15.7	3.7	7.5
Not involved	6.7	11.1	13.3	6.7	6.7	55.6
<i>Persil</i>	20.7	14.5	26.3	8.9	13.4	16.2
Involved	20.7	14.5	27.6	10.3	13.1	13.8
Not involved	20.6	14.7	20.6	2.9	14.7	26.5
<i>Radion</i>	2.8	1.1	9.5	5.6	20.1	60.9
Involved	2.1	1.4	10.3	4.8	22.8	58.6
Not involved	5.9	0.0	5.9	8.8	8.8	70.6
<i>Iceland</i>	2.2	7.8	23.5	25.7	15.1	25.7
Involved	2.3	7.4	24.0	26.3	14.9	25.1
<i>Safeway</i>	11.7	14.5	36.9	18.4	7.8	10.6
Involved	12.0	14.3	37.7	18.9	6.9	10.3

Table A14: Brand Usage by Item Response

The usage patterns of Tetley reflect the fact that tea is a frequently purchased and frequently used product. Overall, there are significant proportions of respondents who have used the brand at some time, particularly in the last week (22.9%) and in the last 12 months (25.7%). In addition, 19.6% of respondents indicate that they have never used the brand. However, if only the involved respondents are considered, there are greater proportions who have used the brand in the last week, in the last month, in the last 12 months and over 12 months ago, and far less who have never used the brand compared with the overall percentages. Uninvolved respondents have less usage experience than the overall sample and those involved in the market, with significant numbers indicating that they have never used, never considered using Tetley (55.6%) and smaller percentages who have used the brand at some time.

The washing powder brands Persil and Radion have contrasting usage patterns. Overall, many respondents indicate that they have used Persil at some time, particularly last week (20.7%) and in the last 12 months (26.3%). However, very

small numbers have used Radion at some time, and many have indicated that they have never used and never considered using Radion (60.9%). An additional 20.1% indicate that they have never used Radion, although they have considered using the brand. The usage patterns of involved respondents are very similar to the overall usage patterns of the sample. There are greater proportions of uninvolved respondents who have never used, never considered using the brand for both Persil (26.5%) and Radion (70.6%) compared with the overall sample and only involved respondents. However, there also appears to be significant numbers of involved respondents who have used the brand at some time (last week, last month, last 12 months, over 12 months ago).

Similarly to Persil and Radion, the usage patterns of the retail brands Iceland and Safeway are significantly different. Overall, a far larger proportion of respondents indicate that have never used and never considered using Iceland (25.7%) or never used but considered using (15.1%) compared with Safeway (10.6% and 7.8% respectively). Many respondents indicate they have used Safeway at some time, particularly in the last 12 months (36.9%) and over 12 months ago (18.4%). The only category in which Iceland has greater usage than Safeway is in the 'used over 12 months ago category'. The usage patterns of involved respondents reflect the overall usage patterns of the sample. The significantly different usage patterns between Iceland and Safeway are likely to be linked to the different store offers. Iceland is primarily a frozen food store, whereas Safeway is a general supermarket which sells a variety of foodstuffs including frozen foods.

Table A15 shows the means and standard deviations of brand usage. The labelling of the usage categories ranges from 1 to 6, with 1 representing 'used in the last week' to 6 representing 'never used, never considered using'. The mean scores reflect the results from Table A14. It is noted that apart from TSB, the means for involved respondents are lower than the overall means for the sample, and the means for uninvolved respondents are higher than the overall means for the sample. This indicates that involvement in the product market is linked with a greater likelihood of having used the brand more recently. The usage figures for TSB are distorted by the fact that financial involvement is based upon using and purchasing insurance, whereas TSB is better known for other services it offers including banking. Usage experience may therefore reflect use of banking services rather than use of its insurance services. In comparison, Direct Line is primarily used for insurance only.

Brand	Mean Usage	Std. Deviation	Cases
<i>TSB</i>	4.91	1.63	180
Involved	5.06	1.58	89
Not involved	4.76	1.68	91
<i>Direct Line</i>	5.35	0.86	179
Involved	5.24	0.97	88
Not involved	5.46	0.72	91
<i>Tetley</i>	3.21	1.76	179
Involved	2.74	1.49	134
Not involved	4.62	1.78	45
<i>Persil</i>	3.29	1.73	179
Involved	3.22	1.68	145
Not involved	3.56	1.94	34
<i>Radion</i>	5.22	1.25	179
Involved	5.21	1.21	145
Not involved	5.27	1.40	34
<i>Iceland</i>	4.21	1.38	179
Involved	4.19	1.37	175
<i>Safeway</i>	3.28	1.41	179
Involved	3.25	1.40	175

Table A15: Brand Usage by Item Mean and Standard Deviation

Brand Image

Table A16 highlights respondent feelings about the brands. Overall results for No.1 ('I feel that the brand has a poor quality image') illustrates favourable responses for TSB, Direct Line, Tetley, Persil and Safeway, with large numbers of respondents disagreeing and strongly disagreeing with the item. In contrast, there appears to be large numbers of respondents who agree or strongly agree that Radion and Iceland do have a poor quality image. These patterns are generally reflected by the results for involved respondents. However, there appears to be fewer non-involved respondents who agree or strongly agree with this item for brands TSB, Direct Line and Radion, and greater numbers who agree or strongly agree for Tetley and Persil.

Overall participant response to No.2 ('It is a brand which appeals to me') illustrates positive feelings for Tetley and Persil with 40.6% and 42.5% of respondents respectively agreeing with this item. However, respondents do not appear to feel that brands TSB, Radion and Iceland are appealing, with significant numbers disagreeing and strongly disagreeing with the item. The results for Direct Line and Safeway are more equal, although there appears to be a small favourable bias for Safeway and a small unfavourable bias for Direct Line. There do not appear to be notably different patterns in response for the washing powder and retail brands if only the involved responses are considered. However, the appeal of Tetley and Direct Line are more

favourable and the appeal of TSB is less favourable if only involved responses are considered. For brands Direct Line, Tetley, Persil and Radion, there is significantly less agreement and strong agreement with the item from those respondents who are not involved in the market. Only TSB appears to have appears to have large numbers of respondents agreeing and strongly agreeing with the item in comparison with overall response.

The overall results of No.3 ('The brand is just a second-rate alternative to rival brands) has produced favourable feelings toward Direct Line, Tetley, Persil and Safeway with significant proportions of respondents disagreeing and strongly disagreeing with the item. For Radion and Iceland the bias is unfavourable with greater percentages of respondents agreeing and strongly agreeing with the statement. There does not appear to be a bias either way for TSB. These patterns are reflected by the involved responses. For brands Direct Line, Tetley, Persil and Radion, fewer uninvolved respondents disagree and strongly disagree with the item compared with overall and involved responses, although the opposite is true of TSB. This indicates that apart from TSB, uninvolved respondents appear to be less dissatisfied with the brand in comparison with rival brands.

No	Item	Brand	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	Poor quality image	<i>TSB</i>	4.4	8.3	40.0	40.0	7.2
		Involved	6.7	10.1	37.1	41.6	4.5
		Not involved	2.2	6.6	42.9	38.5	9.9
		<i>Direct Line</i>	1.7	5.7	31.3	47.2	14.2
		Involved	2.3	8.0	30.7	44.3	14.8
		Not involved	1.1	3.4	31.8	50.0	13.6
		<i>Tetley</i>	1.1	5.0	12.8	48.3	32.8
		Involved	0.0	5.9	10.4	48.1	35.6
		Not involved	4.4	2.2	20.0	48.9	24.4
		<i>Persil</i>	1.7	5.6	10.0	48.9	33.9
		Involved	1.4	4.8	8.9	49.3	35.6
		Not involved	2.9	8.8	14.7	47.1	26.5
		<i>Radion</i>	8.0	33.7	30.9	21.1	6.3
		Involved	9.2	34.8	27.0	23.4	5.7
		Not involved	2.9	29.4	47.1	11.8	8.8
2	Appeals to me	<i>Iceland</i>	5.0	31.3	36.9	22.9	3.9
		Involved	5.1	32.0	36.6	22.3	4.0
		<i>Safeway</i>	1.7	14.4	25.6	46.1	12.2
		Involved	1.7	14.8	25.0	46.0	14.8
		<i>TSB</i>	1.7	14.4	33.3	35.6	15.0
		Involved	3.4	7.9	34.8	36.0	18.0
		Not involved	12.1	35.2	31.9	20.9	0.0
		<i>Direct Line</i>	7.4	24.4	30.7	29.5	7.4
		Involved	10.2	27.3	30.7	26.1	5.7
		Not involved	4.5	21.6	30.7	33.0	10.2
		<i>Tetley</i>	7.8	40.6	22.2	22.2	7.2
		Involved	8.9	49.6	18.5	20.0	3.0

		Not involved	4.4	13.3	33.3	28.9	20.0
		<i>Persil</i>	6.1	42.5	31.3	15.6	4.5
		Involved	7.6	43.4	29.0	15.9	4.1
		Not involved	0.0	38.2	41.2	14.7	5.9
		<i>Radion</i>	1.7	9.7	28.0	45.7	14.9
		Involved	2.1	9.9	26.2	46.8	14.9
		Not involved	0.0	8.8	35.3	41.2	14.7
		<i>Iceland</i>	3.9	11.2	34.1	39.1	11.7
		Involved	4.0	10.9	34.9	38.9	11.4
		<i>Safeway</i>	6.1	31.1	33.9	22.8	6.1
		Involved	6.3	30.7	34.1	22.7	6.3
3	Second rate alternative	<i>TSB</i>	8.3	25.0	34.4	26.1	6.1
		Involved	7.9	27.0	37.1	23.6	4.5
		Not involved	8.8	23.1	31.9	28.6	7.7
		<i>Direct Line</i>	0.6	12.5	30.7	44.3	11.9
		Involved	0.0	11.4	30.7	45.5	12.5
		Not involved	1.1	13.6	30.7	43.2	11.4
		<i>Tetley</i>	3.3	8.9	22.2	43.9	21.7
		Involved	2.2	9.6	19.3	45.9	23.0
		Not involved	6.7	6.7	31.1	37.8	17.8
		<i>Persil</i>	0.6	7.8	20.0	45.0	26.7
		Involved	0.7	6.8	18.5	47.3	26.7
		Not involved	0.0	11.8	26.5	35.3	26.5
		<i>Radion</i>	16.5	35.2	28.4	14.8	5.1
		Involved	16.9	38.7	23.9	15.5	4.9
		Not involved	14.7	20.6	47.1	11.8	5.9
		<i>Iceland</i>	8.4	30.2	31.8	26.8	2.8
		Involved	8.6	30.9	31.4	26.3	2.9
		<i>Safeway</i>	3.3	19.4	30.6	37.8	8.9
		Involved	3.4	19.3	30.7	37.5	9.1
4	A brand I can trust	<i>TSB</i>	3.9	30.0	47.8	12.8	5.6
		Involved	1.1	24.7	52.8	13.5	7.9
		Not involved	3.3	12.1	42.9	35.2	6.6
		<i>Direct Line</i>	2.3	28.0	52.0	12.6	5.1
		Involved	3.4	20.7	54.0	16.1	5.7
		Not involved	1.1	35.2	50.0	9.1	4.5
		<i>Tetley</i>	13.3	48.9	32.2	5.0	0.6
		Involved	15.6	52.6	26.7	5.2	0.0
		Not involved	6.7	37.8	48.9	4.4	2.2
		<i>Persil</i>	12.2	53.3	28.3	4.4	1.7
		Involved	14.4	53.4	27.4	4.1	0.7
		Not involved	2.9	52.9	32.4	5.9	5.9
		<i>Radion</i>	1.7	13.1	49.4	25.6	10.2
		Involved	1.4	14.8	47.2	27.5	9.2
		Not involved	2.9	5.9	58.8	17.6	14.7
		<i>Iceland</i>	2.8	25.1	49.7	17.9	4.5
		Involved	2.9	25.7	49.7	17.1	4.6
		<i>Safeway</i>	6.1	41.1	38.9	10.0	3.9
		Involved	5.7	41.5	39.2	9.7	4.0
5	Familiar to me	<i>TSB</i>	47.8	45.6	2.8	2.2	1.7
		Involved	43.8	46.1	5.6	1.1	3.4
		Not involved	0.0	3.3	0.0	45.1	51.6
		<i>Direct Line</i>	42.3	48.0	6.9	2.3	0.6
		Involved	37.9	48.3	11.5	1.1	1.1
		Not involved	46.6	47.7	2.3	3.4	0.0
		<i>Tetley</i>	57.2	38.3	2.8	0.6	1.1
		Involved	57.8	39.3	1.5	0.7	0.7
		Not involved	55.6	35.6	6.7	0.0	2.2
		<i>Persil</i>	59.4	36.1	2.8	1.1	0.6
		Involved	63.0	33.6	2.1	1.4	0.0
		Not involved	44.1	47.1	5.9	0.0	2.9
		<i>Radion</i>	33.5	48.9	9.7	6.8	1.1

		Involved	33.8	49.3	8.5	7.0	1.4
		Not involved	32.4	47.1	14.7	5.9	0.0
		<i>Iceland</i>	43.6	48.0	6.1	2.2	0.0
		Involved	43.4	49.1	5.7	1.7	0.0
		<i>Safeway</i>	53.9	42.2	1.7	1.7	0.6
		Involved	54.0	43.2	1.1	1.1	0.6
6	A re-assuring brand	<i>TSB</i>	5.0	22.8	46.1	18.3	7.8
		Involved	3.4	19.1	46.1	22.5	9.0
		Not involved	6.6	14.3	46.2	26.4	6.6
		<i>Direct Line</i>	7.4	24.0	47.4	17.7	3.4
		Involved	6.9	24.1	44.8	20.7	3.4
		Not involved	8.0	23.9	50.0	14.8	3.4
		<i>Tetley</i>	12.2	44.4	33.3	8.3	1.7
		Involved	14.8	45.9	30.4	8.9	0.0
		Not involved	4.4	40.0	42.2	6.7	6.7
		<i>Persil</i>	12.2	45.6	27.8	11.1	3.3
		Involved	13.7	45.9	27.4	10.3	2.7
		Not involved	5.9	14.7	29.4	44.1	5.9
		<i>Radion</i>	1.7	7.4	47.7	34.7	8.5
		Involved	1.4	8.5	45.8	35.9	8.5
		Not involved	2.9	2.9	55.9	29.4	8.8
		<i>Iceland</i>	2.8	14.5	53.6	25.1	3.9
		Involved	2.9	14.9	54.3	25.1	2.9
		<i>Safeway</i>	8.3	32.8	43.3	13.9	1.7
		Involved	8.5	32.4	44.3	14.2	0.6

Table A16: Brand Feelings by Item Response

Responses to No.4 ('It is a brand I feel I can trust') reflect a significant positive bias towards TSB, Direct Line, Safeway and particularly Tetley and Persil, where large numbers of respondents have indicated that they agree or strongly agree with the statement. Conversely, there appears to be a negative bias for Radion, with larger numbers of respondents disagreeing or strongly disagreeing with the statement. Iceland only shows a slight favourable bias, indicating that people are more unsure whether they trust the brand or not. There does not appear to be notably different patterns in response for the washing powder and retail brands if only the involved responses are considered. However, responses are less favourable for TSB and Direct Line and more favourable for Tetley if only involved responses are considered. Responses of only uninvolved subjects in the market are less favourable for brands TSB, Tetley, Persil and Radion in comparison with overall responses, with fewer respondents agreeing and strongly agreeing that they can trust the brand. Only Direct Line appears to have a greater proportion of uninvolved subjects who agree with the item compared with overall and involved responses.

Overall, the results of No.5 ('The brand name is familiar to me') show that for all brands, most respondents agree or strongly agree that the brand name is familiar to them. In particular, the results for Tetley, Persil and Safeway show that over 50%

respondents strongly agree with the statement. This pattern of response is marginally stronger for all brands except TSB and Direct Line, if only involved responses are considered. For brands TSB, Tetley and Radion, fewer uninvolved subjects agree and strongly agree that the brand is familiar compared with overall and involved responses. For Direct Line, a larger proportion of subjects strongly agree with the item compared with the overall and involved response. For Persil a larger number of students agree with the item compared with the overall and involved response.

Finally, responses to No.6 ('I feel that the brand is re-assuring') indicate favourable bias toward Direct Line, Tetley, Persil and Safeway, with many respondents agreeing or strongly agreeing with the statement. In contrast, respondents do not feel that brands Radion and Iceland are re-assuring, with significantly greater responses in the disagree and strongly disagree categories. Feeling seems to be generally neutral regarding TSB, with no significant bias either way. These patterns are reflected if only involved responses are considered. However, the exception is TSB which appears to have less favourable bias if only involved responses are considered. If only uninvolved responses are considered, there are generally fewer subjects who agree and strongly agree with the item. The exception is Direct Line, which has similar numbers of subjects who agree and strongly agree that they feel the brand is re-assuring compared with overall and involved responses.

No	Item	Brand	Mean Score	Std Deviation	Cases
1	Poor quality image	<i>TSB</i>	2.63	0.90	180
		Involved	2.73	0.95	89
		Not involved	2.53	0.85	91
		<i>Direct Line</i>	2.34	0.85	176
		Involved	2.39	0.92	88
		Not involved	2.28	0.79	88
		<i>Tetley</i>	1.93	0.87	180
		Involved	1.87	0.83	135
		Not involved	2.13	0.97	45
		<i>Persil</i>	1.92	0.90	180
		Involved	1.87	0.87	146
		Not involved	2.15	1.02	34
		<i>Radion</i>	3.16	1.05	175
		Involved	3.18	1.20	146
		Not involved	3.06	0.95	34
		<i>Iceland</i>	3.11	0.95	179
		Involved	3.12	0.95	175
		<i>Safeway</i>	2.47	0.94	180
		Involved	2.47	0.95	176
2	Appeals to me	<i>TSB</i>	2.52	0.97	180
		Involved	2.43	0.99	89
		Not involved	2.62	0.95	91
		<i>Direct Line</i>	2.94	1.08	176
		Involved	3.10	1.08	88

		Not involved	2.77	1.05	88
		<i>Tetley</i>	3.19	1.09	180
		Involved	3.41	1.00	135
		Not involved	2.53	1.10	45
		<i>Persil</i>	3.30	0.96	179
		Involved	3.35	0.98	145
		Not involved	3.12	0.88	34
		<i>Radion</i>	2.38	0.91	175
		Involved	2.38	0.93	141
		Not involved	2.38	0.85	34
		<i>Iceland</i>	2.56	0.97	179
		Involved	2.57	0.97	175
		<i>Safeway</i>	3.08	1.01	180
		Involved	3.08	1.02	176
3	Second rate alternative	<i>TSB</i>	3.03	1.05	180
		Involved	3.10	1.00	89
		Not involved	2.97	1.09	91
		<i>Direct Line</i>	2.45	0.88	176
		Involved	2.41	0.85	88
		Not involved	2.50	0.91	88
		<i>Tetley</i>	2.28	1.01	180
		Involved	2.22	0.98	135
		Not involved	2.47	1.08	45
		<i>Persil</i>	2.11	0.91	180
		Involved	2.08	0.89	146
		Not involved	2.24	0.99	34
		<i>Radion</i>	3.43	1.09	176
		Involved	3.47	1.10	142
		Not involved	3.26	1.05	34
		<i>Iceland</i>	3.15	1.00	179
		Involved	3.16	1.00	175
		<i>Safeway</i>	2.71	0.99	180
		Involved	2.70	0.99	176
4	A brand I can trust	<i>TSB</i>	3.14	0.89	180
		Involved	2.98	0.87	89
		Not involved	3.30	0.89	91
		<i>Direct Line</i>	3.10	0.84	175
		Involved	3.00	0.86	87
		Not involved	3.19	0.80	88
		<i>Tetley</i>	3.69	0.79	180
		Involved	3.79	0.77	135
		Not involved	3.42	0.78	45
		<i>Persil</i>	3.70	0.80	180
		Involved	3.77	0.77	146
		Not involved	3.41	0.89	34
		<i>Radion</i>	2.70	0.88	176
		Involved	2.72	0.88	142
		Not involved	2.65	0.92	34
		<i>Iceland</i>	3.04	0.85	179
		Involved	3.05	0.85	175
		<i>Safeway</i>	3.36	0.89	180
		Involved	3.35	0.88	176
5	Familiar to me	<i>TSB</i>	4.36	0.79	180
		Involved	4.26	0.89	89
		Not involved	4.45	0.67	91
		<i>Direct Line</i>	4.29	0.74	175
		Involved	4.21	0.78	87
		Not involved	4.38	0.70	88
		<i>Tetley</i>	4.50	0.69	180
		Involved	4.53	0.64	135
		Not involved	4.42	0.81	45
		<i>Persil</i>	4.53	0.66	180

		Involved	4.58	0.61	146
		Not involved	4.29	0.84	34
		<i>Radion</i>	4.07	0.90	176
		Involved	4.07	0.91	142
		Not involved	4.06	0.85	34
		<i>Iceland</i>	4.33	0.69	179
		Involved	4.34	0.67	175
		<i>Safeway</i>	4.47	0.67	180
		Involved	4.49	0.64	176
6	A re-assuring brand	<i>TSB</i>	2.99	0.96	180
		Involved	2.85	0.95	89
		Not involved	3.12	0.96	91
		<i>Direct Line</i>	3.14	0.91	175
		Involved	3.10	0.93	87
		Not involved	3.18	0.90	88
		<i>Tetley</i>	3.57	0.87	180
		Involved	3.67	0.84	135
		Not involved	3.29	0.92	45
		<i>Persil</i>	3.52	0.96	180
		Involved	3.58	0.95	146
		Not involved	3.29	1.00	34
		<i>Radion</i>	2.59	0.82	176
		Involved	2.58	0.82	142
		Not involved	2.62	0.82	34
		<i>Iceland</i>	2.87	0.81	179
		Involved	2.90	0.79	175
		<i>Safeway</i>	3.32	0.88	180
		Involved	3.34	0.85	176

Table A17: Brand Feelings by Item Mean and Standard Deviation

Table A17 shows the means and standard deviations of these items. The means generally reflect the results discussed from Table A16, although the positive and negative biases are not as obvious due to the large proportions of neutral responses for many of the items. The means and standard deviations for involved and uninvolved subjects do not appear to be consistently higher or lower than the overall response for items 1-6. For positively phrased items 2, 4, 5 and 6 only Persil and Tetley appear to have consistently higher mean scores for involved respondents and lower mean scores for uninvolved respondents compared with the overall mean score, and vice versa for negatively phrased items. The financial brands TSB and Direct Line appear to have the opposite pattern occurring for many of the items, compared with Persil and Tetley.

Overall, responses to items 1-6 seem to be generally favourable for brands Tetley, Persil and Safeway and unfavourable for brands Radion and Iceland. There appears to be mixed feelings for brands TSB and Direct Line.

SECTION 3

Section 3a: Financial

Table A18 shows that most respondents have seen the Direct Line advertisement before (94.9%) whereas a large proportion have not seen the TSB advertisement before (75.0%). These patterns are reflected if only involved or uninvolved respondents are considered, although marginally more uninvolved respondents appear to have seen the adverts.

No	Item	Yes	No
1	I have seen the TSB advert before	25.0	75.0
	Involved	24.4	75.6
	Not involved	25.6	74.4
2	I have seen the Direct Line advert before	94.9	5.1
	Involved	94.2	5.8
	Not involved	95.5	4.5

Table A18: Familiarity with Financial Advertisements

Table A19 highlights respondent feelings about the financial adverts, and Table A20 illustrates the means and standard deviations of these feelings. Overall, significant numbers of respondents find the TSB advert to be quite interesting (No. 1a: 39.1%), quite imaginative (No.4a: 45.3%) and quite lively (No.5a: 40.8%). However, many also find the TSB advert to be quite unconvincing (No.6a: 27.4%) or very unconvincing (No.6a: 14.5%), quite unconventional (No.7a: 40.7%) and quite unlikely (No.8a: 30.2%) or very unlikely (No.8a: 24.0%) to encourage trial of the brand.

Many respondents have indicated that they feel the Direct Line advert is quite memorable (No.2b: 41.6%) or very memorable (No.2b: 15.2%) and quite informative (No.3b: 57.5%). However, there is also feeling that the advert is quite unimaginative (No.4b: 34.6%) or very unimaginative (No.4b: 13.4%) and not particularly lively (No.5b: 29.1%) or not at all lively (No.5b: 14.0%). Respondents also appear to feel that the Direct Line advert is more conventional than unconventional (No.7b) and more unlikely than likely to encourage trial of the brand (No.8b).

No	Item	Brand	5	4	3	2	1
1a	Interesting	<i>TSB</i>	6.1	39.1	24.0	20.7	10.1
		Involved	4.5	42.0	22.7	20.5	10.2
		Not involved	7.7	36.3	25.3	20.9	9.9
1b		<i>Direct Line</i>	4.5	24.3	35.0	25.4	10.7
		Involved	6.9	19.5	35.6	25.3	12.6
		Not involved	2.2	28.9	34.4	25.6	8.9
2a	Memorable	<i>TSB</i>	3.9	32.4	22.3	25.1	16.2
		Involved	3.4	31.8	21.6	25.0	18.2
		Not involved	4.4	33.0	23.1	25.3	14.3
2b		<i>Direct Line</i>	15.2	41.6	19.1	18.5	5.6
		Involved	17.0	31.8	22.7	22.7	5.7
		Not involved	13.3	51.1	15.6	14.4	5.6
3a	Informative	<i>TSB</i>	1.1	29.2	34.3	28.7	6.7
		Involved	1.1	27.6	35.6	27.6	8.0
		Not involved	1.1	30.8	33.0	29.7	5.5
3b		<i>Direct Line</i>	3.4	57.5	26.3	10.6	2.2
		Involved	3.4	53.4	29.5	9.1	4.5
		Not involved	3.3	61.5	23.1	12.1	0.0
4a	Imaginative	<i>TSB</i>	18.4	45.3	16.2	15.6	4.5
		Involved	13.6	50.0	13.6	17.0	5.7
		Not involved	23.1	40.7	18.7	14.3	3.3
4b		<i>Direct Line</i>	2.8	24.0	25.1	34.6	13.4
		Involved	4.5	20.5	22.7	39.8	12.5
		Not involved	1.1	27.5	27.5	29.7	14.3
5a	Lively	<i>TSB</i>	7.3	40.8	25.1	20.1	6.7
		Involved	6.8	37.5	26.1	18.2	11.4
		Not involved	7.7	44.0	24.2	22.0	2.2
5b		<i>Direct Line</i>	1.1	25.1	30.7	29.1	14.0
		Involved	1.1	26.1	25.0	31.8	15.9
		Not involved	1.1	24.2	36.3	26.4	12.1
6a	Convincing	<i>TSB</i>	0.0	12.3	45.8	27.4	14.5
		Involved	0.0	13.6	42.0	28.4	15.9
		Not involved	0.0	11.0	49.5	26.4	13.2
6b		<i>Direct Line</i>	3.4	32.4	33.5	21.8	8.9
		Involved	2.3	29.5	36.4	19.3	12.5
		Not involved	4.4	35.2	30.8	24.2	5.5
7a	Conventional	<i>TSB</i>	3.4	18.6	29.9	40.7	7.3
		Involved	5.7	14.9	29.9	40.2	9.2
		Not involved	1.1	22.2	30.0	41.1	5.6
7b		<i>Direct Line</i>	6.7	27.0	42.7	21.3	2.2
		Involved	5.7	30.7	42.0	17.0	4.5
		Not involved	7.8	23.3	43.3	25.6	0.0
8a	Likely to make me try the brand	<i>TSB</i>	0.6	14.0	31.3	30.2	24.0
		Involved	1.1	10.2	29.5	33.0	26.1
		Not involved	0.0	17.6	33.0	27.5	22.0
8b		<i>Direct Line</i>	3.4	27.9	34.6	20.1	14.0
		Involved	3.4	26.1	34.1	21.6	14.8
		Not involved	3.3	29.7	35.2	18.7	13.2

Table A19: Financial Advertisement Feelings by Item Response

There are no notably high means (>3.5) or low means (<2.5) due to neutral responses (3.0) to many of the items. However the mean bias (>3.0 or <3.0) reflects the patterns of response illustrated in Table A19. It is also interesting to note from table A20 that mean scores for involved subjects are lower than the overall mean scores in

all cases except No.7b, and mean scores for uninvolved subjects are higher than overall mean scores in all cases except No. 1a and No.7b.

No	Item	Brand	Mean Score	Std Deviation	Cases
1a	Interesting	<i>TSB</i>	3.11	1.11	179
		Involved	3.10	1.10	88
		Not involved	3.11	1.13	91
1b		<i>Direct Line</i>	2.86	1.05	177
		Involved	2.83	1.10	87
		Not involved	2.90	1.00	90
2a	Memorable	<i>TSB</i>	2.83	1.17	179
		Involved	2.77	1.18	88
		Not involved	2.88	1.15	91
2b		<i>Direct Line</i>	3.42	1.12	178
		Involved	3.32	1.17	88
		Not involved	3.52	1.07	90
3a	Informative	<i>TSB</i>	2.89	0.94	178
		Involved	2.86	0.95	87
		Not involved	2.92	0.93	91
3b		<i>Direct Line</i>	3.49	0.82	179
		Involved	3.42	0.88	88
		Not involved	3.56	0.75	91
4a	Imaginative	<i>TSB</i>	3.58	1.10	179
		Involved	3.49	1.10	88
		Not involved	3.66	1.09	91
4b		<i>Direct Line</i>	2.68	1.07	179
		Involved	2.65	1.08	88
		Not involved	2.71	1.06	91
5a	Lively	<i>TSB</i>	3.22	1.06	179
		Involved	3.10	1.14	88
		Not involved	3.33	0.98	91
5b		<i>Direct Line</i>	2.70	1.03	179
		Involved	2.65	1.07	88
		Not involved	2.76	1.00	91
6a	Convincing	<i>TSB</i>	2.56	0.89	179
		Involved	2.53	0.92	88
		Not involved	2.58	0.86	91
6b		<i>Direct Line</i>	2.99	1.02	179
		Involved	2.90	1.04	88
		Not involved	3.09	1.00	91
7a	Conventional	<i>TSB</i>	2.70	0.97	177
		Involved	2.68	1.03	87
		Not involved	2.72	0.91	90
7b		<i>Direct Line</i>	3.15	0.91	178
		Involved	3.16	0.93	88
		Not involved	3.13	0.89	90
8a	Likely to make me try the brand	<i>TSB</i>	2.37	1.02	179
		Involved	2.27	1.00	88
		Not involved	2.46	1.02	91
8b		<i>Direct Line</i>	2.87	1.08	179
		Involved	2.82	1.09	88
		Not involved	2.91	1.21	91

Table A20: Financial Advertisement Feelings by Item Mean and Standard Deviation

This indicates that involved respondents have marginally less favourable feelings toward the adverts and are less likely to try the brands, whereas uninvolved

respondents have marginally more favourable feelings toward the adverts and are more likely to try the brands. There are no large differences in means between involved and uninvolved subjects for advert type (No.7a and No.7b).

Section 3b: Financial

No	Item	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	The TSB advert holds more relevance for me than the Direct Line advert	3.9	20.7	25.1	35.2	15.1
	Involved	3.4	15.9	25.0	40.9	14.8
	Not involved	4.4	25.3	25.3	29.7	15.4
2	There is more thought behind the TSB advert compared with the Direct Line advert	10.1	48.6	17.9	19.0	4.5
	Involved	11.4	48.9	17.0	19.3	3.4
	Not involved	8.8	48.4	18.7	18.7	5.5
3	The style of the TSB advert is very different to the style of the Direct Line advert	20.1	60.9	9.5	8.4	1.1
	Involved	23.9	61.4	8.0	5.7	1.1
	Not involved	16.5	60.4	11.0	11.0	1.1
4	The content of the TSB advert is very different to the content of the Direct Line advert	10.1	50.8	20.1	16.8	2.2
	Involved	9.1	53.4	22.7	13.6	1.1
	Not involved	11.0	48.4	17.6	19.8	3.3
5	The style of the TSB advert is more familiar to me than the style of the Direct Line advert	1.7	12.3	35.2	40.8	10.1
	Involved	3.4	10.2	34.1	40.9	11.4
	Not involved	0.0	14.3	36.3	40.7	8.8
6	The TSB advert is more likely to encourage me to try the brand than the Direct Line advert	5.0	20.7	26.3	36.9	11.2
	Involved	4.5	21.6	26.1	33.0	14.8
	Not involved	5.5	19.8	26.4	40.7	7.7
7	I preferred watching the TSB advert in comparison with the Direct Line advert	15.1	33.5	23.5	18.4	9.5
	Involved	15.9	30.7	26.1	18.2	9.1
	Not involved	14.3	36.3	20.9	18.7	9.9

Table A21: Comparative Feelings relating to Financial Advertisements by Item Response

Table A21 contains comparative feelings relating to the two adverts. Overall, many respondents agree (60.9%) or strongly agree (20.1%) that the style of the TSB advert is very different to the style of the Direct Line advert (No.3), and there is also agreement (50.8%) or strong agreement (10.1%) that the content of the TSB advert is very different to the content of the Direct Line advert (No.4). Although 48.6% respondents agree that there is more thought behind the TSB advert compared with the Direct Line advert (No.2), many disagree (35.2%) or strongly disagree (15.1%)

that the TSB advert holds more relevance for them than the Direct Line advert (No.1). There is significant disagreement (40.8%) that the style of the TSB advert is more familiar than the style of the Direct Line advert (No.5), and agreement (33.5%) or strong agreement (15.1%) that the TSB advert is preferable to watch in comparison with the Direct Line advert (No.7). Overall, it appears that purchase intention for the Direct Line advert is stronger than for the TSB advert, with 36.9% disagreeing and 11.2% strongly disagreeing that the TSB advert is more likely to encourage trial compared with the Direct Line advert (No.6).

No	Item	Mean Score	Std Deviation	Cases
1	The TSB advert holds more relevance for me than the Direct Line advert	2.63	1.09	179
	Involved	2.52	1.04	88
	Not involved	2.74	1.13	91
2	There is more thought behind the TSB advert compared with the Direct Line advert	3.41	1.05	179
	Involved	3.46	1.04	88
	Not involved	3.36	1.06	91
3	The style of the TSB advert is very different to the style of the Direct Line advert	3.91	0.85	179
	Involved	4.01	0.81	88
	Not involved	3.80	0.89	91
4	The content of the TSB advert is very different to the content of the Direct Line advert	3.50	0.96	179
	Involved	3.56	0.88	88
	Not involved	3.44	1.04	91
5	The style of the TSB advert is more familiar to me than the style of the Direct Line advert	2.55	0.89	179
	Involved	2.53	0.95	88
	Not involved	2.56	0.85	91
6	The TSB advert is more likely to encourage me to try the brand than the Direct Line advert	2.72	1.07	179
	Involved	2.68	1.11	88
	Not involved	2.75	1.04	91
7	I preferred watching the TSB advert in comparison with the Direct Line advert	3.26	1.20	179
	Involved	3.26	1.20	88
	Not involved	3.26	1.21	91

Table A22: Comparative Feelings relating to the Financial Advertisements by Item Mean and Standard Deviation

Table A22 illustrates the means and standard deviations of these items. Notably high mean scores (>3.5) include No.3 (mean = 3.91) and No.4 (mean = 3.50). There are no notably low mean scores (<2.5). The mean scores of involved participants are lower than the overall mean scores for numbers 1, 5 and 6 and higher for numbers 2,

3 and 4. The opposite is true for the mean scores of uninvolved respondents. This reflects the results in Table A21.

SECTION 4

Section 4a: Tea

Table A23 illustrates that overall, more than half of respondents have not seen the Tetley squarebags advert before (57.2%), compared with a large proportion who have seen the Tetley roundbags advert before (83.3%). In both cases, marginally more involved respondents have seen the adverts before compared with uninvolved respondents.

No	Item	Yes	No
1	I have seen the Tetley squarebags advert before	42.8	57.2
	Involved	43.7	56.3
	Not involved	40.0	60.0
2	I have seen the Tetley roundbags advert before	83.3	16.7
	Involved	83.7	16.3
	Not involved	82.2	17.8

Table A23: Familiarity with Tea Advertisements

Table A24 highlights respondent feelings about the two tea adverts. Overall, it can be seen that large numbers of respondents find the Tetley squarebags advert quite informative (No.3a: 35.6%), quite imaginative (No.4a: 38.9%) and quite lively (No.5a: 36.7%) or very lively (No.5a: 12.8%). Feelings about the roundbags advert are extremely favourable with many respondents indicating that they feel the advert to be quite interesting (No.1b: 53.3%) or very interesting (No.1b: 32.2%), quite memorable (No.2b: 45.6%) or very memorable (No.2b: 41.7%), quite informative (No.3b: 39.4%) or very informative (No.3b: 11.1%), quite imaginative (No.4b: 43.6%) or very imaginative (No.4b: 39.1%), and quite lively (No.5b: 43.9%) or very lively (No.5b: 48.9%). There appears to be feeling that the squarebags advert is on the more conventional side, and the roundbags advert is on the more unconventional side (No.7a and No.7b). In addition, many respondents indicate that they are quite unlikely (23.3%) or very unlikely (12.2%) to try the squarebags (No.8a) compared with favourable purchase intentions for the roundbags, where 42.2% are quite likely 16.5% are very likely to try the brand (No.8b).

No	Item	Brand	5	4	3	2	1
1a	Interesting	<i>Squarebags</i>	3.3	34.4	28.9	24.4	8.9
		Involved	3.0	36.3	28.1	25.9	6.7
		Not involved	4.4	28.9	31.1	20.0	15.6
1b		<i>Roundbags</i>	32.2	53.3	8.9	3.9	1.7
		Involved	30.4	57.0	8.9	3.0	0.7
		Not involved	37.8	42.2	8.9	6.7	4.4
2a	Memorable	<i>Squarebags</i>	5.6	31.1	21.1	28.9	13.3
		Involved	4.4	32.6	21.5	31.1	10.4
		Not involved	8.9	26.7	20.0	22.2	22.2
2b		<i>Roundbags</i>	41.7	45.6	8.3	1.1	3.3
		Involved	43.0	46.7	6.7	1.5	2.2
		Not involved	37.8	42.2	13.3	0.0	6.7
3a	Informative	<i>Squarebags</i>	3.3	35.6	32.8	20.6	7.8
		Involved	2.2	37.0	32.6	23.0	5.2
		Not involved	6.7	31.1	33.3	13.3	15.6
3b		<i>Roundbags</i>	11.1	39.4	31.7	11.7	6.1
		Involved	11.9	39.3	30.4	14.1	4.4
		Not involved	8.9	40.0	35.6	4.4	11.1
4a	Imaginative	<i>Squarebags</i>	8.9	38.9	27.8	17.8	6.7
		Involved	7.4	40.0	28.9	19.3	4.4
		Not involved	13.3	35.6	24.4	13.3	13.3
4b		<i>Roundbags</i>	39.1	43.6	11.2	3.4	2.8
		Involved	39.3	44.4	11.1	4.4	0.7
		Not involved	38.6	40.9	11.4	0.0	9.1
5a	Lively	<i>Squarebags</i>	12.8	36.7	26.1	17.2	7.2
		Involved	12.6	38.5	25.2	19.3	4.4
		Not involved	13.3	31.1	28.9	11.1	15.6
5b		<i>Roundbags</i>	48.9	43.9	4.4	1.7	1.1
		Involved	48.1	48.1	3.0	0.7	0.0
		Not involved	51.1	31.1	8.9	4.4	4.4
6a	Convincing	<i>Squarebags</i>	3.9	27.8	45.0	15.0	8.3
		Involved	3.0	28.1	46.7	17.8	4.4
		Not involved	6.7	26.7	40.0	6.7	20.0
6b		<i>Roundbags</i>	9.4	30.0	40.6	13.9	6.1
		Involved	8.9	32.6	41.5	14.1	3.0
		Not involved	11.1	22.2	37.8	13.3	15.6
7a	Conventional	<i>Squarebags</i>	8.9	27.8	33.3	25.6	4.4
		Involved	6.7	28.9	36.3	24.4	3.7
		Not involved	15.6	24.4	24.4	28.9	6.7
7b		<i>Roundbags</i>	3.3	17.2	32.2	38.3	8.9
		Involved	3.7	17.0	31.1	40.0	8.1
		Not involved	2.2	17.8	35.6	33.3	11.1
8a	Likely to make me try the brand	<i>Squarebags</i>	3.3	27.2	33.9	23.3	12.2
		Involved	3.7	28.9	36.3	23.7	7.4
		Not involved	2.2	22.2	26.7	22.2	26.7
8b		<i>Roundbags</i>	16.1	42.2	23.3	9.4	8.9
		Involved	19.3	43.7	22.2	10.4	4.4
		Not involved	6.7	37.8	26.7	6.7	22.2

Table A24: Tea Advertisement Feelings by Item Response

Table A25 illustrates the mean scores and standard deviations of these items. The means reflect the positive and negative response biases shown in Table A24, although the large proportions of neutral responses has reduced the effect of these biases in some cases. Overall, there are no notably high or low means for the squarebags items, although all mean scores for roundbags items are above neutral,

and many are notably high (>3.5) including No.1b (mean = 4.11), No.2b (mean = 4.21), No.4b (mean = 4.13), and No.5b (mean = 4.38).

No	Item	Brand	Mean Score	Std Deviation	Cases
1a	Interesting	<i>Squarebags</i>	2.99	1.04	180
		Involved	3.03	1.01	135
		Not Involved	2.87	1.14	45
1b		<i>Roundbags</i>	4.11	0.84	180
		Involved	4.13	0.75	135
		Not involved	4.02	1.08	45
2a	Memorable	<i>Squarebags</i>	2.87	1.16	180
		Involved	2.90	1.11	135
		Not involved	2.78	1.31	45
2b		<i>Roundbags</i>	4.21	0.90	180
		Involved	4.27	0.83	135
		Not involved	4.04	1.07	45
3a	Informative	<i>Squarebags</i>	3.06	1.00	180
		Involved	3.08	0.95	135
		Not involved	3.00	1.17	45
3b		<i>Roundbags</i>	3.38	1.03	180
		Involved	3.40	1.02	135
		Not involved	3.31	1.08	45
4a	Imaginative	<i>Squarebags</i>	3.25	1.06	180
		Involved	3.26	1.00	135
		Not involved	3.22	1.24	45
4b		<i>Roundbags</i>	4.13	0.94	179
		Involved	4.17	0.85	135
		Not involved	4.00	1.16	44
5a	Lively	<i>Squarebags</i>	3.31	1.12	180
		Involved	3.36	1.07	135
		Not involved	3.16	1.26	45
5b		<i>Roundbags</i>	4.38	0.75	180
		Involved	4.44	0.59	135
		Not involved	4.20	1.08	45
6a	Convincing	<i>Squarebags</i>	3.04	0.96	180
		Involved	3.07	0.87	135
		Not involved	2.93	1.20	45
6b		<i>Roundbags</i>	3.23	1.01	180
		Involved	3.30	0.93	135
		Not involved	3.00	1.21	45
7a	Conventional	<i>Squarebags</i>	3.11	1.03	180
		Involved	3.10	0.97	135
		Not involved	3.13	1.20	45
7b		<i>Roundbags</i>	2.68	0.97	180
		Involved	2.68	0.98	135
		Not involved	2.67	0.98	45
8a	Likely to make me try the brand	<i>Squarebags</i>	2.86	1.06	180
		Involved	2.98	0.99	135
		Not involved	2.51	1.18	45
8b		<i>Roundbags</i>	3.47	1.14	180
		Involved	3.63	1.05	135
		Not involved	3.00	1.28	45

Table A25: Tea Advertisement Feelings by Item Mean and Standard Deviation

Compared with overall mean scores, the mean scores for involved respondents are higher for all items except 7a and 7b, and the mean scores for uninvolved respondents are lower for all items except 7a. This indicates that involved respondents hold marginally more favourable feelings toward the adverts and are more likely to try the brands, whereas uninvolved respondents hold marginally less favourable feelings toward the adverts and are less likely to try the brands. The 3 mean scores for advert type (No.7a and No.7b) are essentially identical.

Section 4b: Tea

No	Item	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	The squarebags advert holds more relevance for me than the roundbags advert	2.2	5.0	33.9	45.0	13.9
	Involved	2.2	4.4	35.6	46.7	11.1
	Not involved	2.2	6.7	28.9	40.0	22.2
2	There is more thought behind the squarebags advert compared with the roundbags advert	1.1	9.4	22.2	48.9	18.3
	Involved	0.7	6.7	20.0	54.1	18.5
	Not involved	2.2	17.8	28.9	33.3	17.8
3	The style of the squarebags advert is very different to the style of the roundbags advert	8.3	30.6	17.8	31.1	12.2
	Involved	8.9	29.6	15.6	34.8	11.1
	Not involved	6.7	33.3	24.4	20.0	15.6
4	The content of the squarebags advert is very different to the content of the roundbags advert	5.0	23.9	21.7	40.6	8.9
	Involved	5.2	23.0	22.2	43.0	6.7
	Not involved	4.4	26.7	20.0	33.3	15.6
5	The style of the squarebags ad is more familiar to me than the style of the roundbags advert	0.6	10.6	30.6	47.8	10.6
	Involved	0.7	11.9	28.1	51.1	8.1
	Not involved	0.0	6.7	37.8	37.8	17.8
6	The squarebags ad is more likely to encourage me to try the brand than the roundbags advert	0.6	4.4	17.8	58.3	18.9
	Involved	0.7	3.0	15.6	63.0	17.8
	Not involved	0.0	8.9	24.4	44.4	22.2
7	I preferred watching the squarebags advert in comparison with the roundbags advert	2.2	3.9	20.6	36.7	36.7
	Involved	2.2	4.4	20.0	35.6	37.8
	Not involved	2.2	2.2	22.2	40.0	33.3

Table A26: Comparative feelings relating to the Tea Advertisements by Item Response

Table A26 illustrates respondent feelings when comparing the two tea advertisements. Overall, the roundbags advert appears to be more favourable than

the squarebags advert, reflecting the results from Tables A24 and A25. It can be seen that many respondents disagree that the squarebags advert holds more relevance for them than the roundbags advert (No.1: 45.0%) and similarly disagree (No.2: 48.9%) that there is more thought behind the squarebags advert compared with the roundbags advert. In addition, many disagree (36.7%) or strongly disagree (36.7%) that they preferred watching the squarebags advert in comparison with the roundbags advert (No.7). It is interesting to note that there is significant disagreement (40.6%) that the content of the squarebags advert is very different to the content of the roundbags advert (No.4), and many respondents disagree (47.8%) or strongly disagree (10.6%) that the style of the squarebags advert is more familiar than the style of the roundbags advert (No.5). There also appears to be substantial disagreement/strong disagreement that the squarebags advert is more likely to encourage intention to purchase (No.6).

No	Item	Mean Score	Std Deviation	Cases
1	The squarebags advert holds more relevance for me than the roundbags advert	2.37	0.87	180
	Involved	2.40	0.83	135
	Not involved	2.27	0.96	45
2	There is more thought behind the squarebags advert compared with the roundbags advert	2.26	0.91	180
	Involved	2.17	0.83	135
	Not involved	2.53	1.06	45
3	The style of the squarebags advert is very different to the style of the roundbags advert	2.92	1.20	180
	Involved	2.90	1.20	135
	Not involved	2.96	1.21	45
4	The content of the squarebags advert is very different to the content of the roundbags advert	2.76	1.07	180
	Involved	2.77	1.04	135
	Not involved	2.71	1.16	45
5	The style of the squarebags ad is more familiar to me than the style of the roundbags advert	2.43	0.84	180
	Involved	2.45	0.84	135
	Not involved	2.33	0.85	45
6	The squarebags ad is more likely to encourage me to try the brand than the roundbags advert	2.09	0.77	180
	Involved	2.06	0.72	135
	Not involved	2.20	0.89	45
7	I preferred watching the squarebags advert in comparison with the roundbags advert	1.98	0.97	180
	Involved	1.98	0.98	135
	Not involved	2.00	0.93	45

Table A27: Comparative Feelings relating to the Tea Advertisements by Item Mean and Standard Deviation

Table A27 shows the means and standard deviations of these items. All means are below 3.0 and reflect the response distributions shown in Table A26. Notably low means (<2.5) include No.1 (mean = 2.37), No.2 (mean = 2.26), No.5 (mean = 2.43), No.6 (mean = 2.09) and No.7 (mean = 1.98). The mean scores for involved respondents are marginally higher than overall mean scores for items 1, 4, and 5, and lower than overall mean scores for items 2, 3, and 6. The opposite is true for uninvolved respondents.

SECTION 5

Section 5a: Washing Powder

No	Item	Yes	No
1	I have seen the Persil advert before	95.4	4.6
	Involved	96.5	3.5
	Not involved	91.2	8.8
2	I have seen the Radion advert before	62.4	37.6
	Involved	65.5	34.5
	Not involved	50.0	50.0

Table A28: Familiarity with Washing Powder Advertisements

Table A28 illustrates that nearly all respondents are familiar with the Persil advert (95.4%) compared with only 62.4% familiarity with the Radion advert. For involved respondents the percentage familiarity with the adverts is greater in both cases and for uninvolved respondents the percentage familiarity is smaller in both cases.

Table A29 highlights respondent feelings about these two washing powder adverts. Overall, feelings about the Persil advert appear to be favourable, with many respondents indicating that they find the advert quite interesting (No.1a: 51.4%) or very interesting (No.1a: 18.4%), quite memorable (No.2a: 53.6%) or very memorable (No.2a: 25.1%), quite imaginative (No.4a: 47.8%) or very imaginative (No.4a: 16.9%), quite lively (No.5a: 47.2%) or very lively (No.5a: 13.5%), quite convincing (No.6a: 41.9%) or very convincing (No.6a: 13.4%) and quite likely to make me try the brand (No.8a: 39.1%). In contrast, feelings about the Radion advert appear to be unfavourable, with many respondents indicating that they find the advert to be quite uninteresting (No.1b: 44.1%) or very uninteresting (No.1b: 34.6%), easy to forget (No.2b: 40.8%) and very easy to forget (No.2b: 31.8%), quite unimaginative (No.4b: 42.5%) and very unimaginative (No.4b: 32.4%), not very lively (No.5b: 41.3%) and not at all lively (No.5b: 29.6%), quite unconvincing (No.6b: 39.7%) and very unconvincing (No.6b: 22.3%) and quite unlikely to make me try the brand (No.8b:

29.9%) or very unlikely to make me try the brand (No.8b: 44.1%). On the positive side, respondents did appear to feel that the Radion advert was quite informative (No.3b: 41.9%). In addition, Persil was viewed as being more unconventional than Radion, with 23.5% and 16.2% respondents indicating that the Radion advert was quite conventional and very conventional respectively (No.7b).

No	Item	Brand	5	4	3	2	1
1a	Interesting	<i>Persil</i>	18.4	51.4	15.1	10.6	4.5
		Involved	17.9	54.5	11.7	11.7	4.1
		Not involved	20.6	38.2	29.4	5.9	5.9
1b		<i>Radion</i>	1.7	9.5	10.1	44.1	34.6
		Involved	1.4	9.0	10.3	44.1	35.2
		Not involved	2.9	11.8	8.8	44.1	32.4
2a	Memorable	<i>Persil</i>	25.1	53.6	9.5	9.5	2.2
		Involved	22.8	57.9	7.6	10.3	1.4
		Not involved	35.3	35.3	17.6	5.9	5.9
2b		<i>Radion</i>	1.1	11.2	15.1	40.8	31.8
		Involved	0.7	12.4	15.9	38.6	32.4
		Not involved	2.9	11.8	8.8	44.1	32.4
3a	Informative	<i>Persil</i>	2.2	29.6	34.1	29.6	4.5
		Involved	2.8	31.7	33.1	29.0	3.4
		Not involved	0.0	20.6	38.2	32.4	8.8
3b		<i>Radion</i>	3.4	41.9	26.3	18.4	10.1
		Involved	3.4	42.1	25.5	18.6	10.3
		Not involved	2.9	41.2	29.4	17.6	8.8
4a	Imaginative	<i>Persil</i>	16.9	47.8	19.1	12.4	3.9
		Involved	17.4	48.6	16.7	13.9	3.5
		Not involved	14.7	44.1	29.4	5.9	5.9
4b		<i>Radion</i>	2.8	10.1	12.3	42.5	32.4
		Involved	2.1	11.0	11.0	42.8	33.1
		Not involved	5.9	5.9	17.6	41.2	29.4
5a	Lively	<i>Persil</i>	13.5	47.2	26.4	8.4	4.5
		Involved	13.2	47.9	26.4	8.3	4.2
		Not involved	14.7	44.1	26.5	8.8	5.9
5b		<i>Radion</i>	1.1	7.8	20.1	41.3	29.6
		Involved	0.7	9.0	20.0	40.0	30.3
		Not involved	2.9	2.9	20.6	47.1	26.5
6a	Convincing	<i>Persil</i>	13.4	41.9	28.5	12.8	3.4
		Involved	13.1	42.1	30.3	12.4	2.1
		Not involved	14.7	41.2	20.6	14.7	8.8
6b		<i>Radion</i>	0.6	8.9	28.5	39.7	22.3
		Involved	0.7	10.3	28.3	38.6	22.1
		Not involved	0.0	2.9	29.4	44.1	23.5
7a	Conventional	<i>Persil</i>	5.0	25.1	35.8	31.3	2.8
		Involved	4.8	28.3	33.8	30.3	2.8
		Not involved	5.9	11.8	44.1	35.3	2.9
7b		<i>Radion</i>	16.2	23.5	35.2	19.0	6.1
		Involved	17.9	24.1	33.8	18.6	5.5
		Not involved	8.8	20.6	41.2	20.6	8.8
8a	Likely to make me try the brand	<i>Persil</i>	6.7	39.1	30.2	14.0	10.1
		Involved	6.9	40.7	29.0	13.1	10.3
		Not involved	5.9	32.4	35.3	17.6	8.8
8b		<i>Radion</i>	0.6	2.3	23.2	29.9	44.1
		Involved	0.7	2.1	23.1	30.8	43.4
		Not involved	0.0	2.9	23.5	26.5	47.1

Table A29: Washing Powder Advertisement Feelings by Item Response

No	Item	Brand	Mean Score	Std Deviation	Cases
1a	Interesting	<i>Persil</i>	3.69	1.03	179
		Involved	3.70	1.03	145
		Not involved	3.62	1.07	34
1b		<i>Radion</i>	1.99	0.99	179
		Involved	1.97	0.97	145
		Not involved	2.09	1.08	34
2a	Memorable	<i>Persil</i>	3.90	0.96	179
		Involved	3.90	0.92	145
		Not involved	3.88	1.15	34
2b		<i>Radion</i>	2.09	1.01	179
		Involved	2.10	1.02	145
		Not involved	2.03	0.97	34
3a	Informative	<i>Persil</i>	2.96	0.93	179
		Involved	3.01	0.93	145
		Not involved	2.71	0.91	34
3b		<i>Radion</i>	3.10	1.07	179
		Involved	3.10	1.08	145
		Not involved	3.12	1.04	34
4a	Imaginative	<i>Persil</i>	3.61	1.03	178
		Involved	3.63	1.04	144
		Not involved	3.56	1.02	34
4b		<i>Radion</i>	2.08	1.05	179
		Involved	2.06	1.04	144
		Not involved	2.18	1.11	34
5a	Lively	<i>Persil</i>	3.57	0.98	178
		Involved	3.58	0.97	144
		Not involved	3.53	1.05	34
5b		<i>Radion</i>	2.10	0.95	179
		Involved	2.10	0.96	145
		Not involved	2.09	0.93	34
6a	Convincing	<i>Persil</i>	3.49	0.99	179
		Involved	3.52	0.94	145
		Not involved	3.38	1.18	34
6b		<i>Radion</i>	2.26	0.93	179
		Involved	2.29	0.95	145
		Not involved	2.12	0.81	34
7a	Conventional	<i>Persil</i>	2.98	0.94	179
		Involved	3.02	0.95	145
		Not involved	2.82	0.90	34
7b		<i>Radion</i>	3.25	1.13	179
		Involved	3.30	1.13	145
		Not involved	3.00	1.07	34
8a	Likely to make me try the brand	<i>Persil</i>	3.18	1.08	179
		Involved	3.21	1.09	145
		Not involved	3.09	1.06	34
8b		<i>Radion</i>	1.85	0.89	177
		Involved	1.86	0.89	143
		Not involved	1.82	0.90	34

Table A30: Washing Powder Advertisement Feelings by Item Mean and Standard Deviation

Table A30 shows the means and standard deviations of these items, which reflects the patterns of response in Table A29. Overall, there are many notably high mean scores (>3.5) for Persil including No.1a (mean = 3.69), No.2a (mean = 3.90), No.4a (mean = 3.61), and No.5a (mean = 3.57). Conversely, there are many notably low mean scores for Radion including No.1b (mean = 1.99), No.2b (mean = 2.09), No.4b

(mean = 2.08), No.5b (mean = 2.10), No.6b (mean = 2.29) and No.8b (mean = 1.85). The mean scores for involved respondents are marginally higher or identical compared with the overall mean scores except No.1b and No.4b, which are marginally lower. The mean scores for uninvolved respondents are all lower than overall mean scores for Persil items 1a-8a. However, uninvolved mean scores for Radion items 2b, 5b, 6b, 7b and 8b are lower than overall mean scores, and uninvolved mean scores for Radion items 1b, 3b and 4b are higher than overall mean scores.

Section 5b: Washing Powder

Tables A31 and A32 highlight respondent feelings when comparing the 2 washing powder adverts.

No	Item	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	The Persil advert holds more relevance for me than the Radion advert	26.3	46.4	19.0	6.1	2.2
	Involved	24.8	49.0	19.3	5.5	1.4
	Not involved	32.4	35.3	17.6	8.8	5.9
2	There is more thought behind the Persil advert compared with the Radion advert	25.7	46.9	16.2	10.1	1.1
	Involved	25.5	47.6	16.6	9.7	0.7
	Not involved	26.5	44.1	14.7	11.8	2.9
3	The style of the Persil advert is very different to the style of the Radion advert	33.0	58.1	6.7	1.7	0.6
	Involved	33.8	58.6	5.5	2.1	0.0
	Not involved	29.4	55.9	11.8	0.0	2.9
4	The content of the Persil advert is very different to the content of the Radion advert	21.8	52.5	20.1	4.5	1.1
	Involved	20.0	53.8	20.0	5.5	0.7
	Not involved	29.4	47.1	20.6	0.0	2.9
5	The style of the Persil advert is more familiar to me than the style of the Radion advert	14.0	50.3	24.6	9.5	1.7
	Involved	13.1	53.8	24.1	7.6	1.4
	Not involved	17.6	35.3	26.5	17.6	2.9
6	The Persil advert is more likely to encourage me to try the brand than the Radion advert	22.3	46.9	21.8	7.8	1.1
	Involved	23.4	46.2	21.4	8.3	0.7
	Not involved	17.6	50.0	23.5	5.9	2.9
7	I preferred watching the Persil advert in comparison with the Radion advert	38.0	46.4	11.7	2.2	1.7
	Involved	38.6	48.3	10.3	2.1	0.7
	Not involved	35.3	38.2	17.6	2.9	5.9

Table A31: Comparative Feelings relating to the Washing Powder Advertisements by Item Response

Overall, a large number of subjects respond with extreme agreement or strong agreement to each item, indicating strong preferences for the Persil advert and recognising the differences in content and style between the two adverts.

Table A32 shows the means and standard deviations of these items, with notably high mean scores (>3.5) for every item. This reflects the response patterns shown in Table A31. The mean scores for involved respondents are marginally greater than overall mean scores for all items except No.4, and the mean scores for uninvolved respondents are less than overall mean scores for all items except No.4.

No	Item	Mean Score	Std Deviation	Cases
1	The Persil advert holds more relevance for me than the Radion advert	3.88	0.94	179
	Involved	3.90	0.88	145
	Not involved	3.79	1.18	34
2	There is more thought behind the Persil advert compared with the Radion advert	3.86	0.95	179
	Involved	3.88	0.93	145
	Not involved	3.79	1.07	34
3	The style of the Persil advert is very different to the style of the Radion advert	4.21	0.69	179
	Involved	4.24	0.65	145
	Not involved	4.08	0.83	34
4	The content of the Persil advert is very different to the content of the Radion advert	3.89	0.83	179
	Involved	3.87	0.82	145
	Not involved	4.00	0.89	34
5	The style of the Persil advert is more familiar to me than the style of the Radion advert	3.65	0.90	179
	Involved	3.70	0.84	145
	Not involved	3.47	1.08	34
6	The Persil advert is more likely to encourage me to try the brand than the Radion advert	3.82	0.91	179
	Involved	3.83	0.91	145
	Not involved	3.74	0.93	34
7	I preferred watching the Persil advert in comparison with the Radion advert	4.17	0.85	179
	Involved	4.22	0.77	145
	Not involved	3.94	1.10	34

Table A32: Comparative Feelings relating to the Washing Powder Advertisements by Item Mean and Standard Deviation

SECTION 6

Section 6a: Retail

Table A33 shows that overall, nearly all respondents have seen the Safeway advert before (93.6%) whereas only 59.1% claim to have seen the Iceland advert before. This may be partially affected by the fact that Safeway has more recently been shown on television than Iceland.

No	Item	Yes	No
1	I have seen the Iceland advert before	59.1	40.9
	Involved	58.1	41.9
2	I have seen the Safeway advert before	93.6	6.4
	Involved	94.1	5.9

Table A33: Familiarity with Retail Advertisements

No	Item	Brand	5	4	3	2	1
1a	Interesting	<i>Iceland</i>	2.2	14.0	21.2	43.0	19.6
		Involved	2.3	14.3	21.7	42.9	18.9
1b		<i>Safeway</i>	22.9	57.0	10.6	6.7	2.8
		Involved	22.3	57.7	10.9	6.9	2.3
2a	Memorable	<i>Iceland</i>	2.8	11.2	17.9	44.7	23.5
		Involved	2.9	11.4	18.3	44.6	22.9
2b		<i>Safeway</i>	33.0	48.0	7.8	7.8	3.4
		Involved	33.1	48.0	8.0	8.0	2.9
3a	Informative	<i>Iceland</i>	4.5	30.2	30.2	25.1	10.1
		Involved	4.6	30.9	30.9	24.0	9.7
3b		<i>Safeway</i>	22.3	53.1	18.4	4.5	1.7
		Involved	22.9	54.3	17.7	4.6	0.6
4a	Imaginative	<i>Iceland</i>	1.1	9.5	25.7	43.0	20.7
		Involved	1.1	9.7	25.7	42.9	20.6
4b		<i>Safeway</i>	29.6	52.0	10.6	5.0	2.8
		Involved	29.1	52.6	10.9	5.1	2.3
5a	Lively	<i>Iceland</i>	3.9	20.1	32.4	30.7	12.8
		Involved	4.0	20.6	33.1	30.3	12.0
5b		<i>Safeway</i>	17.3	46.4	25.7	8.4	2.2
		Involved	17.1	46.9	26.3	8.0	1.7
6a	Convincing	<i>Iceland</i>	1.7	25.7	34.1	28.5	10.1
		Involved	1.7	26.3	33.7	28.6	9.7
6b		<i>Safeway</i>	11.2	47.5	27.4	11.2	2.8
		Involved	10.9	48.0	27.4	11.4	2.3
7a	Conventional	<i>Iceland</i>	10.1	39.7	31.3	14.5	4.5
		Involved	10.3	40.6	31.4	13.7	4.0
7b		<i>Safeway</i>	3.9	12.3	27.4	45.8	10.6
		Involved	4.0	12.6	27.4	45.1	10.9
8a	Likely to make me try the brand	<i>Iceland</i>	1.7	13.4	24.0	38.0	22.9
		Involved	1.7	13.7	24.0	38.9	21.7
8b		<i>Safeway</i>	13.4	42.5	24.0	12.8	7.3
		Involved	13.7	42.3	24.6	12.6	6.9

Table A34: Retail Advertisement Feelings by Item Response

Tables A34 and A35 highlight feelings relating to the retail adverts. In general, most respondents are positive about the Safeway advert, indicating that they find it quite interesting (No.1b: 57.0%) or very interesting (No.1b: 22.9%), quite memorable (No.2b: 48.0%) or very memorable (No.2b: 33.0%), quite informative (No.3b: 53.1%) or very informative (No.3b: 22.3%), quite imaginative (No.4b: 52.0%) or very imaginative (No.4b: 29.6%), quite lively (No.5b: 46.4%) or very lively (No.5b: 17.3%), quite convincing (No.6b: 47.5%) or very convincing (No.6b: 11.2%) and quite likely to make me try the brand (No.8b: 42.5%) or very likely to make me try the brand (No.8b: 13.4%).

No	Item	Brand	Mean Score	Std Deviation	Cases
1a	Interesting	Iceland	2.36	1.02	179
		Involved	2.38	1.02	175
1b		Safeway	3.91	0.92	179
		Involved	3.91	0.90	175
2a	Memorable	Iceland	2.25	1.02	179
		Involved	2.27	1.03	175
2b		Safeway	3.99	1.01	179
		Involved	4.01	1.00	175
3a	Informative	Iceland	2.94	1.07	179
		Involved	2.97	1.06	175
3b		Safeway	3.90	0.86	179
		Involved	3.94	0.80	175
4a	Imaginative	Iceland	2.27	0.94	179
		Involved	2.28	0.94	175
4b		Safeway	4.01	0.93	179
		Involved	4.01	0.90	175
5a	Lively	Iceland	2.72	1.05	179
		Involved	2.74	1.04	175
5b		Safeway	3.68	0.93	179
		Involved	3.70	0.91	175
6a	Convincing	Iceland	2.80	0.99	179
		Involved	2.82	0.99	175
6b		Safeway	3.53	0.93	179
		Involved	3.54	0.91	175
7a	Conventional	Iceland	3.36	1.00	179
		Involved	3.40	0.98	175
7b		Safeway	2.53	0.97	179
		Involved	2.54	0.98	175
8a	Likely to make me try the brand	Iceland	2.33	1.03	179
		Involved	2.35	1.02	175
8b		Safeway	3.42	1.10	179
		Involved	3.43	1.09	175

Table A35: Retail Advertisement Feelings by Item Mean and Standard Deviation

In contrast, many respondents are negative about the Iceland advert, indicating that they find it quite uninteresting (No.1a: 43.0%) or very uninteresting (No.1a: 9.6%), quite easy to forget (No.2a: 44.7%) or very easy to forget (No.2a: 23.5%), quite imaginative (No.4a: 43.0%) or very imaginative (No.4a: 20.7%), not very lively

(No.5a: 30.7%) and not at all lively (No.5a: 12.8%) and quite unlikely to make me try the brand (No.8a: 38.0%) or very unlikely to make me try the brand (No.8a: 22.9%). In addition, a significant proportion of respondents feel the Iceland advert is quite conventional (No.7a: 39.7%) or very conventional (No.7a: 10.1%) compared with the Safeway advert which was felt to be quite unconventional (No.7b: 45.8%) or very unconventional (No.7b: 10.6%).

The means and standard deviations of these items are shown in Table A35. The means reflect the response patterns shown in Table A34, with many high mean scores for Safeway, and many low mean scores for Iceland. Notably high means include No.1b (mean = 3.91), No.2b (mean = 3.99), No.3b (mean = 3.90), No.4b (mean = 4.01), No.5b (mean = 3.68), No.6b (mean = 3.53). Notably low mean scores include No.1a (mean = 2.36), No.2a (mean = 2.25), No.4a (mean = 2.27), No.8a (mean = 2.33). The means of involved respondents only are marginally higher except 1b and 4b which are identical.

Section 6b: Retail

Tables A36 and A37 highlight respondent feeling when comparing the two retail adverts. Table A36 shows significant numbers of respondents disagreeing or strongly disagreeing with items 1, 2, 6 and 7 indicating preferable reactions toward the Safeway advert. In addition, respondents recognise the style and content differences of the two adverts, with many agreeing or strongly agreeing with items 3 and 4. It is also interesting to note that many respondents disagree (33.7%) or strongly disagree (7.9%) that the style of the Iceland advert is more familiar than the style of the Safeway advert (No.5).

Table A37 shows the mean and standard deviation of these items, which reflect the response patterns of Table A36. Notably high mean scores (>3.5) include No.3 (mean = 3.93) and No.4 (mean = 3.70). Notably low mean scores (<2.5) include No.1 (mean = 2.20), No.2 (mean = 1.87), No.6 (mean = 2.07) and No.7 (mean = 1.88). The means of involved subjects only reflect the overall mean scores for these items.

No	Item	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	The Iceland advert holds more relevance for me than the Safeway advert	0.6	6.2	26.4	46.6	20.2
	Involved	0.6	6.3	25.9	46.6	20.7
2	There is more thought behind the Iceland advert compared with the Safeway advert	0.0	1.7	16.9	48.3	33.1
	Involved	0.0	1.7	16.7	47.7	33.9
3	The style of the Iceland advert is very different to the style of the Safeway advert	19.2	62.7	12.4	3.4	2.3
	Involved	19.1	63.0	12.1	3.5	2.3
4	The content of the Iceland advert is very different to the content of the Safeway advert	13.5	55.6	19.7	10.1	1.1
	Involved	13.8	55.7	19.5	9.8	1.1
5	The style of the Iceland advert is more familiar to me than the style of the Safeway advert	1.1	19.1	38.2	33.7	7.9
	Involved	1.1	19.0	37.9	34.5	7.5
6	The Iceland advert is more likely to encourage me to try the brand than the Safeway advert	0.0	5.1	22.5	46.6	25.8
	Involved	0.0	5.2	22.4	46.0	26.4
7	I preferred watching the Iceland advert in comparison with the Safeway advert	1.7	5.1	16.3	33.1	43.8
	Involved	1.7	5.2	15.5	33.3	44.3

Table A36: Comparative Feelings relating to the Retail Advertisements by Item Response

No	Item	Mean Score	Std Deviation	Cases
1	The Iceland advert holds more relevance for me than the Safeway advert	2.20	0.85	178
	Involved	2.20	0.86	174
2	There is more thought behind the Iceland advert compared with the Safeway advert	1.87	0.74	178
	Involved	1.86	0.75	174
3	The style of the Iceland advert is very different to the style of the Safeway advert	3.93	0.81	177
	Involved	3.93	0.81	173
4	The content of the Iceland advert is very different to the content of the Safeway advert	3.70	0.87	178
	Involved	3.71	0.87	174
5	The style of the Iceland advert is more familiar to me than the style of the Safeway advert	2.72	0.90	178
	Involved	2.72	0.90	174
6	The Iceland advert is more likely to encourage me to try the brand than the Safeway advert	2.07	0.83	178
	Involved	2.06	0.83	174
7	I preferred watching the Iceland advert in comparison with the Safeway advert	1.88	0.97	178
	Involved	1.87	0.97	174

Table A37: Comparative Feelings relating to the Retail Advertisements by Item Mean and Standard Deviation

APPENDIX 14

KOLMOGOROV SMIRNOV OUTPUT

NPar Tests = INVOLVEMENT (FINANCIAL)

Two-Sample Kolmogorov-Smirnov Test

Frequencies

	q4 ~= 0 & q5 ~= 0 & q6	N
TSB USAGE	Not Selected	91
	Selected	89
	Total	180
DLINE USAGE	Not Selected	91
	Selected	88
	Total	179
TSB-IMAGE	Not Selected	91
	Selected	89
	Total	180
TSB-APPEAL	Not Selected	91
	Selected	89
	Total	180
TSB-CHEAP	Not Selected	91
	Selected	89
	Total	180
TSB-TRUST	Not Selected	91
	Selected	89
	Total	180
TSB-NAME	Not Selected	91
	Selected	89
	Total	180
TSB-ASSURE	Not Selected	91
	Selected	89
	Total	180
DLINE-IMAGE	Not Selected	91
	Selected	89
	Total	180
DLINE-APPEAL	Not Selected	91
	Selected	89
	Total	180
DLINE-CHEAP	Not Selected	91
	Selected	89
	Total	180
DLINE-TRUST	Not Selected	91
	Selected	89
	Total	180
DLINE-NAME	Not Selected	91
	Selected	89
	Total	180
DLINE-ASSURE	Not Selected	91
	Selected	89
	Total	180
TSB-SEEN?	Not Selected	90
	Selected	86
	Total	176
DLINE-SEEN?	Not Selected	89
	Selected	86
	Total	175

Frequencies

	q4 == 0 & q5 == 0 & q6	N
TSB-INTREST	Not Selected	91
	Selected	88
	Total	179
TSB-MEMRBLE	Not Selected	91
	Selected	88
	Total	179
TSB-INFORM	Not Selected	91
	Selected	87
	Total	178
TSB-IMAGINE	Not Selected	91
	Selected	88
	Total	179
TSB-LIVELY	Not Selected	91
	Selected	88
	Total	179
TSB-CNVNCE	Not Selected	91
	Selected	88
	Total	179
TSB-RADICAL	Not Selected	90
	Selected	87
	Total	177
TSB-TRYBRND	Not Selected	91
	Selected	88
	Total	179
DLNE-INTREST	Not Selected	90
	Selected	87
	Total	177
DLNE-MEMRBLE	Not Selected	90
	Selected	88
	Total	178
DLNE-INFORM	Not Selected	91
	Selected	88
	Total	179
DLNE-IMAGINE	Not Selected	91
	Selected	88
	Total	179
DLNE-LIVELY	Not Selected	91
	Selected	88
	Total	179
DLNE-CONVNCE	Not Selected	91
	Selected	88
	Total	179
DLNE-RADICAL	Not Selected	90
	Selected	88
	Total	178
DLNE-TRYBRND	Not Selected	91
	Selected	88
	Total	179
FIN-RELEVANCE	Not Selected	91
	Selected	88
	Total	179
FIN-IMAGE	Not Selected	91
	Selected	88
	Total	179

Frequencies

	q4 == 0 & q5 == 0 & q6	N
FIN-STYLE	Not Selected	91
	Selected	88
	Total	179
FIN-CONTENT	Not Selected	91
	Selected	88
	Total	179
FIN-FAMILIAR	Not Selected	91
	Selected	88
	Total	179
FIN-TRYBRND	Not Selected	91
	Selected	88
	Total	179
FIN-PREFRNCE	Not Selected	91
	Selected	88
	Total	179
TSB-IMAGEpos	Not Selected	91
	Selected	89
	Total	180
TSB-CHEAPpos	Not Selected	91
	Selected	89
	Total	180
DLNE-IMAGEpos	Not Selected	91
	Selected	89
	Total	180
DLNE-CHEAPpos	Not Selected	91
	Selected	89
	Total	180
TSBFEEL	Not Selected	91
	Selected	88
	Total	179
DLEFEEL	Not Selected	90
	Selected	87
	Total	177
TSBIMAGE	Not Selected	91
	Selected	89
	Total	180
DLEIMAGE	Not Selected	91
	Selected	89
	Total	180

Test Statistics^a

		TSB USAGE	DLNE USAGE	TSB-IMA GE
Most Extreme Differences	Absolute	.124	.140	.081
	Positive	.124	.000	.081
	Negative	.000	-.140	.000
Kolmogorov-Smirnov Z		.835	.936	.541
Asymp. Sig. (2-tailed)		.489	.345	.932

Test Statistics^a

		TSB-APP EAL	TSB-CHE AP	TSB-TRU ST
Most Extreme Differences	Absolute	.096	.082	.159
	Positive	.034	.082	.000
	Negative	-.096	-.009	-.159
Kolmogorov-Smirnov Z		.647	.548	1.068
Asymp. Sig. (2-tailed)		.797	.925	.204

Test Statistics^a

		TSB-NAME	TSB-ASS URE	DLINE-IM AGE
Most Extreme Differences	Absolute	.078	.106	.057
	Positive	.000	.000	.057
	Negative	-.078	-.106	.000
Kolmogorov-Smirnov Z		.525	.710	.383
Asymp. Sig. (2-tailed)		.946	.695	.999

Test Statistics^a

		DLINE-AP PEAL	DLINE-CH EAP	DLINE-TR UST
Most Extreme Differences	Absolute	.125	.030	.116
	Positive	.125	.022	.023
	Negative	.000	-.030	-.116
Kolmogorov-Smirnov Z		.837	.205	.776
Asymp. Sig. (2-tailed)		.486	1.000	.584

Test Statistics^a

		DLINE-NA ME	DLINE-AS SURE	TSB-SEE N?
Most Extreme Differences	Absolute	.080	.050	.011
	Positive	.021	.010	.011
	Negative	-.080	-.050	.000
Kolmogorov-Smirnov Z		.535	.333	.075
Asymp. Sig. (2-tailed)		.937	1.000	1.000

Test Statistics^a

		DLINE-SE EN?	TSB-INTR EST	TSB-MEM RBLE
Most Extreme Differences	Absolute	.013	.031	.039
	Positive	.013	.026	.000
	Negative	.000	-.031	-.039
Kolmogorov-Smirnov Z		.087	.210	.261
Asymp. Sig. (2-tailed)		1.000	1.000	1.000

Test Statistics^a

		TSB-INFO RM	TSB-IMA GINE	TSB-LIVE LY
Most Extreme Differences	Absolute	.031	.094	.092
	Positive	.001	.000	.000
	Negative	-.031	-.094	-.092
Kolmogorov-Smirnov Z		.209	.631	.613
Asymp. Sig. (2-tailed)		1.000	.820	.847

Test Statistics^a

		TSB-CNV NCE	TSB-RADI CAL	TSB-TRY BRND
Most Extreme Differences	Absolute	.048	.046	.096
	Positive	.026	.046	.011
	Negative	-.048	-.036	-.096
Kolmogorov-Smirnov Z		.318	.308	.645
Asymp. Sig. (2-tailed)		1.000	1.000	.800

Test Statistics^a

		DLNE-INT REST	DLNE-ME MRBLE	DLNE-INF ORM
Most Extreme Differences	Absolute	.047	.156	.080
	Positive	.047	.037	.001
	Negative	-.047	-.156	-.080
Kolmogorov-Smirnov Z		.311	1.039	.536
Asymp. Sig. (2-tailed)		1.000	.230	.936

Test Statistics^a

		DLNE-IMA GINE	DLNE-LIV ELY	DLNE-CO NVNCE
Most Extreme Differences	Absolute	.083	.093	.077
	Positive	.034	.020	.000
	Negative	-.083	-.093	-.077
Kolmogorov-Smirnov Z		.556	.620	.518
Asymp. Sig. (2-tailed)		.916	.837	.951

Test Statistics^a

		DLNE-RA DICAL	DLNE-TR YBRND	FIN-RELE VANCE
Most Extreme Differences	Absolute	.053	.045	.106
	Positive	.053	.001	.006
	Negative	-.045	-.045	-.106
Kolmogorov-Smirnov Z		.350	.301	.711
Asymp. Sig. (2-tailed)		1.000	1.000	.693

Test Statistics^a

		FIN-IMAGE	FIN-STYLE	FIN-CONT ENT
Most Extreme Differences	Absolute	.031	.083	.083
	Positive	.031	.083	.083
	Negative	.000	.000	-.019
Kolmogorov-Smirnov Z		.206	.555	.555
Asymp. Sig. (2-tailed)		1.000	.917	.917

Test Statistics^a

		FIN-FAMI LIAR	FIN-TRYB RND	FIN-PREF RNCE
Most Extreme Differences	Absolute	.034	.071	.040
	Positive	.034	.009	.016
	Negative	-.028	-.071	-.040
Kolmogorov-Smirnov Z		.228	.474	.265
Asymp. Sig. (2-tailed)		1.000	.978	1.000

Test Statistics^a

		TSB-IMA GEpos	TSB-CHE APpos	DLNE-IMA GEpos
Most Extreme Differences	Absolute	.081	.082	.035
	Positive	.000	.009	.022
	Negative	-.081	-.082	-.035
Kolmogorov-Smirnov Z		.541	.548	.238
Asymp. Sig. (2-tailed)		.932	.925	1.000

Test Statistics^a

		DLNE-CH EAPpos	TSBFEEEL	DLEFEEEL
Most Extreme Differences	Absolute	.052	.117	.139
	Positive	.052	.016	.069
	Negative	.000	-.117	-.139
Kolmogorov-Smirnov Z		.350	.785	.928
Asymp. Sig. (2-tailed)		1.000	.569	.356

Test Statistics^a

		TSBIMAGE	DLEIMAGE
Most Extreme Differences	Absolute	.162	.073
	Positive	.000	.054
	Negative	-.162	-.073
Kolmogorov-Smirnov Z		1.087	.490
Asymp. Sig. (2-tailed)		.188	.970

a. Grouping Variable: q4 == 0 & q5 == 0 & q6 == 0 & q7 == 0 & q8 == 0 & q9 == 0 & q10 == 0 & q11 == 0 & q12 == 0 & q13 == 0 (FILTER)

NPar Tests = INVOLVEMENT (TEA)

Two-Sample Kolmogorov-Smirnov Test

Frequencies

	q17 == 0 & q18 == 0	N
TETLEY USAGE	Not Selected	45
	Selected	134
	Total	179
TETLEY-IMAGE	Not Selected	45
	Selected	135
	Total	180
TETLEY-APPEAL	Not Selected	45
	Selected	135
	Total	180
TETLEY-CHEAP	Not Selected	45
	Selected	135
	Total	180
TETLEY-TRUST	Not Selected	45
	Selected	135
	Total	180
TETLEY-NAME	Not Selected	45
	Selected	135
	Total	180
TETLEY-ASSURE	Not Selected	45
	Selected	135
	Total	180
TSQRE-SEEN?	Not Selected	45
	Selected	135
	Total	180
TRND-SEEN?	Not Selected	45
	Selected	135
	Total	180
TSQRE-INTREST	Not Selected	45
	Selected	135
	Total	180
TSQRE-MEMRBLE	Not Selected	45
	Selected	135
	Total	180
TSQRE-INFORM	Not Selected	45
	Selected	135
	Total	180
TSQRE-IMAGINE	Not Selected	45
	Selected	135
	Total	180
TSQRE-LIVELY	Not Selected	45
	Selected	135
	Total	180
TSQRE-CONVNCE	Not Selected	45
	Selected	135
	Total	180
TSQRE-RADICAL	Not Selected	45
	Selected	135
	Total	180

Frequencies

	q17 ~= 0 & q18 ~= 0	N
TSQRE-TRYBRND	Not Selected	45
	Selected	135
	Total	180
TRND-INTREST	Not Selected	45
	Selected	135
	Total	180
TRND-MEMRBLE	Not Selected	45
	Selected	135
	Total	180
TRND-INFORM	Not Selected	45
	Selected	135
	Total	180
TRND-IMAGINE	Not Selected	44
	Selected	135
	Total	179
TRND-LIVELY	Not Selected	45
	Selected	135
	Total	180
TRND-CONVNCE	Not Selected	45
	Selected	135
	Total	180
TRND-RADICAL	Not Selected	45
	Selected	135
	Total	180
TRND-TRYBRND	Not Selected	45
	Selected	135
	Total	180
TEA-RELEVNCE	Not Selected	45
	Selected	135
	Total	180
TEA-IMAGE	Not Selected	45
	Selected	135
	Total	180
TEA-STYLE	Not Selected	45
	Selected	135
	Total	180
TEA-CONTENT	Not Selected	45
	Selected	135
	Total	180
TEA-FAMILIAR	Not Selected	45
	Selected	135
	Total	180
TEA-TRYBRND	Not Selected	45
	Selected	135
	Total	180
TEA-PREFRNCE	Not Selected	45
	Selected	135
	Total	180
TTLY-IMAGEpos	Not Selected	45
	Selected	135
	Total	180
TTLY-CHEAPpos	Not Selected	45
	Selected	135
	Total	180

Frequencies

q17 == 0 & q18 == 0		N
TLYIMAGE	Not Selected	45
	Selected	135
	Total	180
TSQFEEL	Not Selected	45
	Selected	135
	Total	180
TRDFEEL	Not Selected	44
	Selected	135
	Total	179

Test Statistics^a

		TETLEY USAGE	TETLEY-I MAGE	TETLEY-A PPEAL
Most Extreme Differences	Absolute	.510	.111	.407
	Positive	.510	.111	.000
	Negative	.000	.000	-.407
Kolmogorov-Smirnov Z		2.962	.645	2.367
Asymp. Sig. (2-tailed)		.000	.799	.000

Test Statistics^a

		TETLEY-C HEAP	TETLEY-T RUST	TETLEY-N AME
Most Extreme Differences	Absolute	.133	.237	.059
	Positive	.133	.000	.000
	Negative	.000	-.237	-.059
Kolmogorov-Smirnov Z		.775	1.877	.344
Asymp. Sig. (2-tailed)		.586	.045	1.000

Test Statistics^a

		TETLEY-A SSURE	TSQRE-S EEN?	TRND-SE EN?
Most Extreme Differences	Absolute	.163	.037	.015
	Positive	.000	.037	.015
	Negative	-.163	.000	.000
Kolmogorov-Smirnov Z		.947	.215	.086
Asymp. Sig. (2-tailed)		.332	1.000	1.000

Test Statistics^a

		TSQRE-IN TREST	TSQRE-M EMBLE	TSQRE-IN FORM
Most Extreme Differences	Absolute	.089	.119	.104
	Positive	.015	.044	.044
	Negative	-.089	-.119	-.104
Kolmogorov-Smirnov Z		.516	.689	.602
Asymp. Sig. (2-tailed)		.952	.730	.861

Test Statistics^a

		TSQRE-I MAGINE	TSQRE-LI VELY	TSQRE-C ONVNCE
Most Extreme Differences	Absolute	.089	.111	.156
	Positive	.059	.007	.037
	Negative	-.089	-.111	-.156
Kolmogorov-Smirnov Z		.516	.645	.904
Asymp. Sig. (2-tailed)		.952	.799	.388

Test Statistics^a

		TSQRE-R ADICAL	TSQRE-T RYBRND	TRND-INT REST
Most Extreme Differences	Absolute	.089	.193	.074
	Positive	.089	.000	.074
	Negative	-.074	-.193	-.074
Kolmogorov-Smirnov Z		.516	1.119	.430
Asymp. Sig. (2-tailed)		.952	.163	.993

Test Statistics^a

		TRND-ME MRBLE	TRND-INF ORM	TRND-IM AGINE
Most Extreme Differences	Absolute	.096	.067	.084
	Positive	.000	.030	.000
	Negative	-.096	-.067	-.084
Kolmogorov-Smirnov Z		.559	.387	.481
Asymp. Sig. (2-tailed)		.913	.998	.975

Test Statistics^a

		TRND-LIV ELY	TRND-CO NVNCE	TRND-RA DICAL
Most Extreme Differences	Absolute	.141	.126	.037
	Positive	.030	.022	.037
	Negative	-.141	-.126	-.030
Kolmogorov-Smirnov Z		.818	.732	.215
Asymp. Sig. (2-tailed)		.516	.658	1.000

Test Statistics^a

		TRND-TR YBRND	TEA-REL EVNCE	TEA-IMA GE
Most Extreme Differences	Absolute	.185	.111	.215
	Positive	.000	.022	.215
	Negative	-.185	-.111	.000
Kolmogorov-Smirnov Z		1.076	.645	1.248
Asymp. Sig. (2-tailed)		.197	.799	.089

Test Statistics^a

		TEA-STYL E	TEA-CON TENT	TEA-FAMI LIAR
Most Extreme Differences	Absolute	.104	.089	.096
	Positive	.104	.030	.037
	Negative	-.044	-.089	-.096
Kolmogorov-Smirnov Z		.602	.516	.559
Asymp. Sig. (2-tailed)		.861	.952	.913

Test Statistics^a

		TEA-TRY BRND	TEA-PRE FRNCE	TTLY-IMA GEpos
Most Extreme Differences	Absolute	.141	.044	.111
	Positive	.141	.044	.000
	Negative	-.044	-.022	-.111
Kolmogorov-Smirnov Z		.818	.258	.645
Asymp. Sig. (2-tailed)		.516	1.000	.799

Test Statistics^a

		TTLY-CH EAPpos	TLKIMAGE
Most Extreme Differences	Absolute	.133	.311
	Positive	.000	.000
	Negative	-.133	-.311
Kolmogorov-Smirnov Z		.775	1.807
Asymp. Sig. (2-tailed)		.586	.003

Test Statistics^a

		TSQFEEL	TRDFEEL
Most Extreme Differences	Absolute	.133	.091
	Positive	.059	.058
	Negative	-.133	-.091
Kolmogorov-Smirnov Z		.775	.527
Asymp. Sig. (2-tailed)		.586	.944

a. Grouping Variable: q17 == 0 & q18 == 0 & q19 == 0 & q20 == 0 & q21 == 0 & q22 == 0 & q23 == 0 & q24 == 0 & q25 == 0 & q26 == 0 (FILTER)

NPar Tests : INVOLVEMENT (WASHING POWDER)

Two-Sample Kolmogorov-Smirnov Test

Frequencies

	q29 ~= 0 & q30 ~= 0 &	N
PERSIL USAGE	Not Selected	34
	Selected	145
	Total	179
RADION USAGE	Not Selected	34
	Selected	145
	Total	179
PERSIL-IMAGE	Not Selected	34
	Selected	146
	Total	180
PERSIL-APPEAL	Not Selected	34
	Selected	145
	Total	179
PERSIL-CHEAP	Not Selected	34
	Selected	146
	Total	180
PERSIL-TRUST	Not Selected	34
	Selected	146
	Total	180
PERSIL-NAME	Not Selected	34
	Selected	146
	Total	180
PERSIL-ASSURE	Not Selected	34
	Selected	146
	Total	180
RADION-IMAGE	Not Selected	34
	Selected	146
	Total	180
RADION-APPEAL	Not Selected	34
	Selected	146
	Total	180
RADION-CHEAP	Not Selected	34
	Selected	146
	Total	180
RADION-TRUST	Not Selected	34
	Selected	146
	Total	180
RADION-NAME	Not Selected	34
	Selected	146
	Total	180
RADION-ASSURE	Not Selected	34
	Selected	146
	Total	180
PERSIL-SEEN?	Not Selected	34
	Selected	141
	Total	175
RADION-SEEN?	Not Selected	34
	Selected	139
	Total	173

Frequencies

	q29 == 0 & q30 == 0 &	N
PRSL-INTREST	Not Selected	34
	Selected	145
	Total	179
PRSL-MEMRBLE	Not Selected	34
	Selected	145
	Total	179
PRSL-INFORM	Not Selected	34
	Selected	145
	Total	179
PRSL-IMAGINE	Not Selected	34
	Selected	144
	Total	178
PRSL-LIVELY	Not Selected	34
	Selected	144
	Total	178
PRSL-CONVNCE	Not Selected	34
	Selected	145
	Total	179
PRSL-RADICAL	Not Selected	34
	Selected	145
	Total	179
PRSL-TRYBRND	Not Selected	34
	Selected	145
	Total	179
RDON-INTREST	Not Selected	34
	Selected	145
	Total	179
RDON-MEMRBLE	Not Selected	34
	Selected	145
	Total	179
RDON-INFORM	Not Selected	34
	Selected	145
	Total	179
RDON-IMAGINE	Not Selected	34
	Selected	145
	Total	179
RDON-LIVELY	Not Selected	34
	Selected	145
	Total	179
RDON-CONVNCE	Not Selected	34
	Selected	145
	Total	179
RDON-RADICAL	Not Selected	34
	Selected	145
	Total	179
RDON-TRYBRND	Not Selected	34
	Selected	143
	Total	177
WPR-RELEVNCE	Not Selected	34
	Selected	145
	Total	179
WPR-IMAGE	Not Selected	34
	Selected	145
	Total	179

Frequencies

q29 == 0 & q30 == 0 &		N
WPR-STYLE	Not Selected	34
	Selected	145
	Total	179
WPR-CONTENT	Not Selected	34
	Selected	145
	Total	179
WPR-FAMILIAR	Not Selected	34
	Selected	145
	Total	179
WPR-TRYBRND	Not Selected	34
	Selected	145
	Total	179
WPR-PREFRNCE	Not Selected	34
	Selected	145
	Total	179
PRSL-IMAGEpos	Not Selected	34
	Selected	146
	Total	180
PRSL-CHEAPpos	Not Selected	34
	Selected	146
	Total	180
RDN-IMAGEpos	Not Selected	34
	Selected	146
	Total	180
RDN-CHEAPpos	Not Selected	34
	Selected	146
	Total	180
PSLIMAGE	Not Selected	34
	Selected	145
	Total	179
RDNIMAGE	Not Selected	34
	Selected	146
	Total	180
PSLFEEL	Not Selected	34
	Selected	143
	Total	177
RDNFEEL	Not Selected	34
	Selected	145
	Total	179

Test Statistics^a

		PERSIL USAGE	RADION USAGE	PERSIL-I MAGE
Most Extreme Differences	Absolute	.143	.120	.114
	Positive	.143	.120	.114
	Negative	-.001	-.038	.000
Kolmogorov-Smirnov Z		.749	.628	.599
Asymp. Sig. (2-tailed)		.628	.825	.866

Test Statistics^a

		PERSIL-A PPEAL	PERSIL-C HEAP	PERSIL-T RUST
Most Extreme Differences	Absolute	.128	.122	.119
	Positive	.000	.122	.000
	Negative	-.128	-.007	-.119
Kolmogorov-Smirnov Z		.672	.641	.626
Asymp. Sig. (2-tailed)		.758	.806	.828

Test Statistics^a

		PERSIL-N AME	PERSIL-A SSURE	RADION-I MAGE
Most Extreme Differences	Absolute	.189	.096	.109
	Positive	.000	.000	.109
	Negative	-.189	-.096	-.101
Kolmogorov-Smirnov Z		.992	.504	.573
Asymp. Sig. (2-tailed)		.278	.962	.897

Test Statistics^a

		RADION- APPEAL	RADION- CHEAP	RADION- TRUST
Most Extreme Differences	Absolute	.071	.188	.069
	Positive	.071	.050	.060
	Negative	-.028	-.188	-.069
Kolmogorov-Smirnov Z		.374	.988	.364
Asymp. Sig. (2-tailed)		.999	.283	.999

Test Statistics^a

		RADION- NAME	RADION- ASSURE	PERSIL-S EEN?
Most Extreme Differences	Absolute	.051	.077	.053
	Positive	.051	.077	.053
	Negative	-.014	-.037	.000
Kolmogorov-Smirnov Z		.267	.402	.276
Asymp. Sig. (2-tailed)		1.000	.997	1.000

Test Statistics^a

		RADION- SEEN?	PRSL-INT REST	PRSL-ME MRBLE
Most Extreme Differences	Absolute	.155	.136	.125
	Positive	.155	.041	.125
	Negative	.000	-.136	-.101
Kolmogorov-Smirnov Z		.808	.713	.658
Asymp. Sig. (2-tailed)		.530	.689	.780

Test Statistics^a

		PRSL-INF ORM	PRSL-IMA GINE	PRSL-LIV ELY
Most Extreme Differences	Absolute	.139	.071	.023
	Positive	.000	.056	.015
	Negative	-.139	-.071	-.023
Kolmogorov-Smirnov Z		.729	.375	.120
Asymp. Sig. (2-tailed)		.662	.999	1.000

Test Statistics^a

		PRSL-CO NVNCE	PRSL-RA DICAL	PRSL-TR YBRND
Most Extreme Differences	Absolute	.090	.155	.094
	Positive	.016	.011	.015
	Negative	-.090	-.155	-.094
Kolmogorov-Smirnov Z		.475	.811	.491
Asymp. Sig. (2-tailed)		.978	.526	.970

Test Statistics^a

		RDON-IN TREST	RDON-ME MRBLE	RDON-IN FORM
Most Extreme Differences	Absolute	.044	.084	.025
	Positive	.044	.030	.025
	Negative	.000	-.084	-.014
Kolmogorov-Smirnov Z		.229	.440	.131
Asymp. Sig. (2-tailed)		1.000	.990	1.000

Test Statistics^a

		RDON-IM AGINE	RDON-LIV ELY	RDON-CO NVNCE
Most Extreme Differences	Absolute	.053	.039	.081
	Positive	.053	.039	.000
	Negative	-.013	-.038	-.081
Kolmogorov-Smirnov Z		.277	.203	.425
Asymp. Sig. (2-tailed)		1.000	1.000	.994

Test Statistics^a

		RDON-RA DICAL	RDON-TR YBRND	WPR-REL EVNCE
Most Extreme Differences	Absolute	.127	.037	.078
	Positive	.000	.006	.075
	Negative	-.127	-.037	-.078
Kolmogorov-Smirnov Z		.664	.194	.410
Asymp. Sig. (2-tailed)		.770	1.000	.996

Test Statistics^a

		WPR-IMA GE	WPR-STY LE	WPR-CO NTENT
Most Extreme Differences	Absolute	.044	.071	.094
	Positive	.010	.000	.094
	Negative	-.044	-.071	-.023
Kolmogorov-Smirnov Z		.229	.374	.494
Asymp. Sig. (2-tailed)		1.000	.999	.968

Test Statistics^a

		WPR-FA MILIAR	WPR-TRY BRND	WPR-PRE FRNCE
Most Extreme Differences	Absolute	.140	.058	.134
	Positive	.045	.001	.000
	Negative	-.140	-.058	-.134
Kolmogorov-Smirnov Z		.732	.304	.702
Asymp. Sig. (2-tailed)		.657	1.000	.709

Test Statistics^a

		PRSL-IMA GEpos	PRSL-CH EAPpos	RDN-IMA GEpos
Most Extreme Differences	Absolute	.114	.122	.135
	Positive	.000	.007	.135
	Negative	-.114	-.122	-.075
Kolmogorov-Smirnov Z		.599	.641	.711
Asymp. Sig. (2-tailed)		.866	.806	.693

Test Statistics^a

		RDN-CHE APpos	PSLIMAGE	RDNIMAG E
Most Extreme Differences	Absolute	.216	.138	.194
	Positive	.216	.000	.194
	Negative	-.022	-.138	-.060
Kolmogorov-Smirnov Z		1.132	.722	1.020
Asymp. Sig. (2-tailed)		.154	.675	.249

Test Statistics^a

		PSLFEEL	RDNFEEL
Most Extreme Differences	Absolute	.090	.094
	Positive	.037	.094
	Negative	-.090	-.061
Kolmogorov-Smirnov Z		.473	.495
Asymp. Sig. (2-tailed)		.979	.967

a. Grouping Variable: q29 == 0 & q30 == 0 & q31 == 0 & q31pos == 0 & q32 == 0 & q33 == 0 & q33pos == 0 & q34 == 0 & q35 == 0 & q36... (FILTER)

NPar Tests = ~~ADVERT~~ FAMILIARITY (TSB ITEMS)

Two-Sample Kolmogorov-Smirnov Test

Frequencies

	TSB-SEEN?	N
TSB-USAGE	YES	44
	NO	132
	Total	176
TSB-IMAGE	YES	44
	NO	132
	Total	176
TSB-APPEAL	YES	44
	NO	132
	Total	176
TSB-CHEAP	YES	44
	NO	132
	Total	176
TSB-TRUST	YES	44
	NO	132
	Total	176
TSB-NAME	YES	44
	NO	132
	Total	176
TSB-ASSURE	YES	44
	NO	132
	Total	176
TSB-INTREST	YES	44
	NO	132
	Total	176
TSB-MEMRBLE	YES	44
	NO	132
	Total	176
TSB-INFORM	YES	44
	NO	131
	Total	175
TSB-IMAGINE	YES	44
	NO	132
	Total	176
TSB-LIVELY	YES	44
	NO	132
	Total	176
TSB-CNVNCE	YES	44
	NO	132
	Total	176
TSB-RADICAL	YES	43
	NO	131
	Total	174
TSB-TRYBRND	YES	44
	NO	132
	Total	176
FIN-RELEVANCE	YES	44
	NO	132
	Total	176

Frequencies

	TSB-SEEN?	N
FIN-IMAGE	YES	44
	NO	132
	Total	176
FIN-STYLE	YES	44
	NO	132
	Total	176
FIN-CONTENT	YES	44
	NO	132
	Total	176
FIN-FAMILIAR	YES	44
	NO	132
	Total	176
FIN-TRYBRND	YES	44
	NO	132
	Total	176
FIN-PREFRNCE	YES	44
	NO	132
	Total	176
TSB-IMAGEpos	YES	44
	NO	132
	Total	176
TSB-CHEAPpos	YES	44
	NO	132
	Total	176
TSBIMAGE	YES	44
	NO	132
	Total	176
TSBFEEL	YES	44
	NO	132
	Total	176

Test Statistics^a

		TSB USAGE	TSB-IMA GE	TSB-APP EAL
Most Extreme Differences	Absolute	.098	.053	.121
	Positive	.000	.015	.121
	Negative	-.098	-.053	-.038
Kolmogorov-Smirnov Z		.566	.305	.696
Asymp. Sig. (2-tailed)		.906	1.000	.717

Test Statistics^a

		TSB-CHE AP	TSB-TRU ST	TSB-NAME
Most Extreme Differences	Absolute	.023	.098	.076
	Positive	.015	.098	.076
	Negative	-.023	-.023	.000
Kolmogorov-Smirnov Z		.131	.566	.435
Asymp. Sig. (2-tailed)		1.000	.906	.991

Test Statistics^a

		TSB-ASSURE	TSB-INTR EST	TSB-MEM RBLE
Most Extreme Differences	Absolute	.083	.167	.038
	Positive	.083	.167	.038
	Negative	-.045	-.053	-.023
Kolmogorov-Smirnov Z		.479	.957	.218
Asymp. Sig. (2-tailed)		.976	.318	1.000

Test Statistics^a

		TSB-INFORM	TSB-IMAGINE	TSB-LIVELY
Most Extreme Differences	Absolute	.051	.098	.038
	Positive	.051	.030	.030
	Negative	-.050	-.098	-.038
Kolmogorov-Smirnov Z		.292	.566	.218
Asymp. Sig. (2-tailed)		1.000	.906	1.000

Test Statistics^a

		TSB-CNVNCE	TSB-RADICAL	TSB-TRYBRND
Most Extreme Differences	Absolute	.121	.046	.114
	Positive	.121	.030	.114
	Negative	.000	-.046	-.015
Kolmogorov-Smirnov Z		.696	.261	.653
Asymp. Sig. (2-tailed)		.717	1.000	.788

Test Statistics^a

		FIN-RELEVANCE	FIN-IMAGE	FIN-STYLE
Most Extreme Differences	Absolute	.250	.136	.167
	Positive	.250	.136	.000
	Negative	.000	.000	-.167
Kolmogorov-Smirnov Z		1.436	.783	.957
Asymp. Sig. (2-tailed)		.032	.571	.318

Test Statistics^a

		FIN-CONTENT	FIN-FAMILY	FIN-TRYBRND
Most Extreme Differences	Absolute	.174	.136	.129
	Positive	.000	.136	.129
	Negative	-.174	-.030	.000
Kolmogorov-Smirnov Z		1.001	.783	.740
Asymp. Sig. (2-tailed)		.269	.571	.644

Test Statistics^a

		FIN-PREF RNCE	TSB-IMA GEpos	TSB-CHE APpos
Most Extreme Differences	Absolute	.106	.053	.023
	Positive	.106	.053	.023
	Negative	-.038	-.015	-.015
Kolmogorov-Smirnov Z		.609	.305	.131
Asymp. Sig. (2-tailed)		.852	1.000	1.000

Test Statistics^a

		TSBIMAGE	TSBFEEEL
Most Extreme Differences	Absolute	.189	.114
	Positive	.189	.106
	Negative	-.045	-.114
Kolmogorov-Smirnov Z		1.088	.653
Asymp. Sig. (2-tailed)		.187	.788

a. Grouping Variable: TSB-SEEN?

NPar Tests : ADVERT FAMILIARITY (DIRECT LINE ITEMS)

Two-Sample Kolmogorov-Smirnov Test

Frequencies

	DLINE-SEEN?	N
DLINE USAGE	YES	165
	NO	9
	Total	174
DLINE-IMAGE	YES	166
	NO	9
	Total	175
DLINE-APPEAL	YES	166
	NO	9
	Total	175
DLINE-CHEAP	YES	166
	NO	9
	Total	175
DLINE-TRUST	YES	166
	NO	9
	Total	175
DLINE-NAME	YES	166
	NO	9
	Total	175
DLINE-ASSURE	YES	166
	NO	9
	Total	175
DLNE-INTREST	YES	164
	NO	9
	Total	173
DLNE-MEMRBLE	YES	165
	NO	9
	Total	174
DLNE-INFORM	YES	166
	NO	9
	Total	175
DLNE-IMAGINE	YES	166
	NO	9
	Total	175
DLNE-LIVELY	YES	166
	NO	9
	Total	175
DLNE-CONVNCE	YES	166
	NO	9
	Total	175
DLNE-RADICAL	YES	165
	NO	9
	Total	174
DLNE-TRYBRND	YES	166
	NO	9
	Total	175
FIN-RELEVANCE	YES	166
	NO	9
	Total	175

Frequencies

	DLINE-SEEN?	N
FIN-IMAGE	YES	166
	NO	9
	Total	175
FIN-STYLE	YES	166
	NO	9
	Total	175
FIN-CONTENT	YES	166
	NO	9
	Total	175
FIN-FAMILIAR	YES	166
	NO	9
	Total	175
FIN-TRYBRND	YES	166
	NO	9
	Total	175
FIN-PREFRNC	YES	166
	NO	9
	Total	175
DLNE-IMAGEpos	YES	166
	NO	9
	Total	175
DLNE-CHEAPpos	YES	166
	NO	9
	Total	175
DLEIMAGE	YES	166
	NO	9
	Total	175
DLEFEEL	YES	164
	NO	9
	Total	173

Test Statistics^a

		DLINE USAGE	DLINE-IM AGE	DLINE-AP PEAL
Most Extreme Differences	Absolute	.194	.194	.182
	Positive	.194	.194	.039
	Negative	.000	-.060	-.182
Kolmogorov-Smirnov Z		.567	.567	.532
Asymp. Sig. (2-tailed)		.905	.905	.940

Test Statistics^a

		DLINE-CH EAP	DLINE-TR UST	DLINE-NA ME
Most Extreme Differences	Absolute	.201	.267	.219
	Positive	.096	.038	.000
	Negative	-.201	-.267	-.219
Kolmogorov-Smirnov Z		.587	.780	.640
Asymp. Sig. (2-tailed)		.881	.576	.808

Test Statistics^a

		DLNE-AS SURE	DLNE-INT REST	DLNE-ME MRBLE
Most Extreme Differences	Absolute	.339	.208	.366
	Positive	.039	.000	.000
	Negative	-.339	-.208	-.366
Kolmogorov-Smirnov Z		.990	.608	1.068
Asymp. Sig. (2-tailed)		.281	.854	.204

Test Statistics^a

		DLNE-INF ORM	DLNE-IMA GINE	DLNE-LIV ELY
Most Extreme Differences	Absolute	.093	.219	.271
	Positive	.015	.000	.000
	Negative	-.093	-.219	-.271
Kolmogorov-Smirnov Z		.272	.640	.792
Asymp. Sig. (2-tailed)		1.000	.808	.557

Test Statistics^a

		DLNE-CO NVNCE	DLNE-RA DICAL	DLNE-TR YBRND
Most Extreme Differences	Absolute	.384	.220	.330
	Positive	.000	.044	.000
	Negative	-.384	-.220	-.330
Kolmogorov-Smirnov Z		1.121	.643	.964
Asymp. Sig. (2-tailed)		.162	.802	.310

Test Statistics^a

		FIN-RELE VANCE	FIN-IMAGE	FIN-STYLE
Most Extreme Differences	Absolute	.210	.247	.264
	Positive	.210	.247	.135
	Negative	.000	.000	-.264
Kolmogorov-Smirnov Z		.612	.722	.771
Asymp. Sig. (2-tailed)		.848	.675	.593

Test Statistics^a

		FIN-CONT ENT	FIN-FAMI LIAR	FIN-TRYB RND
Most Extreme Differences	Absolute	.182	.185	.432
	Positive	.076	.185	.432
	Negative	-.182	.000	.000
Kolmogorov-Smirnov Z		.532	.540	1.261
Asymp. Sig. (2-tailed)		.940	.933	.083

Test Statistics^a

		FIN-PREF RNCE	DLNE-IMA GEpos	DLNE-CH EAPpos
Most Extreme Differences	Absolute	.189	.170	.189
	Positive	.189	.084	.108
	Negative	-.015	-.170	-.189
Kolmogorov-Smirnov Z		.552	.497	.552
Asymp. Sig. (2-tailed)		.921	.966	.921

Test Statistics^a

		DLIMAGE	DLFEEL
Most Extreme Differences	Absolute	.387	.358
	Positive	.075	.000
	Negative	-.387	-.358
Kolmogorov-Smirnov Z		1.130	1.047
Asymp. Sig. (2-tailed)		.155	.223

a. Grouping Variable: DLINE-SEEN?

NPar Tests : ADVERT FAMILIARITY (TETLEY SQUARE BAGS ITEMS)

Two-Sample Kolmogorov-Smirnov Test

Frequencies

	TSQRE-SEEN?	N
TETLEY USAGE	YES	76
	NO	103
	Total	179
TETLEY-IMAGE	YES	77
	NO	103
	Total	180
TETLEY-APPEAL	YES	77
	NO	103
	Total	180
TETLEY-CHEAP	YES	77
	NO	103
	Total	180
TETLEY-TRUST	YES	77
	NO	103
	Total	180
TETLEY-NAME	YES	77
	NO	103
	Total	180
TETLEY-ASSURE	YES	77
	NO	103
	Total	180
TSQRE-INTREST	YES	77
	NO	103
	Total	180
TSQRE-MEMRBLE	YES	77
	NO	103
	Total	180
TSQRE-INFORM	YES	77
	NO	103
	Total	180
TSQRE-IMAGINE	YES	77
	NO	103
	Total	180
TSQRE-LIVELY	YES	77
	NO	103
	Total	180
TSQRE-CONVNCE	YES	77
	NO	103
	Total	180
TSQRE-RADICAL	YES	77
	NO	103
	Total	180
TSQRE-TRYBRND	YES	77
	NO	103
	Total	180
TEA-RELEVNCE	YES	77
	NO	103
	Total	180

Frequencies

	TSQRE-SEEN?	N
TEA-IMAGE	YES	77
	NO	103
	Total	180
TEA-STYLE	YES	77
	NO	103
	Total	180
TEA-CONTENT	YES	77
	NO	103
	Total	180
TEA-FAMILIAR	YES	77
	NO	103
	Total	180
TEA-TRYBRND	YES	77
	NO	103
	Total	180
TEA-PREFRNC	YES	77
	NO	103
	Total	180
TTLY-IMAGEpos	YES	77
	NO	103
	Total	180
TTLY-CHEAPpos	YES	77
	NO	103
	Total	180
TLYIMAGE	YES	77
	NO	103
	Total	180
TSQFEEL	YES	77
	NO	103
	Total	180

Test Statistics^a

		TETLEY USAGE	TETLEY-I MAGE	TETLEY-A PPEAL
Most Extreme Differences	Absolute	.036	.096	.109
	Positive	.000	.096	.109
	Negative	-.036	-.019	.000
Kolmogorov-Smirnov Z		.241	.639	.721
Asymp. Sig. (2-tailed)		1.000	.809	.677

Test Statistics^a

		TETLEY-C HEAP	TETLEY-T RUST	TETLEY-N AME
Most Extreme Differences	Absolute	.084	.025	.044
	Positive	.084	.025	.044
	Negative	-.009	-.016	-.013
Kolmogorov-Smirnov Z		.555	.164	.292
Asymp. Sig. (2-tailed)		.918	1.000	1.000

Test Statistics^a

		TETLEY-A SSURE	TSQRE-IN TREST	TSQRE-M EMRBLE
Most Extreme Differences	Absolute	.167	.219	.199
	Positive	.167	.219	.199
	Negative	-.032	.000	.000
Kolmogorov-Smirnov Z		1.110	1.456	1.321
Asymp. Sig. (2-tailed)		.170	.029	.061

Test Statistics^a

		TSQRE-IN FORM	TSQRE-I MAGINE	TSQRE-LI VELY
Most Extreme Differences	Absolute	.092	.094	.203
	Positive	.092	.094	.203
	Negative	.000	.000	-.010
Kolmogorov-Smirnov Z		.611	.626	1.345
Asymp. Sig. (2-tailed)		.849	.828	.054

Test Statistics^a

		TSQRE-C ONVNCE	TSQRE-R ADICAL	TSQRE-T RYBRND
Most Extreme Differences	Absolute	.135	.020	.167
	Positive	.135	.017	.167
	Negative	.000	-.020	-.013
Kolmogorov-Smirnov Z		.899	.136	1.111
Asymp. Sig. (2-tailed)		.394	1.000	.169

Test Statistics^a

		TEA-REL EVNCE	TEA-IMA GE	TEA-STYL E
Most Extreme Differences	Absolute	.121	.116	.082
	Positive	.121	.116	.001
	Negative	-.013	-.003	-.082
Kolmogorov-Smirnov Z		.805	.771	.547
Asymp. Sig. (2-tailed)		.536	.592	.925

Test Statistics^a

		TEA-CON TENT	TEA-FAMI LIAR	TEA-TRY BRND
Most Extreme Differences	Absolute	.096	.055	.079
	Positive	.000	.055	.079
	Negative	-.096	.000	.000
Kolmogorov-Smirnov Z		.639	.368	.521
Asymp. Sig. (2-tailed)		.808	.999	.949

Test Statistics^a

		TEA-PRE FRNCE	TTLY-IMA GEpos	TTLY-CH EAPpos
Most Extreme Differences	Absolute	.124	.096	.084
	Positive	.124	.019	.009
	Negative	.000	-.096	-.084
Kolmogorov-Smirnov Z		.824	.639	.555
Asymp. Sig. (2-tailed)		.506	.809	.918

Test Statistics^a

		TLYIMAGE	TSQFEEL
Most Extreme Differences	Absolute	.138	.232
	Positive	.138	.232
	Negative	-.042	.000
Kolmogorov-Smirnov Z		.915	1.509
Asymp. Sig. (2-tailed)		.373	.018

a. Grouping Variable: TSQRE-SEEN?

NPar Tests : ADVERT FAMILIARITY (TETLEY ROUND BARS ITEMS)

Two-Sample Kolmogorov-Smirnov Test

Frequencies

	TRND-SEEN?	N
TETLEY USAGE	YES	149
	NO	30
	Total	179
TETLEY-IMAGE	YES	150
	NO	30
	Total	180
TETLEY-APPEAL	YES	150
	NO	30
	Total	180
TETLEY-CHEAP	YES	150
	NO	30
	Total	180
TETLEY-TRUST	YES	150
	NO	30
	Total	180
TETLEY-NAME	YES	150
	NO	30
	Total	180
TETLEY-ASSURE	YES	150
	NO	30
	Total	180
TRND-INTREST	YES	150
	NO	30
	Total	180
TRND-MEMRBLE	YES	150
	NO	30
	Total	180
TRND-INFORM	YES	150
	NO	30
	Total	180
TRND-IMAGINE	YES	149
	NO	30
	Total	179
TRND-LIVELY	YES	150
	NO	30
	Total	180
TRND-CONVNCE	YES	150
	NO	30
	Total	180
TRND-RADICAL	YES	150
	NO	30
	Total	180
TRND-TRYBRND	YES	150
	NO	30
	Total	180
TEA-RELEVNCE	YES	150
	NO	30
	Total	180

Frequencies

	TRND-SEEN?	N
TEA-IMAGE	YES	150
	NO	30
	Total	180
TEA-STYLE	YES	150
	NO	30
	Total	180
TEA-CONTENT	YES	150
	NO	30
	Total	180
TEA-FAMILIAR	YES	150
	NO	30
	Total	180
TEA-TRYBRND	YES	150
	NO	30
	Total	180
TEA-PREFRNC	YES	150
	NO	30
	Total	180
TTLY-IMAGEpos	YES	150
	NO	30
	Total	180
TTLY-CHEAPpos	YES	150
	NO	30
	Total	180
TLYIMAGE	YES	150
	NO	30
	Total	180
TRDFEEL	YES	149
	NO	30
	Total	179

Test Statistics^a

		TETLEY USAGE	TETLEY-I MAGE	TETLEY-A PPEAL
Most Extreme Differences	Absolute	.048	.127	.033
	Positive	.035	.047	.033
	Negative	-.048	-.127	-.033
Kolmogorov-Smirnov Z		.241	.633	.167
Asymp. Sig. (2-tailed)		1.000	.817	1.000

Test Statistics^a

		TETLEY-C HEAP	TETLEY-T RUST	TETLEY-N AME
Most Extreme Differences	Absolute	.100	.053	.047
	Positive	.040	.053	.013
	Negative	-.100	-.040	-.047
Kolmogorov-Smirnov Z		.500	.267	.233
Asymp. Sig. (2-tailed)		.964	1.000	1.000

Test Statistics^a

		TETLEY-ASSURE	TRND-INTREST	TRND-ME MRBLE
Most Extreme Differences	Absolute	.120	.093	.127
	Positive	.013	.000	.000
	Negative	-.120	-.093	-.127
Kolmogorov-Smirnov Z		.600	.467	.633
Asymp. Sig. (2-tailed)		.864	.981	.817

Test Statistics^a

		TRND-INF ORM	TRND-IM AGINE	TRND-LIV ELY
Most Extreme Differences	Absolute	.147	.112	.027
	Positive	.000	.091	.007
	Negative	-.147	-.112	-.027
Kolmogorov-Smirnov Z		.733	.561	.133
Asymp. Sig. (2-tailed)		.655	.911	1.000

Test Statistics^a

		TRND-CO NVNCE	TRND-RA DICAL	TRND-TR YBRND
Most Extreme Differences	Absolute	.073	.133	.100
	Positive	.047	.127	.020
	Negative	-.073	-.133	-.100
Kolmogorov-Smirnov Z		.367	.667	.500
Asymp. Sig. (2-tailed)		.999	.766	.964

Test Statistics^a

		TEA-REL EVNCE	TEA-IMA GE	TEA-STYL E
Most Extreme Differences	Absolute	.073	.207	.107
	Positive	.033	.207	.000
	Negative	-.073	.000	-.107
Kolmogorov-Smirnov Z		.367	1.033	.533
Asymp. Sig. (2-tailed)		.999	.236	.939

Test Statistics^a

		TEA-CON TENT	TEA-FAMI LIAR	TEA-TRY BRND
Most Extreme Differences	Absolute	.153	.033	.127
	Positive	.153	.033	.127
	Negative	-.060	-.033	-.013
Kolmogorov-Smirnov Z		.767	.167	.633
Asymp. Sig. (2-tailed)		.599	1.000	.817

Test Statistics^a

		TEA-PRE FRNCE	TTLY-IMA GEpos	TTLY-CH EAPpos
Most Extreme Differences	Absolute	.080	.127	.100
	Positive	.080	.127	.100
	Negative	-.040	-.047	-.040
Kolmogorov-Smirnov Z		.400	.633	.500
Asymp. Sig. (2-tailed)		.997	.817	.964

Test Statistics^a

		TLYIMAGE	TRDFEEL
Most Extreme Differences	Absolute	.087	.146
	Positive	.087	.064
	Negative	-.087	-.146
Kolmogorov-Smirnov Z		.433	.729
Asymp. Sig. (2-tailed)		.992	.663

a. Grouping Variable: TRND-SEEN?

NPar Tests : ADVERT FAMILIARITY (PERSIL ITEMS)

Two-Sample Kolmogorov-Smirnov Test

Frequencies

	PERSIL-SEEN?	N
PERSIL USAGE	YES	166
	NO	8
	Total	174
PERSIL-IMAGE	YES	167
	NO	8
	Total	175
PERSIL-APPEAL	YES	166
	NO	8
	Total	174
PERSIL-CHEAP	YES	167
	NO	8
	Total	175
PERSIL-TRUST	YES	167
	NO	8
	Total	175
PERSIL-NAME	YES	167
	NO	8
	Total	175
PERSIL-ASSURE	YES	167
	NO	8
	Total	175
PRSL-INTREST	YES	167
	NO	8
	Total	175
PRSL-MEMRBLE	YES	167
	NO	8
	Total	175
PRSL-INFORM	YES	167
	NO	8
	Total	175
PRSL-IMAGINE	YES	166
	NO	8
	Total	174
PRSL-LIVELY	YES	166
	NO	8
	Total	174
PRSL-CONVNCE	YES	167
	NO	8
	Total	175
PRSL-RADICAL	YES	167
	NO	8
	Total	175
PRSL-TRYBRND	YES	167
	NO	8
	Total	175
WPR-RELEVNCE	YES	167
	NO	8
	Total	175

Frequencies

	PERSIL-SEEN?	N
WPR-IMAGE	YES	167
	NO	8
	Total	175
WPR-STYLE	YES	167
	NO	8
	Total	175
WPR-CONTENT	YES	167
	NO	8
	Total	175
WPR-FAMILIAR	YES	167
	NO	8
	Total	175
WPR-TRYBRND	YES	167
	NO	8
	Total	175
WPR-PREFRNCE	YES	167
	NO	8
	Total	175
PRSL-IMAGEpos	YES	167
	NO	8
	Total	175
PRSL-CHEAPpos	YES	167
	NO	8
	Total	175
PSLIMAGE	YES	166
	NO	8
	Total	174
PSLFEEL	YES	165
	NO	8
	Total	173

Test Statistics^a

		PERSIL USAGE	PERSIL-I MAGE	PERSIL-A PPEAL
Most Extreme Differences	Absolute	.211	.091	.217
	Positive	.211	.091	.217
	Negative	-.044	-.078	-.066
Kolmogorov-Smirnov Z		.582	.252	.599
Asymp. Sig. (2-tailed)		.887	1.000	.865

Test Statistics^a

		PERSIL-C HEAP	PERSIL-T RUST	PERSIL-N AME
Most Extreme Differences	Absolute	.156	.066	.111
	Positive	.156	.066	.048
	Negative	-.006	-.034	-.111
Kolmogorov-Smirnov Z		.432	.182	.306
Asymp. Sig. (2-tailed)		.992	1.000	1.000

Test Statistics^a

		PERSIL-A SSURE	PRSL-INT REST	PRSL-ME MRBLE
Most Extreme Differences	Absolute	.087	.100	.302
	Positive	.036	.048	.024
	Negative	-.087	-.100	-.302
Kolmogorov-Smirnov Z		.240	.277	.836
Asymp. Sig. (2-tailed)		1.000	1.000	.488

Test Statistics^a

		PRSL-INF ORM	PRSL-IMA GINE	PRSL-LIV ELY
Most Extreme Differences	Absolute	.171	.218	.364
	Positive	.048	.042	.000
	Negative	-.171	-.218	-.364
Kolmogorov-Smirnov Z		.472	.603	1.007
Asymp. Sig. (2-tailed)		.979	.860	.263

Test Statistics^a

		PRSL-CO NVNCE	PRSL-RA DICAL	PRSL-TR YBRND
Most Extreme Differences	Absolute	.225	.103	.141
	Positive	.036	.103	.000
	Negative	-.225	-.043	-.141
Kolmogorov-Smirnov Z		.623	.285	.391
Asymp. Sig. (2-tailed)		.833	1.000	.998

Test Statistics^a

		WPR-REL EVNCE	WPR-IMA GE	WPR-STY LE
Most Extreme Differences	Absolute	.368	.231	.297
	Positive	.000	.012	.024
	Negative	-.368	-.231	-.297
Kolmogorov-Smirnov Z		1.015	.637	.821
Asymp. Sig. (2-tailed)		.254	.812	.510

Test Statistics^a

		WPR-CO NTENT	WPR-FA MILIAR	WPR-TRY BRND
Most Extreme Differences	Absolute	.119	.138	.201
	Positive	.000	.115	.000
	Negative	-.119	-.138	-.201
Kolmogorov-Smirnov Z		.329	.381	.554
Asymp. Sig. (2-tailed)		1.000	.999	.918

Test Statistics^a

		WPR-PRE FRNCE	PRSL-IMA GEpos	PRSL-CH EAPpos
Most Extreme Differences	Absolute	.362	.091	.156
	Positive	.000	.078	.006
	Negative	-.362	-.091	-.156
Kolmogorov-Smirnov Z		1.001	.252	.432
Asymp. Sig. (2-tailed)		.269	1.000	.992

Test Statistics^a

		PSLIMAGE	PSLFEEL
Most Extreme Differences	Absolute	.102	.367
	Positive	.102	.048
	Negative	-.081	-.367
Kolmogorov-Smirnov Z		.283	1.013
Asymp. Sig. (2-tailed)		1.000	.257

a. Grouping Variable: PERSIL-SEEN?

NPar Tests : ADVERT FAMILIARITY (RADION ITEMS)

Two-Sample Kolmogorov-Smirnov Test

Frequencies

	RADION-SEEN?	N
RADION USAGE	YES	108
	NO	64
	Total	172
RADION-IMAGE	YES	108
	NO	65
	Total	173
RADION-APPEAL	YES	108
	NO	65
	Total	173
RADION-CHEAP	YES	108
	NO	65
	Total	173
RADION-TRUST	YES	108
	NO	65
	Total	173
RADION-NAME	YES	108
	NO	65
	Total	173
RADION-ASSURE	YES	108
	NO	65
	Total	173
RDON-INTREST	YES	108
	NO	65
	Total	173
RDON-MEMRBLE	YES	108
	NO	65
	Total	173
RDON-INFORM	YES	108
	NO	65
	Total	173
RDON-IMAGINE	YES	108
	NO	65
	Total	173
RDON-LIVELY	YES	108
	NO	65
	Total	173
RDON-CONVNCE	YES	108
	NO	65
	Total	173
RDON-RADICAL	YES	108
	NO	65
	Total	173
RDON-TRYBRND	YES	107
	NO	64
	Total	171
WPR-RELEVNCE	YES	108
	NO	65
	Total	173

Frequencies

	RADION-SEEN?	N
WPR-IMAGE	YES	108
	NO	65
	Total	173
WPR-STYLE	YES	108
	NO	65
	Total	173
WPR-CONTENT	YES	108
	NO	65
	Total	173
WPR-FAMILIAR	YES	108
	NO	65
	Total	173
WPR-TRYBRND	YES	108
	NO	65
	Total	173
WPR-PREFRNCE	YES	108
	NO	65
	Total	173
RDN-IMAGEpos	YES	108
	NO	65
	Total	173
RDN-CHEAPpos	YES	108
	NO	65
	Total	173
RDNIMAGE	YES	108
	NO	65
	Total	173
RDNFEEL	YES	108
	NO	65
	Total	173

Test Statistics^a

		RADION- USAGE	RADION-I MAGE	RADION- APPEAL
Most Extreme Differences	Absolute	.142	.049	.052
	Positive	.000	.037	.022
	Negative	-.142	-.049	-.052
Kolmogorov-Smirnov Z		.902	.312	.330
Asymp. Sig. (2-tailed)		.389	1.000	1.000

Test Statistics^a

		RADION- CHEAP	RADION- TRUST	RADION- NAME
Most Extreme Differences	Absolute	.106	.120	.089
	Positive	.000	.032	.000
	Negative	-.106	-.120	-.089
Kolmogorov-Smirnov Z		.677	.763	.567
Asymp. Sig. (2-tailed)		.749	.605	.905

Test Statistics^a

		RADION- ASSURE	RDON-IN TREST	RDON-ME MRBLE
Most Extreme Differences	Absolute	.074	.085	.189
	Positive	.074	.022	.006
	Negative	-.055	-.085	-.189
Kolmogorov-Smirnov Z		.469	.543	1.202
Asymp. Sig. (2-tailed)		.980	.930	.111

Test Statistics^a

		RDON-IN FORM	RDON-IM AGINE	RDON-LIV ELY
Most Extreme Differences	Absolute	.186	.136	.167
	Positive	.000	.028	.006
	Negative	-.186	-.136	-.167
Kolmogorov-Smirnov Z		1.186	.868	1.065
Asymp. Sig. (2-tailed)		.120	.438	.206

Test Statistics^a

		RDON-CO NVNCE	RDON-RA DICAL	RDON-TR YBRND
Most Extreme Differences	Absolute	.076	.053	.198
	Positive	.015	.036	.028
	Negative	-.076	-.053	-.198
Kolmogorov-Smirnov Z		.486	.337	1.253
Asymp. Sig. (2-tailed)		.972	1.000	.087

Test Statistics^a

		WPR-REL EVNCE	WPR-IMA GE	WPR-STY LE
Most Extreme Differences	Absolute	.076	.050	.098
	Positive	.076	.050	.000
	Negative	-.058	-.006	-.098
Kolmogorov-Smirnov Z		.485	.319	.626
Asymp. Sig. (2-tailed)		.972	1.000	.828

Test Statistics^a

		WPR-CO NTENT	WPR-FA MILIAR	WPR-TRY BRND
Most Extreme Differences	Absolute	.036	.130	.068
	Positive	.036	.130	.023
	Negative	-.018	.000	-.068
Kolmogorov-Smirnov Z		.231	.831	.430
Asymp. Sig. (2-tailed)		1.000	.494	.993

Test Statistics^a

		WPR-PRE FRNCE	RDN-IMA GEpos	RDN-CHE APpos
Most Extreme Differences	Absolute	.109	.064	.069
	Positive	.000	.021	.069
	Negative	-.109	-.064	-.037
Kolmogorov-Smirnov Z		.694	.410	.442
Asymp. Sig. (2-tailed)		.721	.996	.990

Test Statistics^a

		RDNIMAG E	RDNFEEL
Most Extreme Differences	Absolute	.174	.229
	Positive	.174	.018
	Negative	-.098	-.229
Kolmogorov-Smirnov Z		1.110	1.460
Asymp. Sig. (2-tailed)		.170	.028

a. Grouping Variable: RADION-SEEN?

NPar Tests : ADVERT FAMILIARITY (ICELAND ITEMS)

Two-Sample Kolmogorov-Smirnov Test

Frequencies

	ICELND-SEEN?	N
ICELND-USAGE	YES	101
	NO	69
	Total	170
ICELND-IMAGE	YES	101
	NO	70
	Total	171
ICELND-APPEAL	YES	101
	NO	70
	Total	171
ICELND-CHEAP	YES	101
	NO	70
	Total	171
ICELND-TRUST	YES	101
	NO	70
	Total	171
ICELND-NAME	YES	101
	NO	70
	Total	171
ICELND-ASSURE	YES	101
	NO	70
	Total	171
ILND-INTREST	YES	101
	NO	70
	Total	171
ILND-MEMRBLE	YES	101
	NO	70
	Total	171
ILND-INFORM	YES	101
	NO	70
	Total	171
ILND-IMAGINE	YES	101
	NO	70
	Total	171
ILND-LIVELY	YES	101
	NO	70
	Total	171
ILND-CONVNCE	YES	101
	NO	70
	Total	171
ILND-RADICAL	YES	101
	NO	70
	Total	171
ILND-TRYBRND	YES	101
	NO	70
	Total	171
RTL-RELEVNCE	YES	100
	NO	70
	Total	170

Frequencies

	ICELND-SEEN?	N
RTL-IMAGE	YES	100
	NO	70
	Total	170
RTL-STYLE	YES	99
	NO	70
	Total	169
RTL-CONTENT	YES	100
	NO	70
	Total	170
RTL-FAMILIAR	YES	100
	NO	70
	Total	170
RTL-TRYBRND	YES	100
	NO	70
	Total	170
RTL-PREFRNCE	YES	100
	NO	70
	Total	170
ILD-IMAGEpos	YES	101
	NO	70
	Total	171
ILD-CHEAPpos	YES	101
	NO	70
	Total	171
ILDIMAGE	YES	101
	NO	70
	Total	171
ILDFEEL	YES	101
	NO	70
	Total	171

Test Statistics^a

		ICELND USAGE	ICELND-I MAGE	ICELND-A PPEAL
Most Extreme Differences	Absolute	.109	.122	.064
	Positive	.081	.122	.049
	Negative	-.109	.000	-.064
Kolmogorov-Smirnov Z		.695	.782	.411
Asymp. Sig. (2-tailed)		.719	.573	.996

Test Statistics^a

		ICELND-C HEAP	ICELND-T RUST	ICELND-N AME
Most Extreme Differences	Absolute	.096	.089	.042
	Positive	.096	.089	.042
	Negative	-.003	-.016	.000
Kolmogorov-Smirnov Z		.619	.573	.269
Asymp. Sig. (2-tailed)		.838	.898	1.000

Test Statistics^a

		ICELND-A SSURE	ILND-INT REST	ILND-ME MRBLE
Most Extreme Differences	Absolute	.071	.109	.121
	Positive	.055	.109	.013
	Negative	-.071	-.092	-.121
Kolmogorov-Smirnov Z		.457	.701	.779
Asymp. Sig. (2-tailed)		.985	.709	.579

Test Statistics^a

		ILND-INF ORM	ILND-IMA GINE	ILND-LIVE LY
Most Extreme Differences	Absolute	.052	.095	.087
	Positive	.037	.095	.087
	Negative	-.052	-.082	-.031
Kolmogorov-Smirnov Z		.335	.609	.559
Asymp. Sig. (2-tailed)		1.000	.852	.913

Test Statistics^a

		ILND-CO NVNCE	ILND-RAD ICAL	ILND-TRY BRND
Most Extreme Differences	Absolute	.169	.052	.083
	Positive	.028	.035	.038
	Negative	-.169	-.052	-.083
Kolmogorov-Smirnov Z		1.086	.332	.533
Asymp. Sig. (2-tailed)		.189	1.000	.939

Test Statistics^a

		RTL-RELE VNCE	RTL-IMAG E	RTL-STYL E
Most Extreme Differences	Absolute	.050	.057	.071
	Positive	.000	.000	.071
	Negative	-.050	-.057	-.031
Kolmogorov-Smirnov Z		.321	.367	.456
Asymp. Sig. (2-tailed)		1.000	.999	.986

Test Statistics^a

		RTL-CON TENT	RTL-FAMI LIAR	RTL-TRY BRND
Most Extreme Differences	Absolute	.057	.024	.061
	Positive	.000	.024	.031
	Negative	-.057	-.016	-.061
Kolmogorov-Smirnov Z		.367	.156	.394
Asymp. Sig. (2-tailed)		.999	1.000	.998

Test Statistics^a

		RTL-PRE FRNCE	ILD-IMAG Epos	ILD-CHEA Ppos
Most Extreme Differences	Absolute	.064	.112	.086
	Positive	.011	.010	.013
	Negative	-.064	-.112	-.086
Kolmogorov-Smirnov Z		.413	.718	.556
Asymp. Sig. (2-tailed)		.996	.680	.917

Test Statistics^a

		ILDIMAGE	ILDFEEL
Most Extreme Differences	Absolute	.090	.155
	Positive	.050	.121
	Negative	-.090	-.155
Kolmogorov-Smirnov Z		.580	.999
Asymp. Sig. (2-tailed)		.889	.271

a. Grouping Variable: ICELND-SEEN?

NPar Tests : ADVERT FAMILIARITY (SAFEWAY ITEMS)

Two-Sample Kolmogorov-Smirnov Test

Frequencies

	SFEWAY-SEEN?	N
SFEWAY-USAGE	YES	161
	NO	11
	Total	172
SFEWAY-IMAGE	YES	162
	NO	11
	Total	173
SFEWAY-APPEAL	YES	162
	NO	11
	Total	173
SFEWAY-CHEAP	YES	162
	NO	11
	Total	173
SFEWAY-TRUST	YES	162
	NO	11
	Total	173
SFEWAY-NAME	YES	162
	NO	11
	Total	173
SFEWAY-ASSUR E	YES	162
	NO	11
	Total	173
SFWY-INTREST	YES	162
	NO	11
	Total	173
SFWY-MEMRBLE	YES	162
	NO	11
	Total	173
SFWY-INFORM	YES	162
	NO	11
	Total	173
SFWY-IMAGINE	YES	162
	NO	11
	Total	173
SFWY-LIVELY	YES	162
	NO	11
	Total	173
SFWY-CONVNCE	YES	162
	NO	11
	Total	173
SFWY-RADICAL	YES	162
	NO	11
	Total	173
SFWY-TRYBRND	YES	162
	NO	11
	Total	173
RTL-RELEVNCE	YES	161
	NO	11
	Total	172

Frequencies

	SFEWAY-SEEN?	N
RTL-IMAGE	YES	161
	NO	11
	Total	172
RTL-STYLE	YES	160
	NO	11
	Total	171
RTL-CONTENT	YES	161
	NO	11
	Total	172
RTL-FAMILIAR	YES	161
	NO	11
	Total	172
RTL-TRYBRND	YES	161
	NO	11
	Total	172
RTL-PREFRNCE	YES	161
	NO	11
	Total	172
SWY-IMAGEpos	YES	162
	NO	11
	Total	173
SWY-CHEAPpos	YES	162
	NO	11
	Total	173
SFYIMAGE	YES	162
	NO	11
	Total	173
SFYFEEL	YES	162
	NO	11
	Total	173

Test Statistics^a

		SFEWAY USAGE	SFEWAY- IMAGE	SFEWAY- APPEAL
Most Extreme Differences	Absolute	.173	.215	.126
	Positive	.173	.215	.042
	Negative	-.109	-.071	-.126
Kolmogorov-Smirnov Z		.556	.692	.405
Asymp. Sig. (2-tailed)		.916	.725	.997

Test Statistics^a

		SFEWAY- CHEAP	SFEWAY- TRUST	SFEWAY- NAME
Most Extreme Differences	Absolute	.180	.126	.293
	Positive	.051	.126	.293
	Negative	-.180	-.124	.000
Kolmogorov-Smirnov Z		.576	.405	.942
Asymp. Sig. (2-tailed)		.894	.997	.337

Test Statistics^a

		SFEWAY- ASSURE	SFWY-IN TREST	SFWY-ME MRBLE
Most Extreme Differences	Absolute	.114	.154	.282
	Positive	.114	.154	.000
	Negative	-.027	-.075	-.282
Kolmogorov-Smirnov Z		.366	.493	.904
Asymp. Sig. (2-tailed)		.999	.968	.387

Test Statistics^a

		SFWY-IN FORM	SFWY-IM AGINE	SFWY-LIV ELY
Most Extreme Differences	Absolute	.160	.108	.194
	Positive	.160	.031	.025
	Negative	-.026	-.108	-.194
Kolmogorov-Smirnov Z		.513	.346	.621
Asymp. Sig. (2-tailed)		.955	1.000	.835

Test Statistics^a

		SFWY-CO NVNCE	SFWY-RA DICAL	SFWY-TR YBRND
Most Extreme Differences	Absolute	.180	.403	.276
	Positive	.180	.403	.065
	Negative	-.066	.000	-.276
Kolmogorov-Smirnov Z		.578	1.295	.884
Asymp. Sig. (2-tailed)		.892	.070	.415

Test Statistics^a

		RTL-RELE VNCE	RTL-IMAG E	RTL-STYL E
Most Extreme Differences	Absolute	.171	.034	.079
	Positive	.126	.000	.079
	Negative	-.171	-.034	-.072
Kolmogorov-Smirnov Z		.549	.111	.253
Asymp. Sig. (2-tailed)		.924	1.000	1.000

Test Statistics^a

		RTL-CON TENT	RTL-FAMI LIAR	RTL-TRY BRND
Most Extreme Differences	Absolute	.141	.113	.235
	Positive	.141	.080	.235
	Negative	-.085	-.113	-.012
Kolmogorov-Smirnov Z		.453	.364	.756
Asymp. Sig. (2-tailed)		.986	.999	.618

Test Statistics^a

		RTL-PRE FRNCE	SWY-IMA GEpos	SWY-CHE APpos
Most Extreme Differences	Absolute	.140	.215	.180
	Positive	.140	.071	.180
	Negative	-.123	-.215	-.051
Kolmogorov-Smirnov Z		.449	.692	.576
Asymp. Sig. (2-tailed)		.988	.725	.894

Test Statistics^a

		SFYIMAG E	SFYFEEL
Most Extreme Differences	Absolute	.168	.245
	Positive	.163	.090
	Negative	-.168	-.245
Kolmogorov-Smirnov Z		.539	.785
Asymp. Sig. (2-tailed)		.934	.568

a. Grouping Variable: SFEWAY-SEEN?

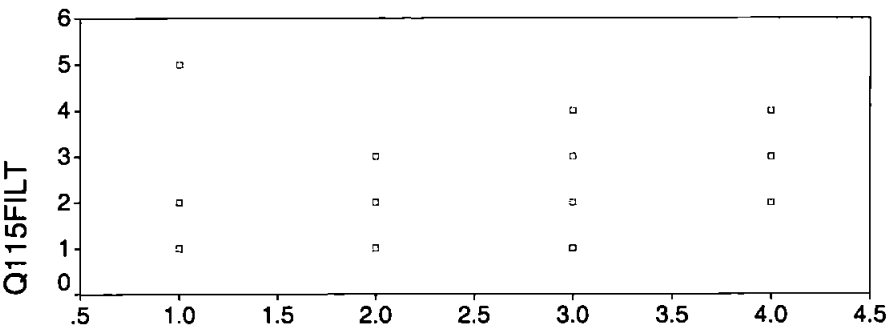
APPENDIX 15

SCATTERPLOTS

**(SHOWING THE DEPENDENT VARIABLE PLOTTED
AGAINST EACH INDEPENDENT VARIABLE INCLUDED IN
THE REGRESSION MODEL)**

Influence of Advert Believability on Purchase Intention

TSB (Involved respondents only)



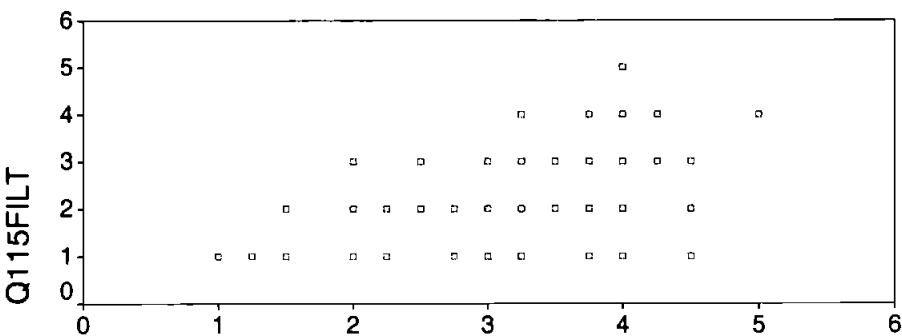
Q113FILT

Q115filt = TSB Purchase Intention

Q113filt = TSB Advert Believability

Influence of Advert Involvement on Purchase Intention

TSB (Involved respondents only)



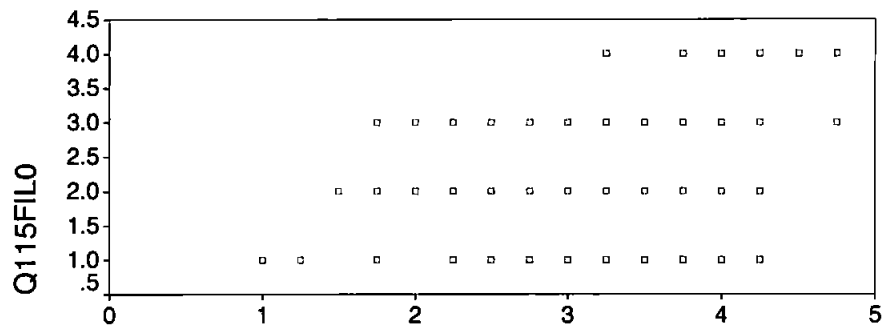
TSBFLFIL

Q115filt = TSB Purchase Intention

TSBflfil = TSB Advert Involvement

Influence of Advert Involvement on Purchase Intention

TSB (Non-involved respondents only)



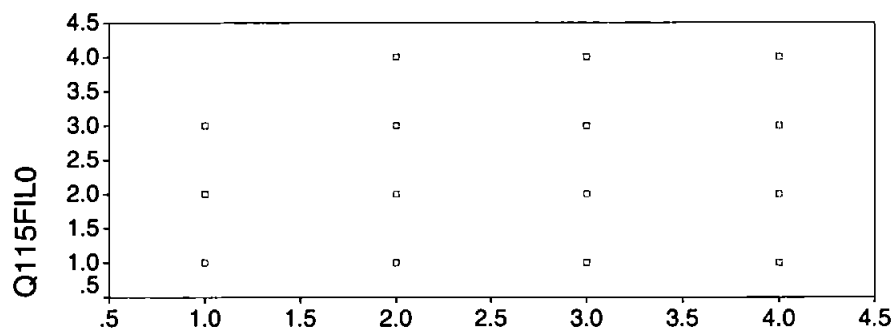
TSBFLFLO

Q115fiflo = TSB Purchase Intention

TSBfiflo= TSB Advert Involvement

Influence of Advert Believability on Purchase Intention

TSB (Non-involved respondents only)



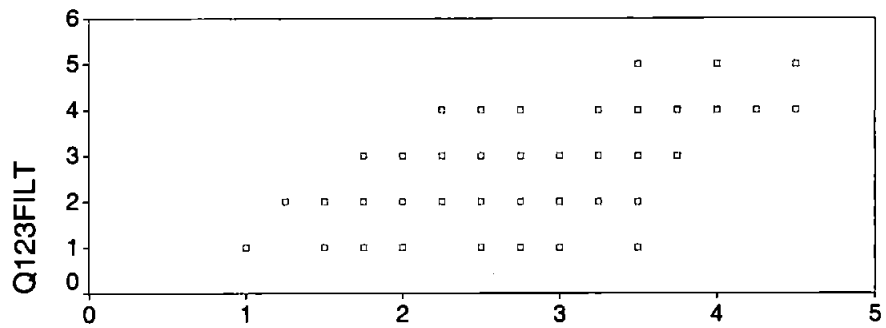
Q113FIFLO

Q115fiflo = TSB Purchase Intention

Q113fiflo= TSB Advert Believability

Influence of Advert Involvement on Purchase Intention

Direct Line (Involved respondents only)



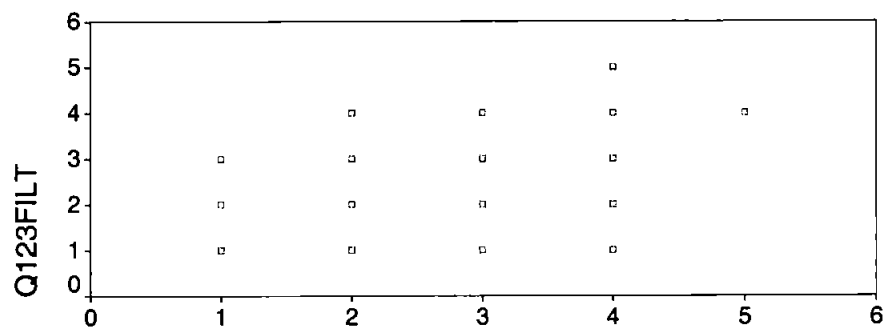
DLEFLFIL

Q123filt = Direct Line Purchase Intention

Dleffil = Direct Line Advert Involvement

Influence of Advert Believability on Purchase Intention

Direct Line (Involved respondents only)



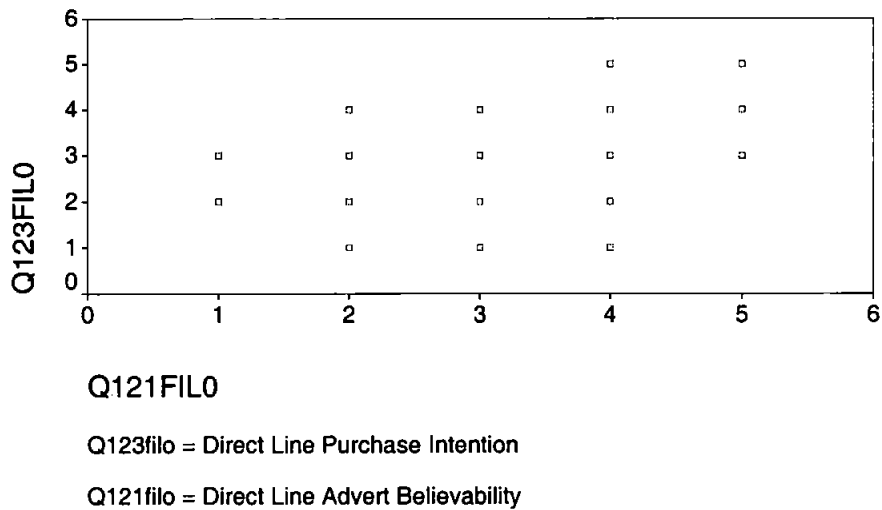
Q121FILT

Q123filt = Direct Line Purchase Intention

Q121filt = Direct Line Advert Believability

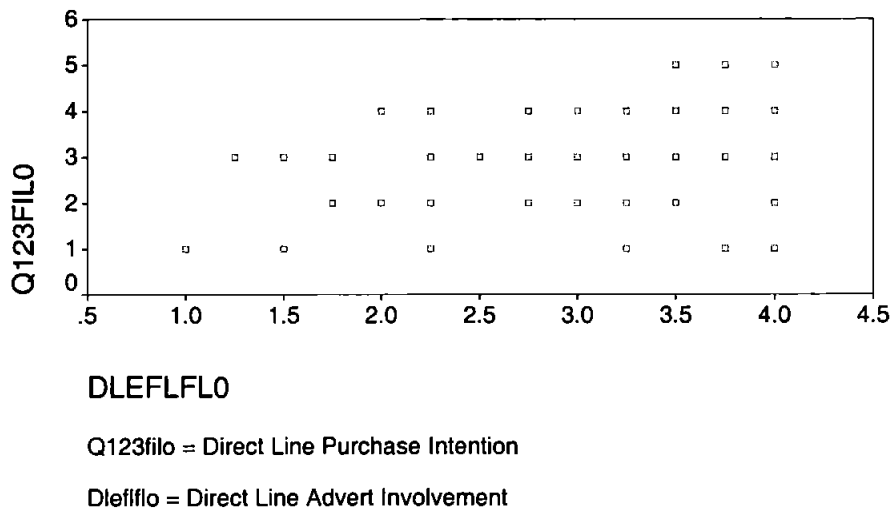
Influence of Advert Believability on Purchase Intention

Direct Line (Non-involved respondents only)



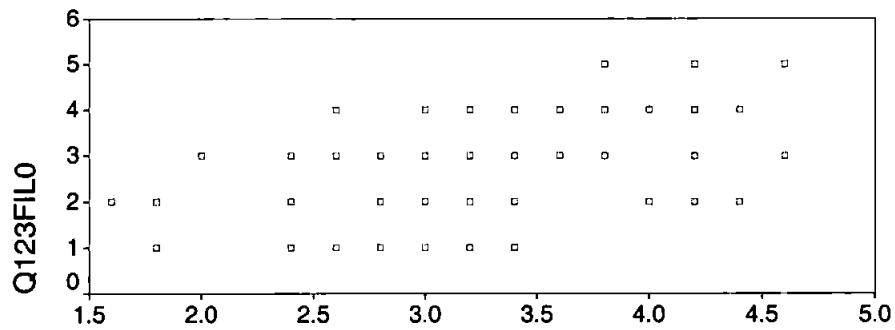
Influence of Advert Involvement on Purchase Intention

Direct Line (Non-involved respondents only)



Influence of Brand Image on Purchase Intention

Direct Line (Non-involved respondents only)



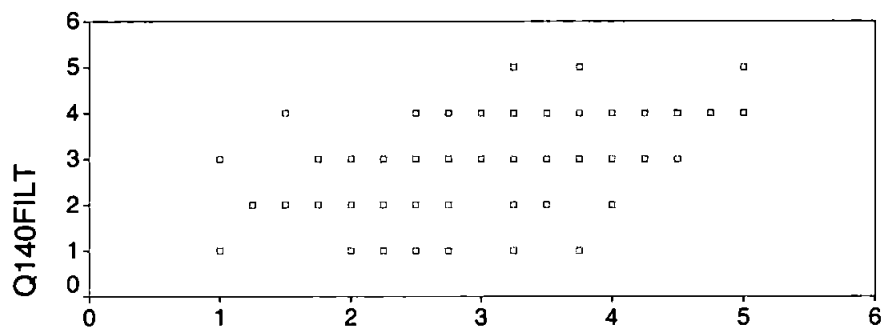
DLEIMFLO

Q123filo = Direct Line Purchase Intention

Dleimflo = Direct Line Brand image

Influence of Advert Involvement on Purchase Intention

Tetley Squarebags (Involved respondents only)



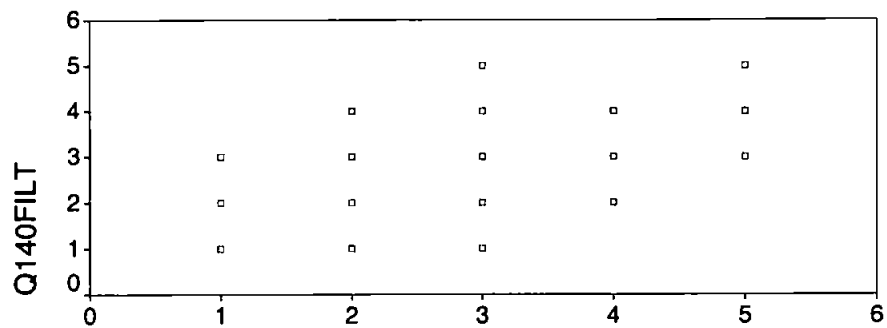
TSQFLFIL

Q140filt = Tetley Squarebags Purchase Intention

Tlyffil = Tetley Squarebags Advert Involvement

Influence of Advert Believability on Purchase Intention

Tetley Squarebags (Involved respondents only)



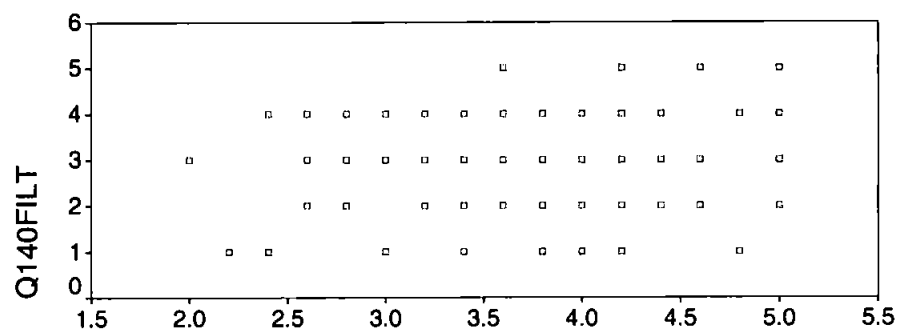
Q138FILT

Q140filt = Tetley Squarebags Purchase Intention

Q138filt = Tetley Squarebags Advert Believability

Influence of Brand Image on Purchase Intention

Tetley Squarebags (Involved respondents only)



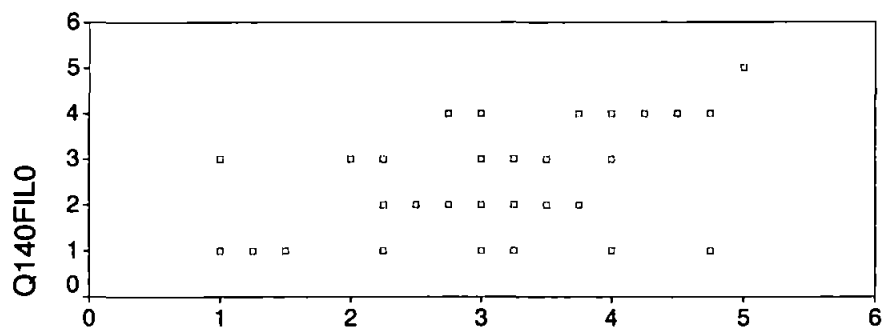
TLYIMFIL

Q140filt = Tetley Squarebags Purchase Intention

Tlyimfil = Tetley Brand Image

Influence of Advert Involvement on Purchase Intention

Tetley Squarebags (Non-involved respondents only)



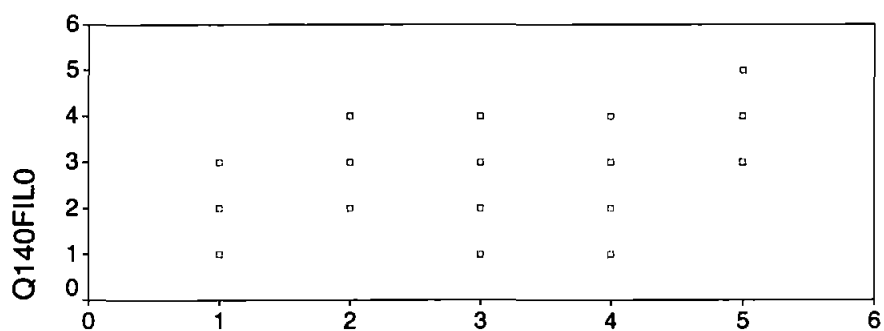
TSQFLFL0

Q140filo = Tetley Squarebags Purchase Intention

Tsqliflo = Tetley Squarebags Advert Involvement

Influence of Advert Believability on Purchase Intention

Tetley Squarebags (Non-involved respondents only)



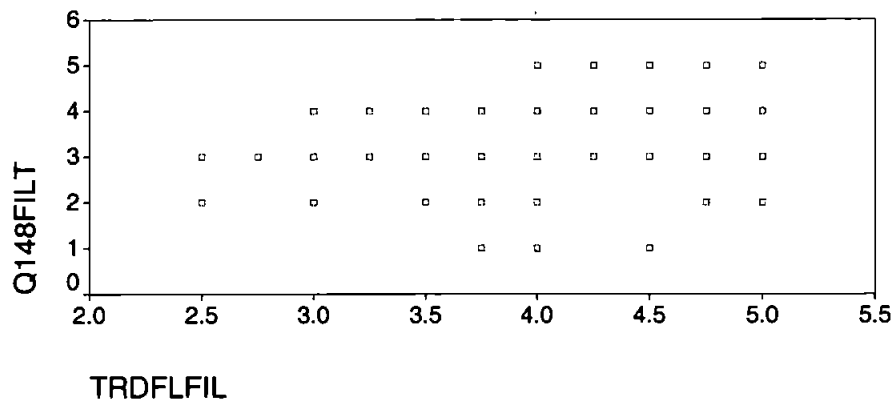
Q138FIL0

Q140filo = Tetley Squarebags Purchase Intention

Q138filo = Tetley Squarebags Advert Believability

Influence of Advert Involvement on Purchase Intention

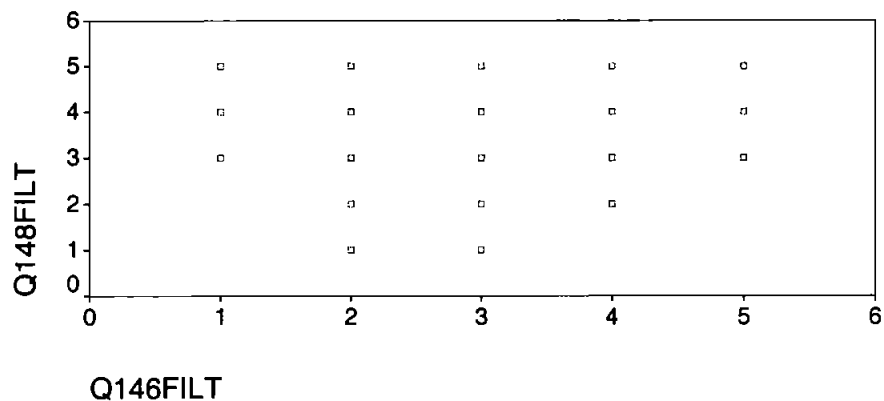
Tetley Roundbags (Involved respondents only)



Q148filt = Tetley Roundbags Purchase Intention
Trdffil = Tetley Roundbags Advert Involvement

Influence of Advert Believability on Purchase Intention

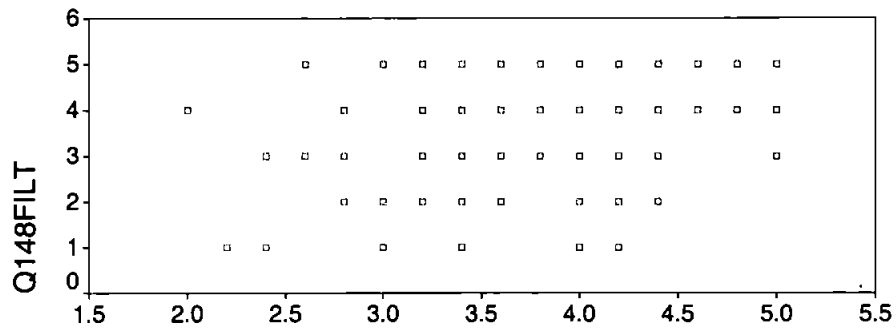
Tetley Roundbags (Involved respondents only)



Q148filt = Tetley Roundbags Purchase Intention
Q146filt = Tetley Roundbags Advert Believability

Influence of Brand Image on Purchase Intention

Tetley Roundbags (Involved respondents only)



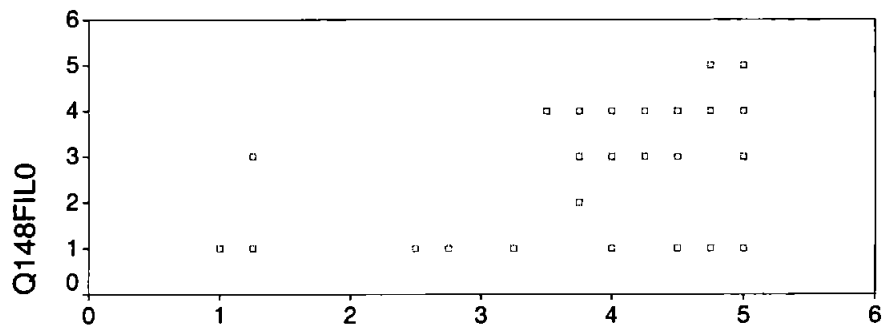
TLYIMFIL

Q148filt = Tetley Roundbags Purchase Intention

TlyImfil = Tetley Brand Image

Influence of Advert Involvement on Purchase Intention

Tetley Roundbags (Non-involved respondents only)



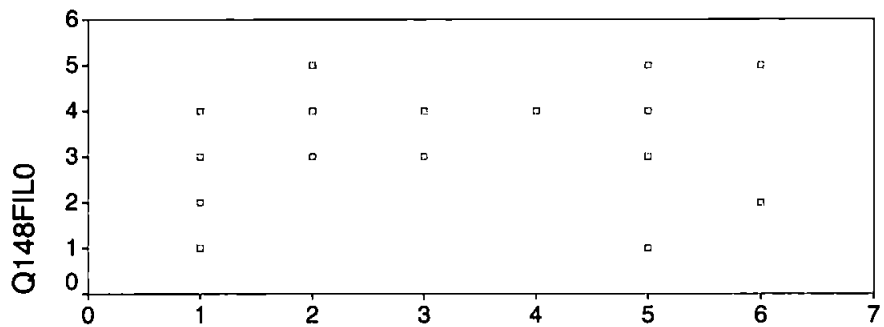
TRDFLFL0

Q148filo = Tetley Roundbags Purchase Intention

Trdfilfo = Tetley Roundbags Advert Involvement

Influence of Brand Usage on Purchase Intention

Tetley Roundbags (Non-involved respondents only)



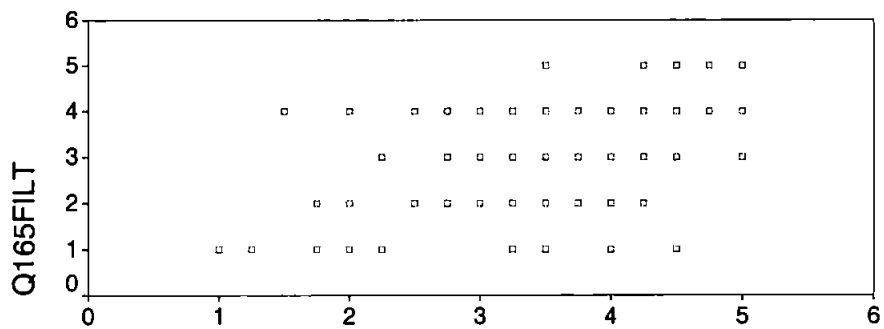
Q59POS2

Q148filo = Tetley Roundbags Purchase Intention

Q59pos2 = Tetley Brand Usage

Influence of Advert Involvement on Purchase Intention

Persil (Involved respondents only)



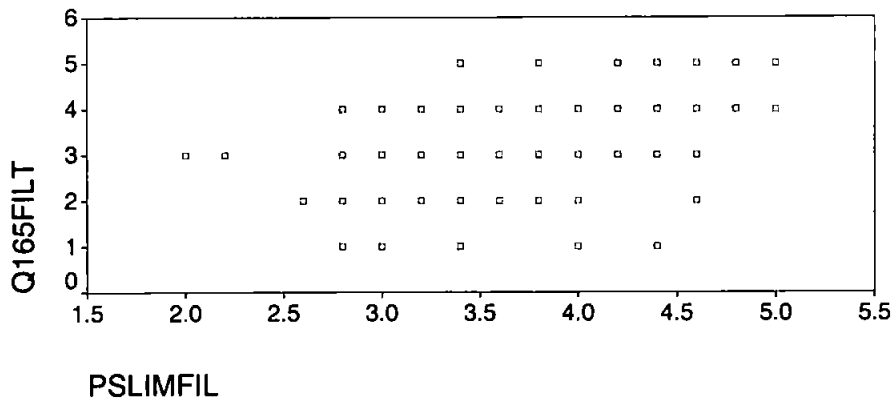
PSLFLFIL

Q165filt = Persil Purchase Intention

Psflfil = Persil Advert Involvement

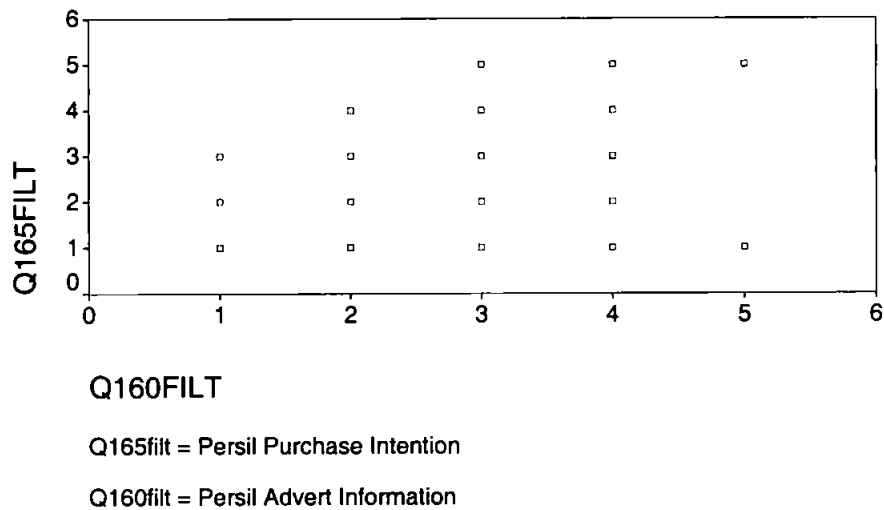
Influence of Brand Image on Purchase Intention

Persil (Involved respondents only)



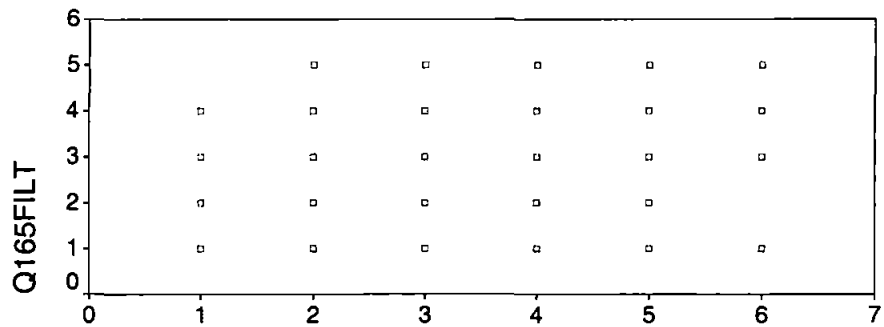
Influence of Advert Information on Purchase Intention

Persil (Involved respondents only)



Influence of Brand Usage on Purchase Intention

Persil (Involved respondents only)



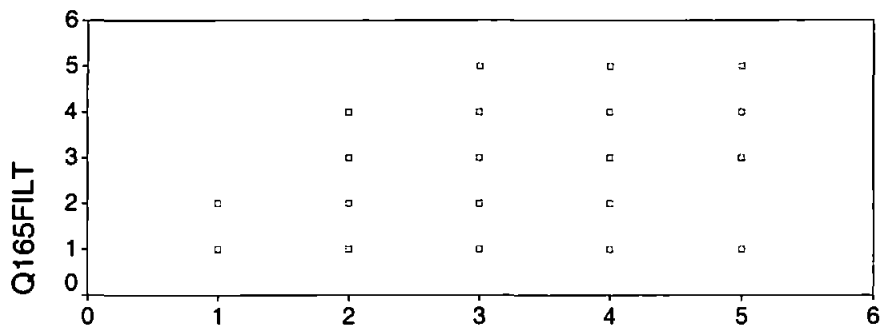
Q60POS1

Q165filt = Persil Purchase Intention

Q60pos1 = Persil Brand Usage

Influence of Advert Believability on Purchase Intention

Persil (Involved respondents only)



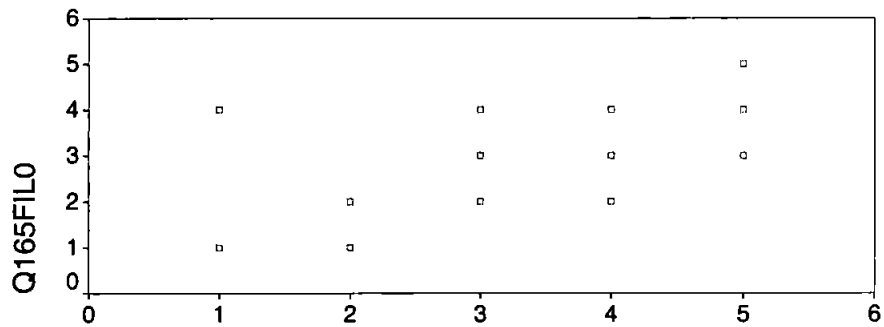
Q163FILT

Q165filt = Persil Purchase Intention

Q163filt = Persil Advert Believability

Influence of Advert Believability on Purchase Intention

Persil (Non-involved respondents only)



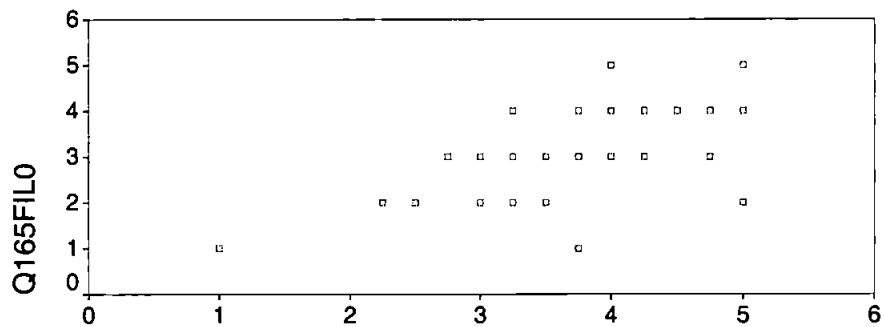
Q163FIL0

Q165filo = Persil Purchase Intention

Q163filo = Persil Advert Believability

Influence of Advert Involvement on Purchase Intention

Persil (Non-involved respondents only)



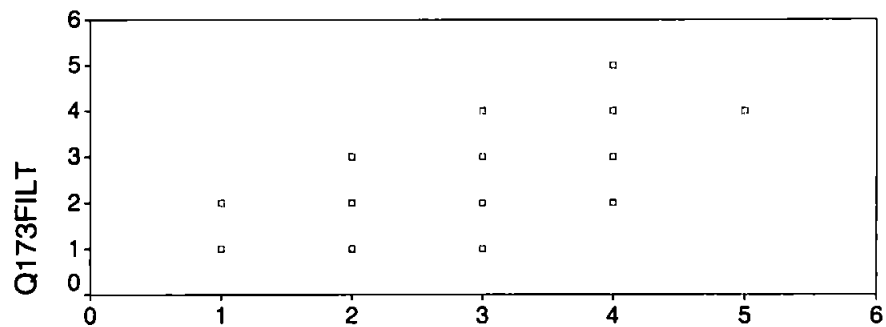
PSLFLFL0

Q165filo = Persil Purchase Intention

PsflfFlo = Persil Advert Involvement

Influence of Advert Believability on Purchase Intention

Radion (Involved respondents only)



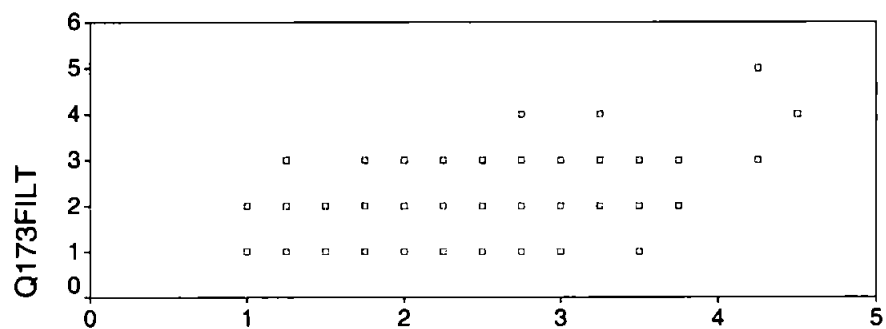
Q171FILT

Q173filt = Radion Purchase Intention

Q168filt = Radion Advert Believability

Influence of Advert Involvement on Purchase Intention

Radion (Involved respondents only)



RDNFLFIL

Q173filt = Radion Purchase Intention

Rdnflfil = Radion Advert Involvement

Radion (Non-involved respondents only)

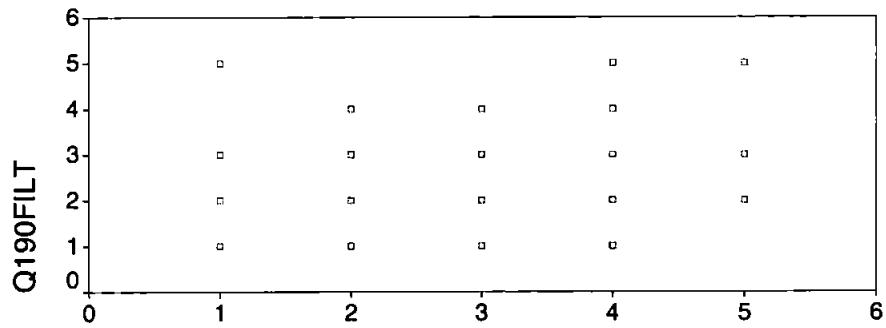


Iceland (Involved respondents only)



Influence of Advert Believability on Purchase Intention

Iceland (Involved respondents only)



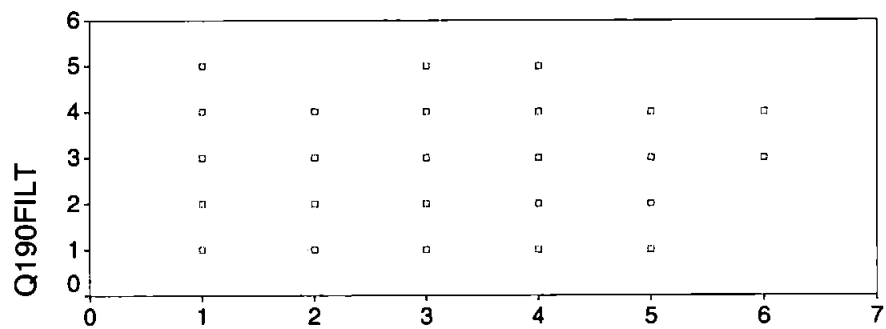
Q188FILT

Q190filt = Iceland Purchase Intention

Q188filt = Iceland Advert Believability

Influence of Brand Usage on Purchase Intention

Iceland (Involved respondents only)



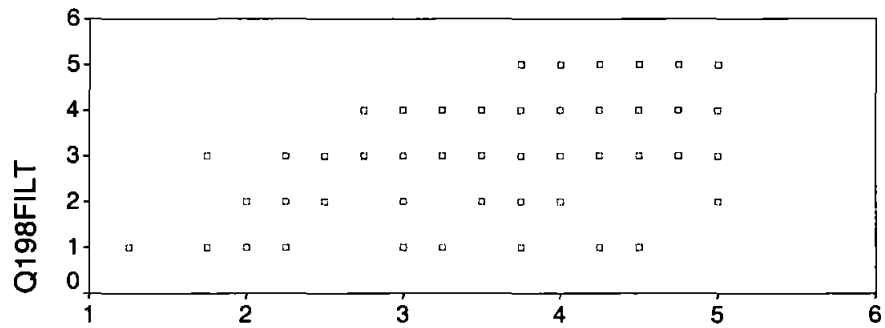
Q62POS1

q190filt = Iceland Purchase Intention

Q62pos1 = Iceland Brand Usage

Influence of Advert Involvement on Purchase Intention

Safeway (Involved respondents only)



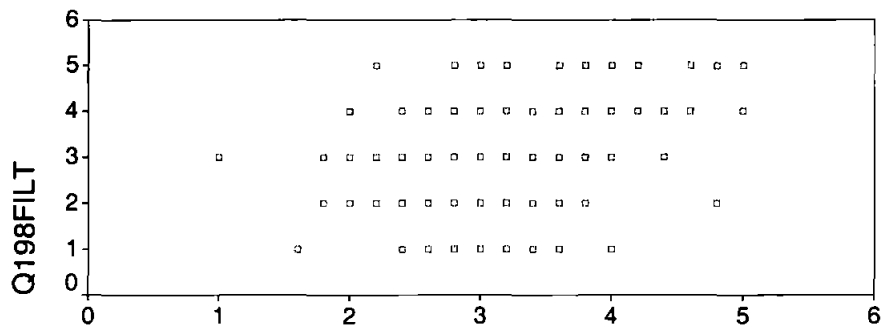
SFYFLFIL

Q198filt = Safeway Purchase Intention

Sfyfil = Safeway Advert Involvement

Influence of Brand Image on Purchase Intention

Safeway (Involved respondents only)



SFYIMFIL

Q198filt = Safeway Purchase Intention

Sfyimfil = Safeway Brand Image

APPENDIX 16

RESIDUAL PLOTS

HISTOGRAMS OF STANDARDISED RESIDUALS

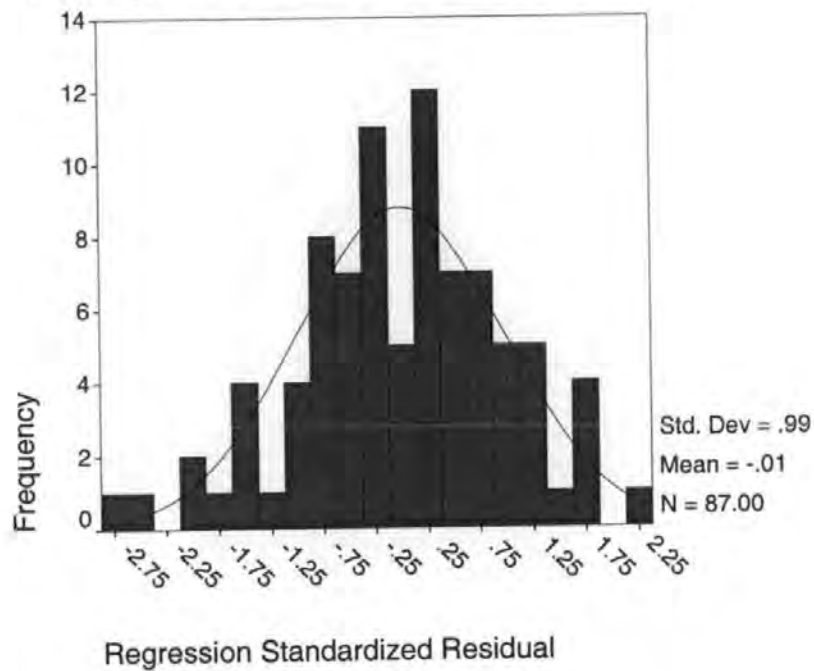
NORMAL PROBABILITY PLOTS

**STANDARDISED RESIDUALS AGAINST THE DEPENDENT
VARIABLE**

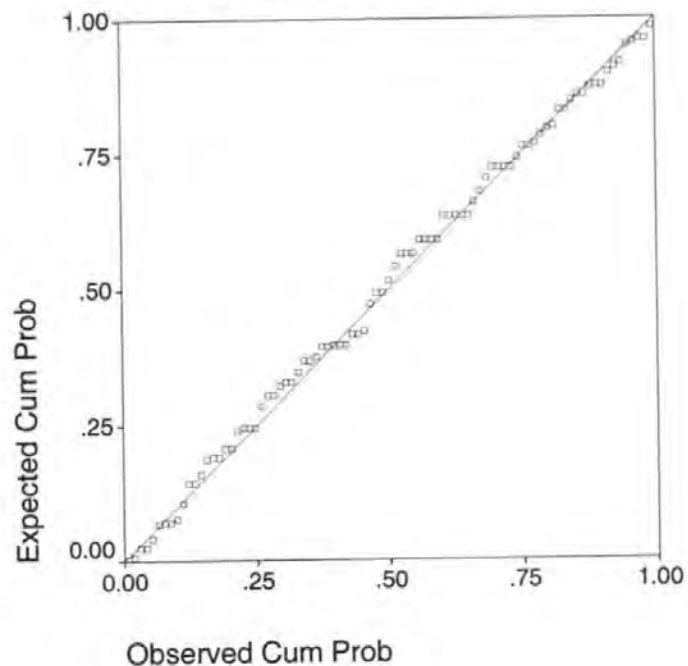
**STANDARDISED PREDICTED VALUES AGAINST
STANDARDISED RESIDUALS**

TSB (Involved) Residual Plots

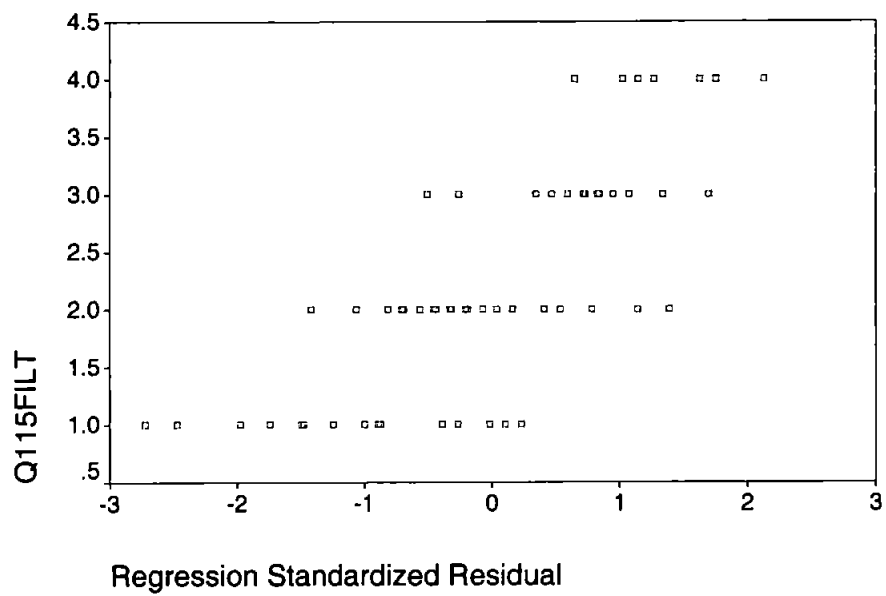
Histogram of Standardised Residuals



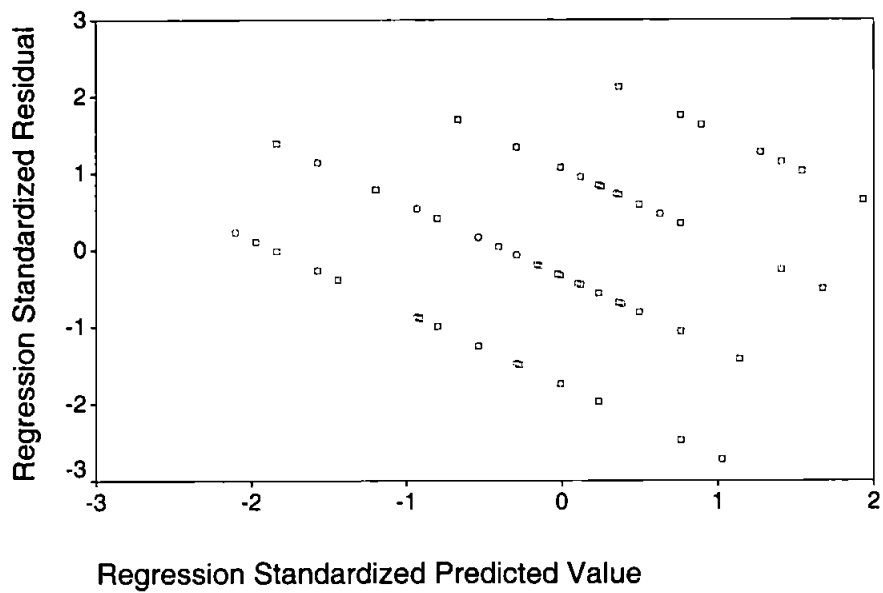
Normal Probability Plot



Standardised Residuals against the Dependent Variable

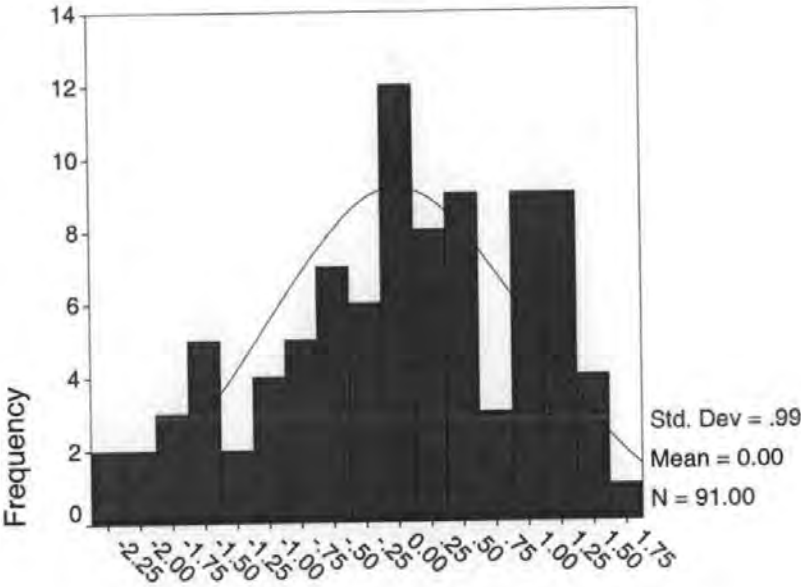


Standardised Predicted Values against Standardised Residuals



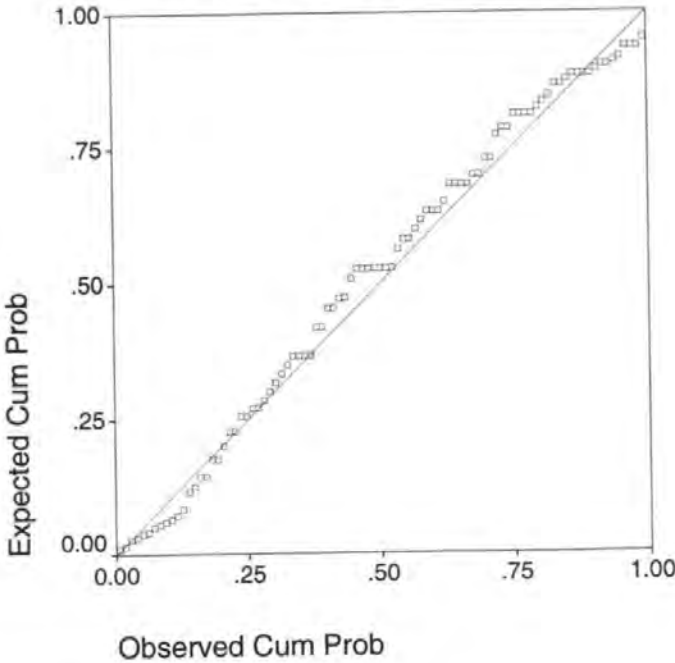
TSB (Non-involved) Residual Plots

Histogram of Standardised Residuals

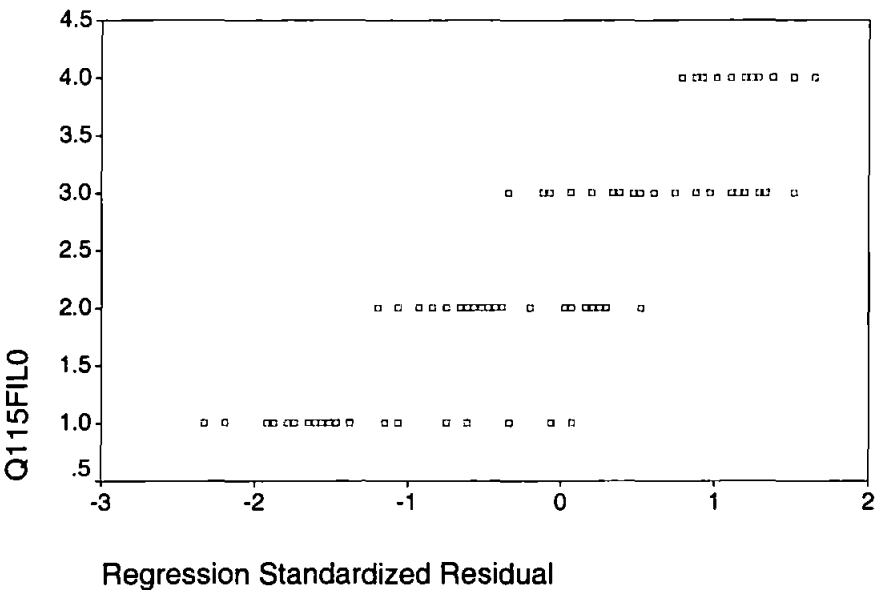


Regression Standardized Residual

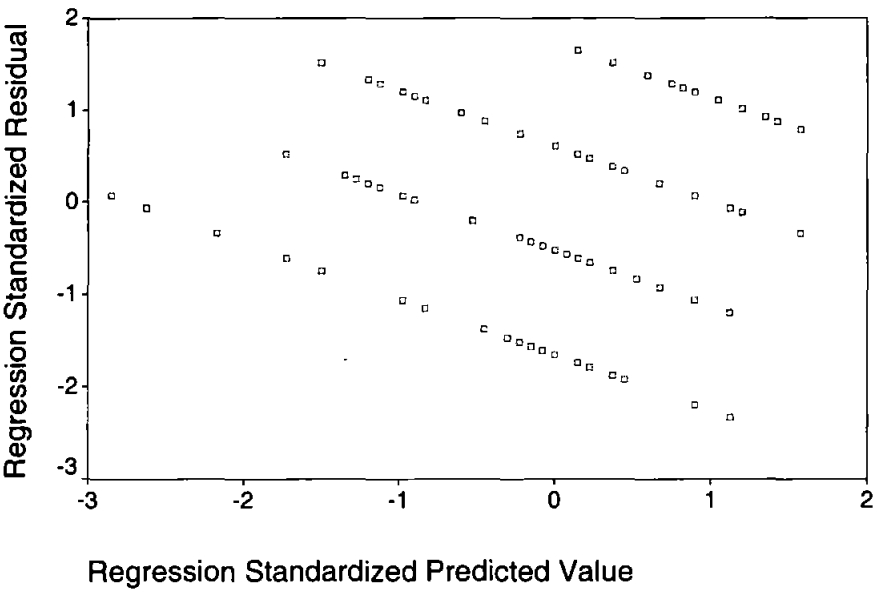
Normal Probability Plot



Standardised Residuals against the
Dependent Variable

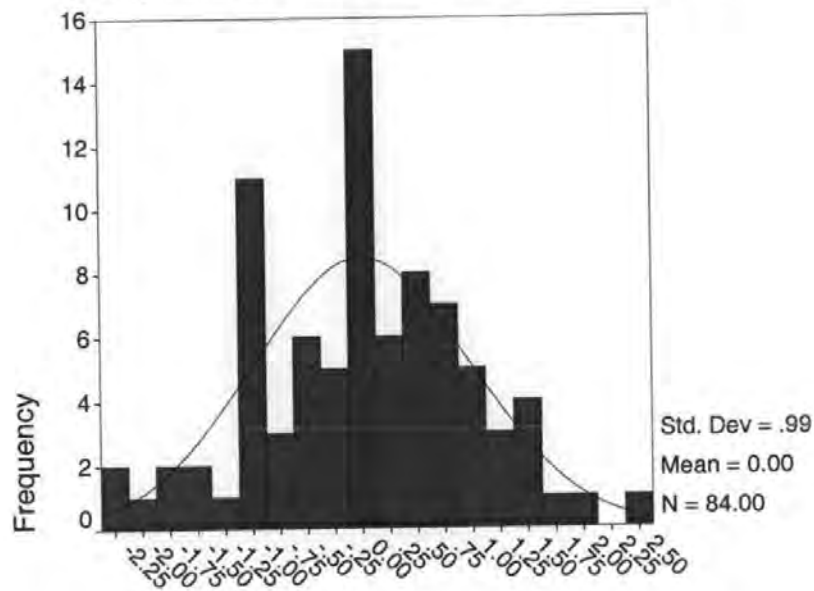


Standardised Predicted Values
against Standardised Residuals



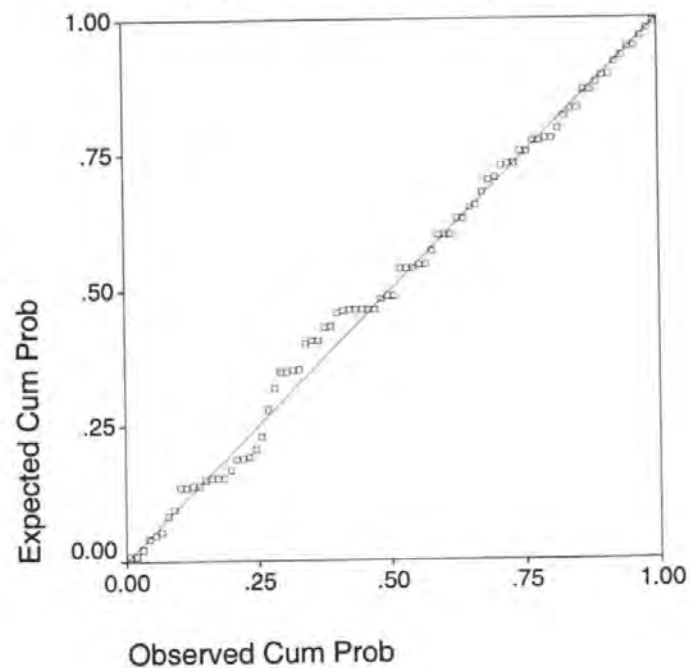
Direct Line (Involved) Residual Plots

Histogram of Standardised Residuals

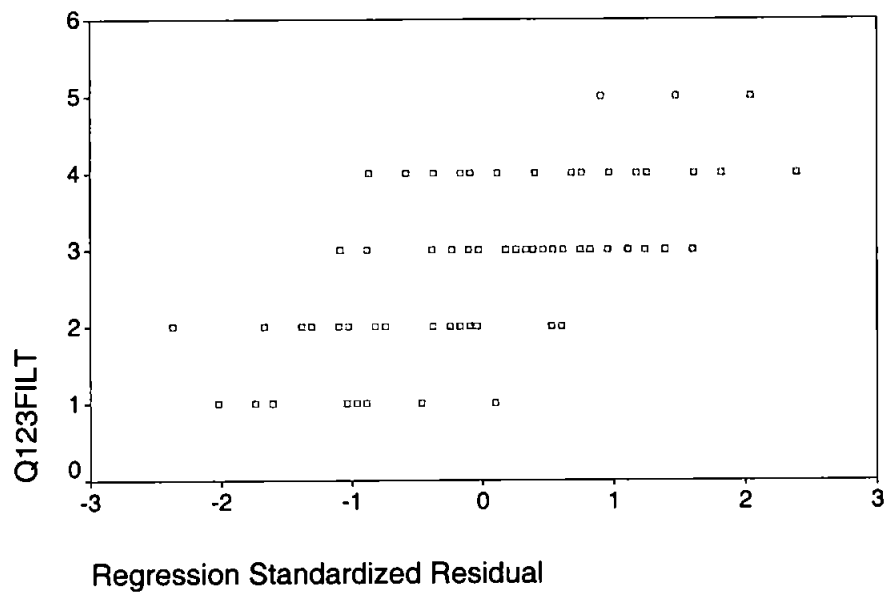


Regression Standardized Residual

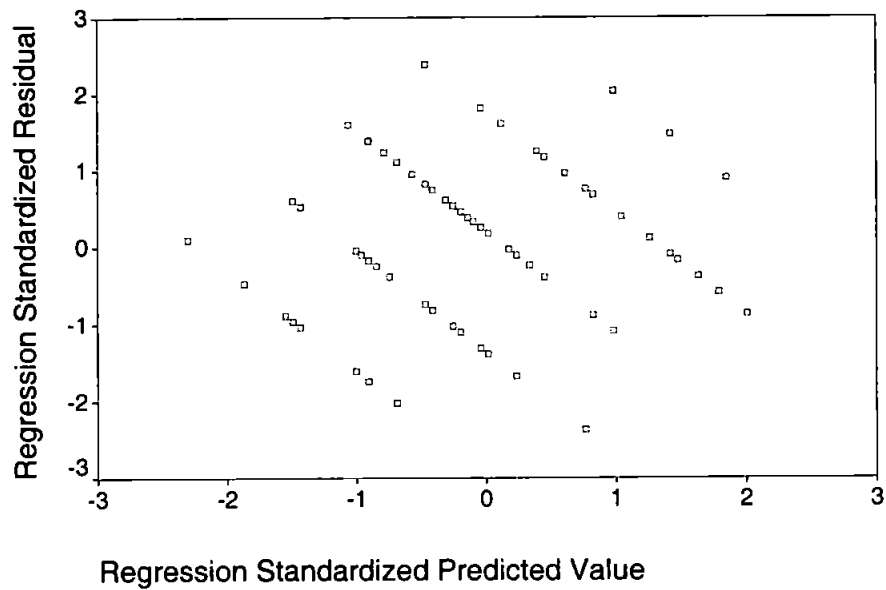
Normal Probability Plot



Standardised Residuals against the Dependent Variable

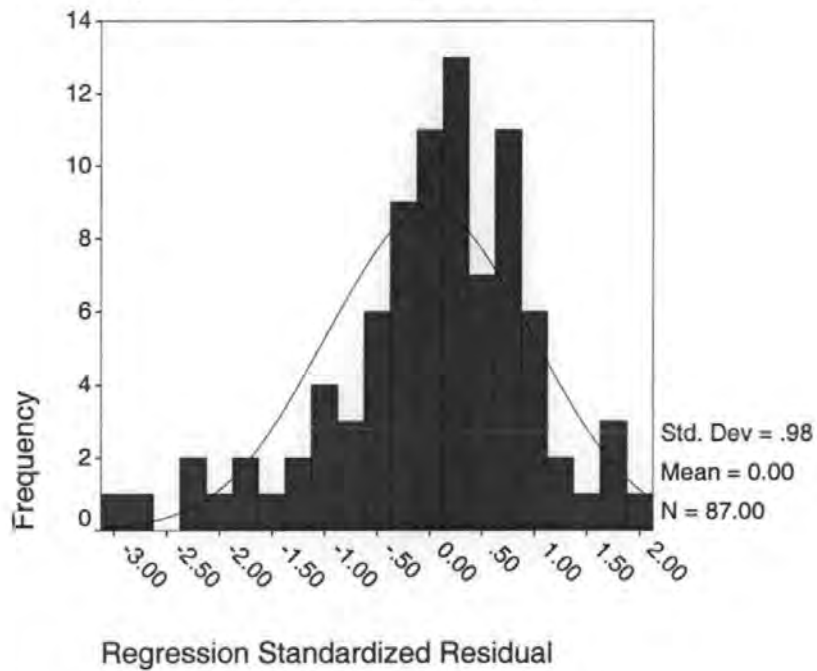


Standardised Predicted Values against Standardised Residuals

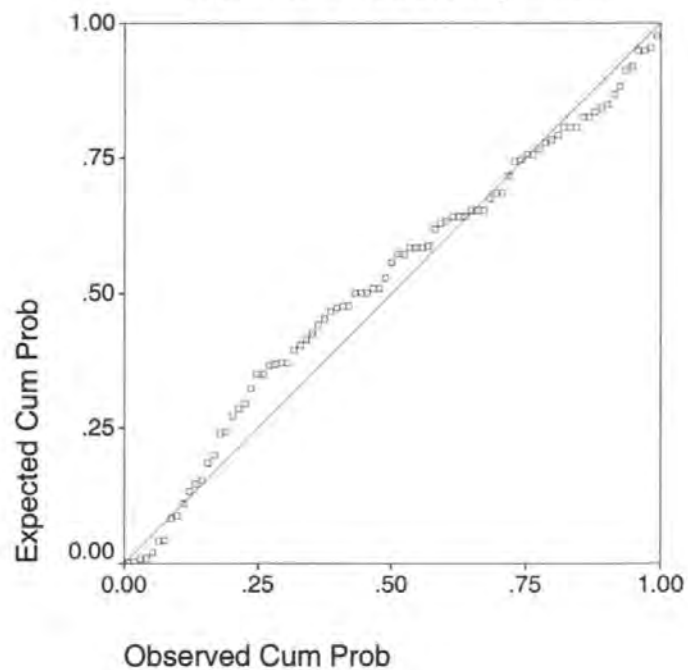


Direct Line (Non-involved) Residual Plots

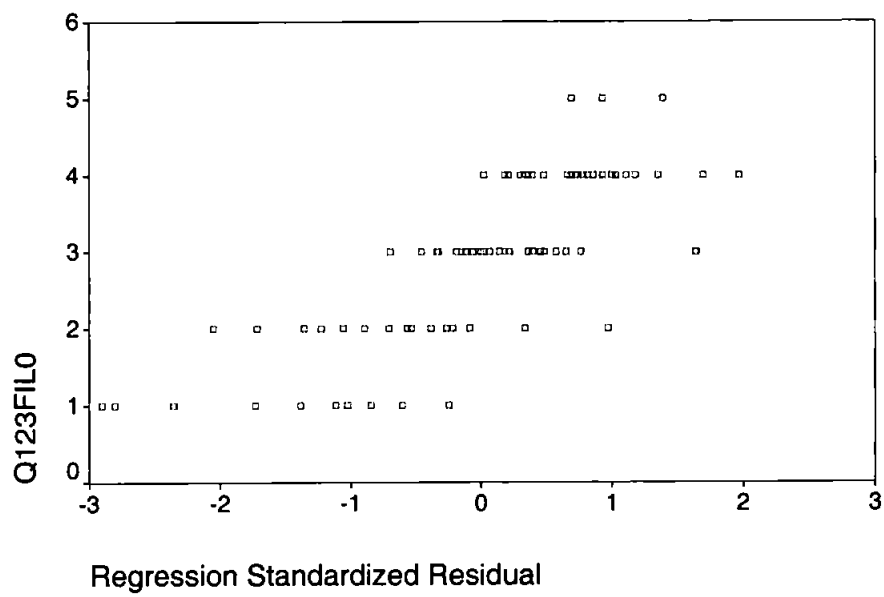
Histogram of Standardised Residuals



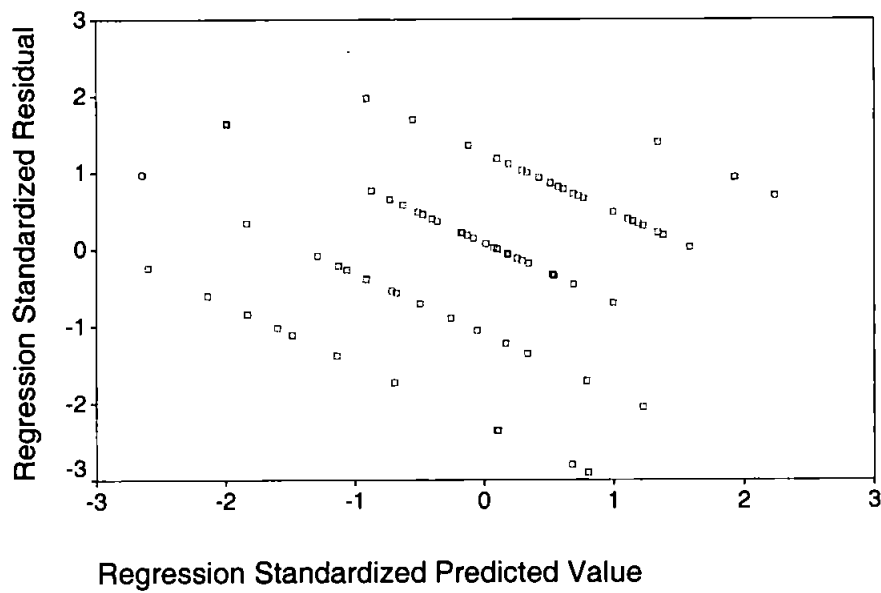
Normal Probability Plot



Standardised Residuals against the Dependent Variable

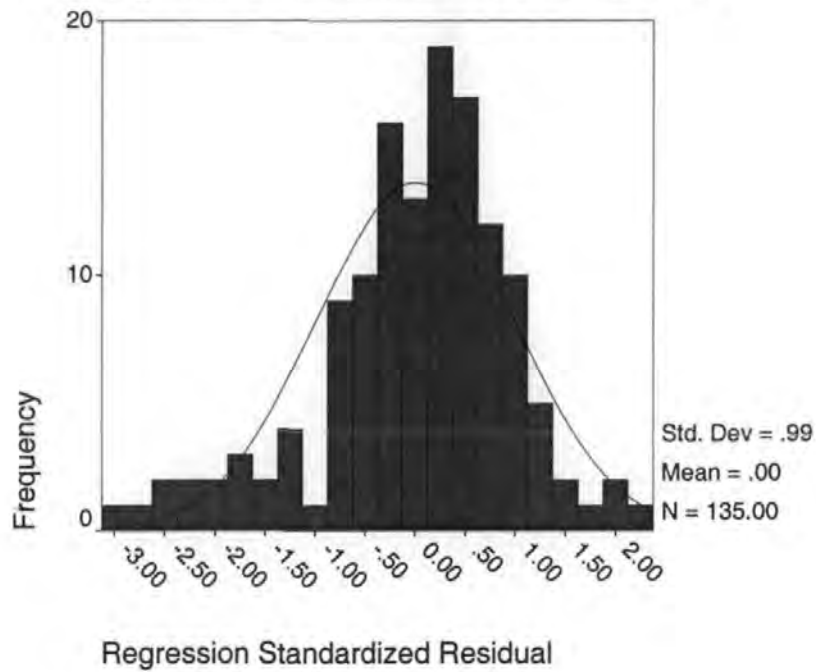


Standardised Predicted Values against Standardised Residuals

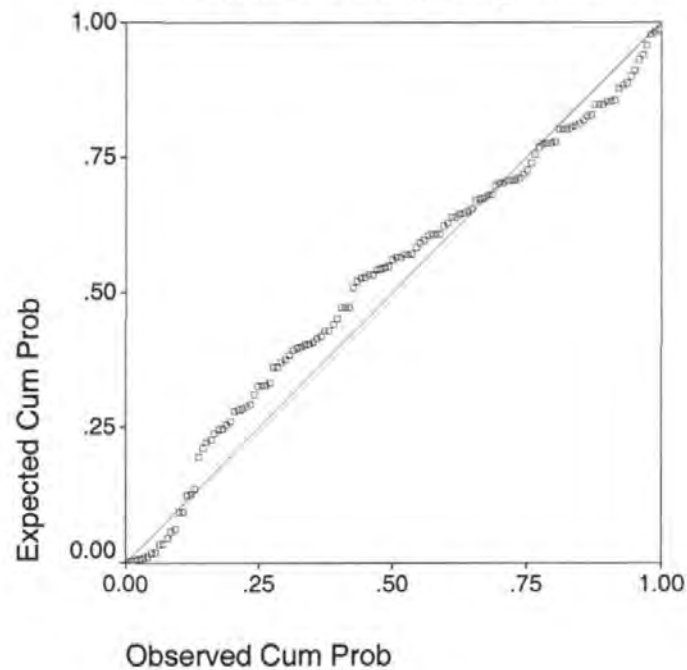


Tetley Roundbags (Involved) Residual Plots

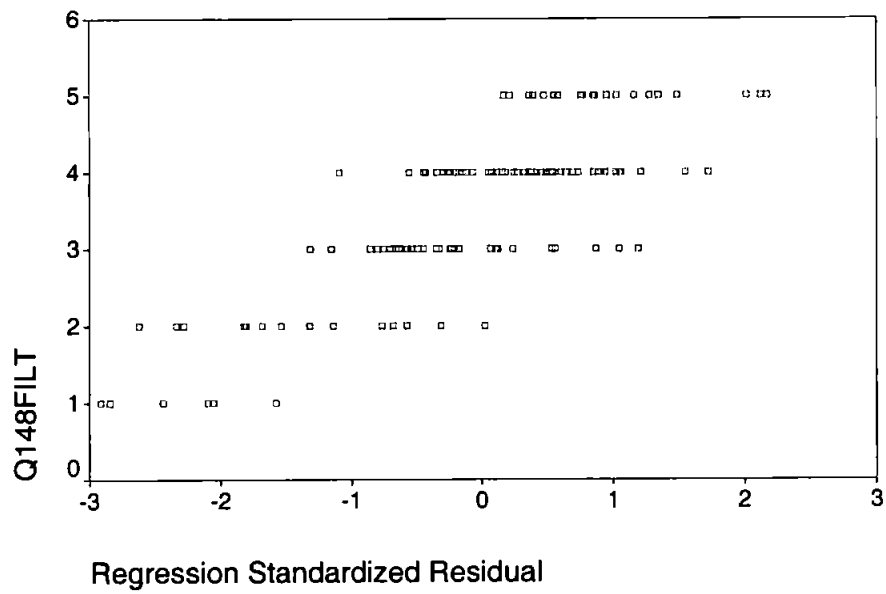
Histogram of Standardised Residuals



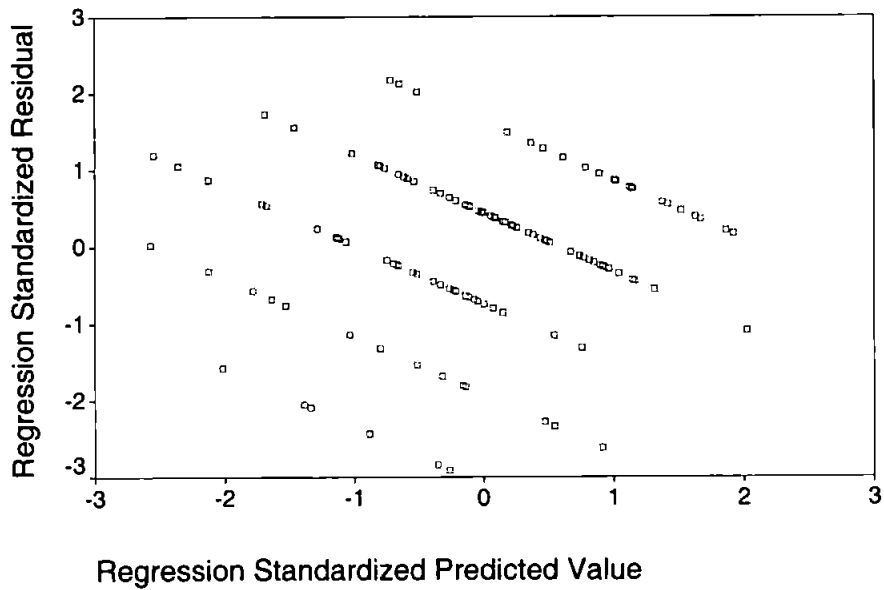
Normal Probability Plot



Standardised Residuals against the Dependent Variable



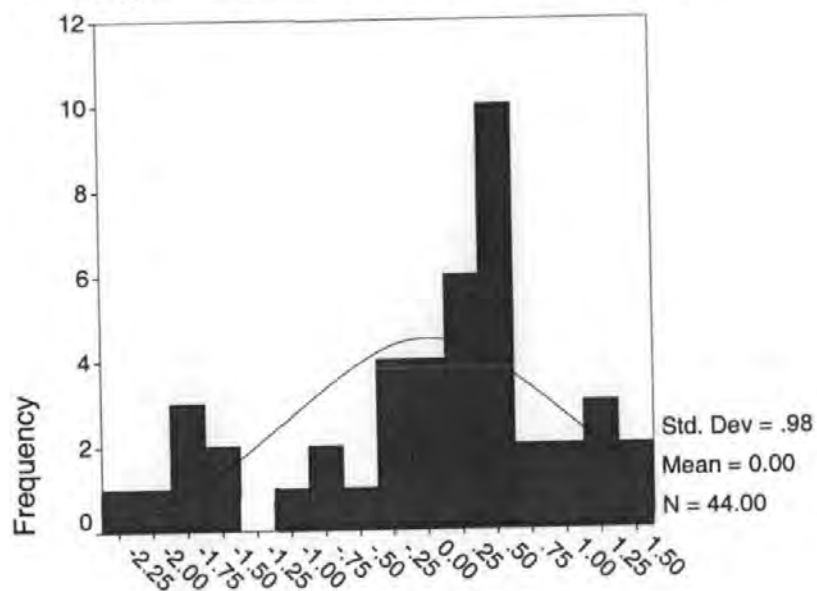
Standardised Predicted Values against Standardised Residuals



Tetley Roundbags (Non-involved)

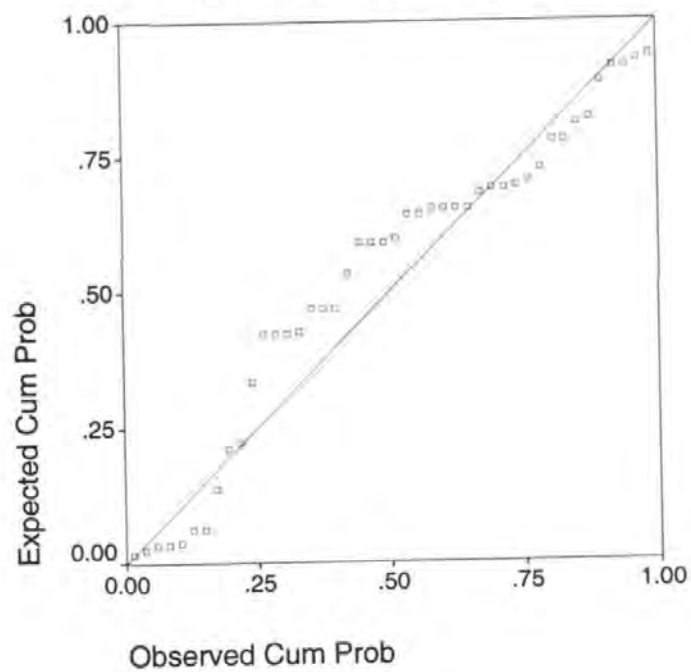
Residual Plots

Histogram of Standardised Residuals

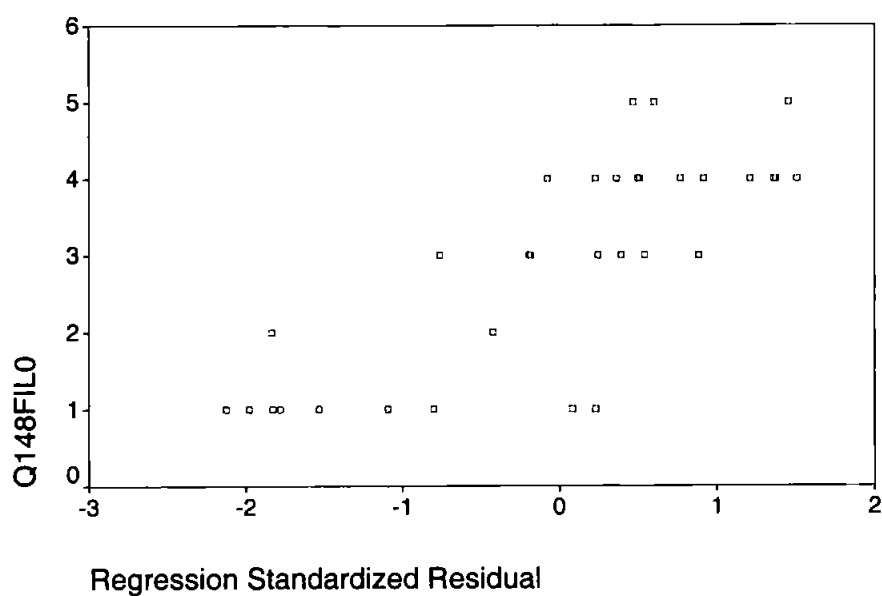


Regression Standardized Residual

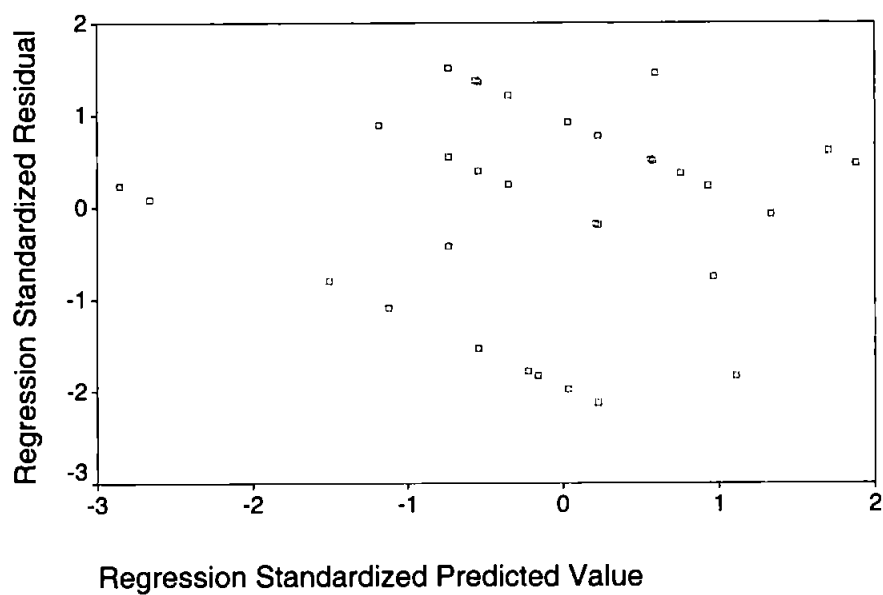
Normal Probability Plot



Standardised Residuals against the Dependent Variable

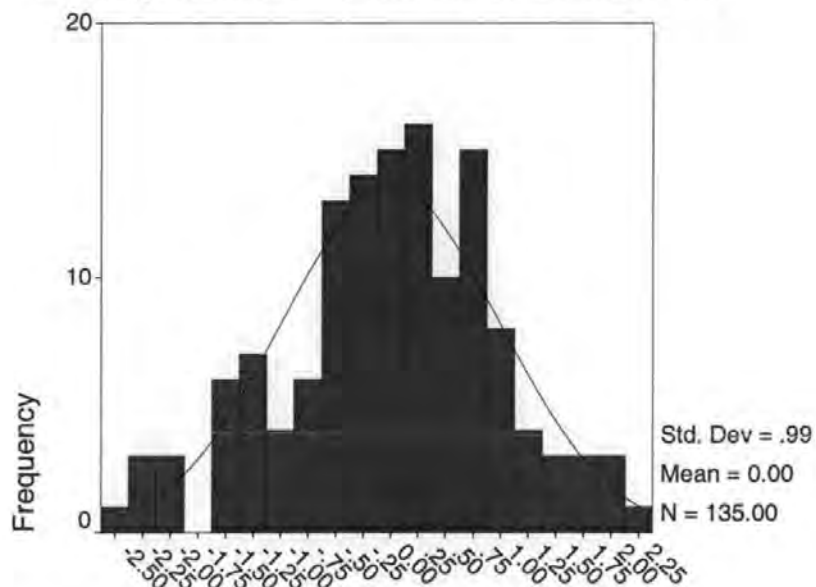


Standardised Predicted Values against Standardised Residuals



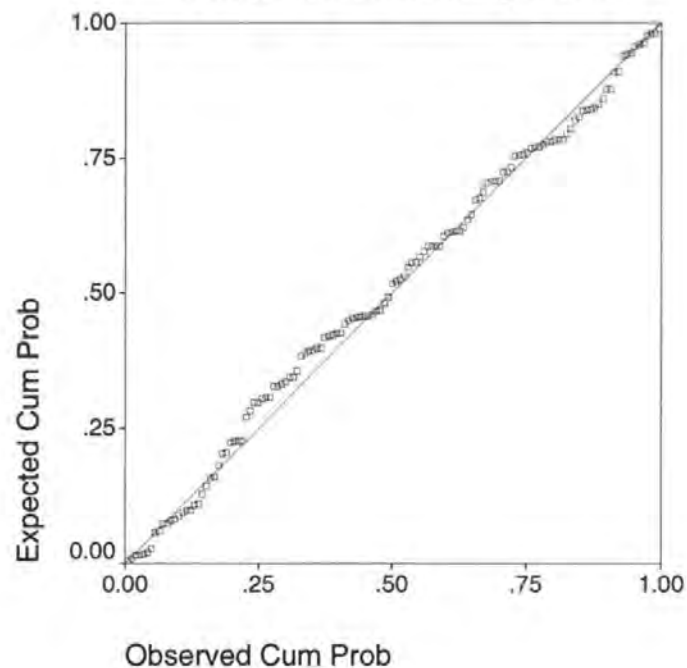
Tetley Squarebags (Involved) Residual Plots

Histogram of Standardised Residuals

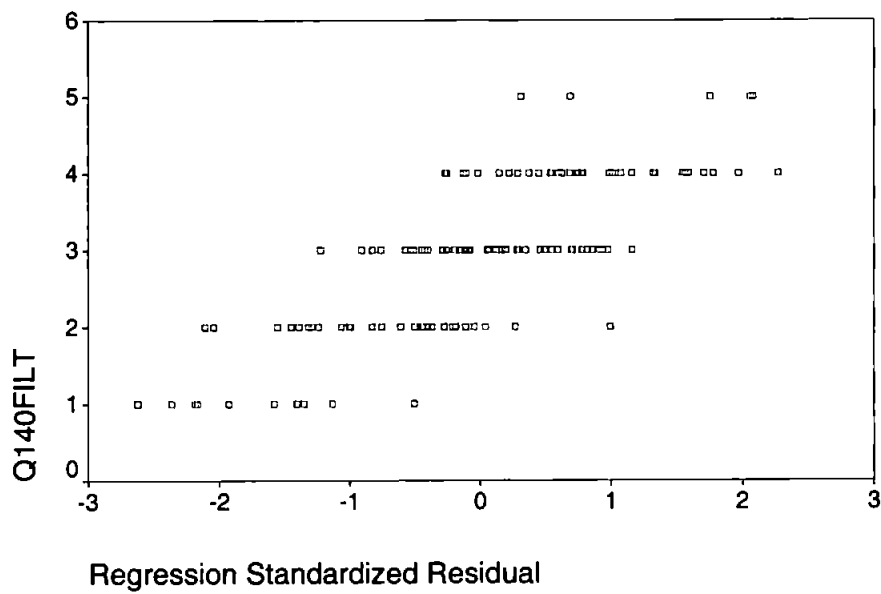


Regression Standardized Residual

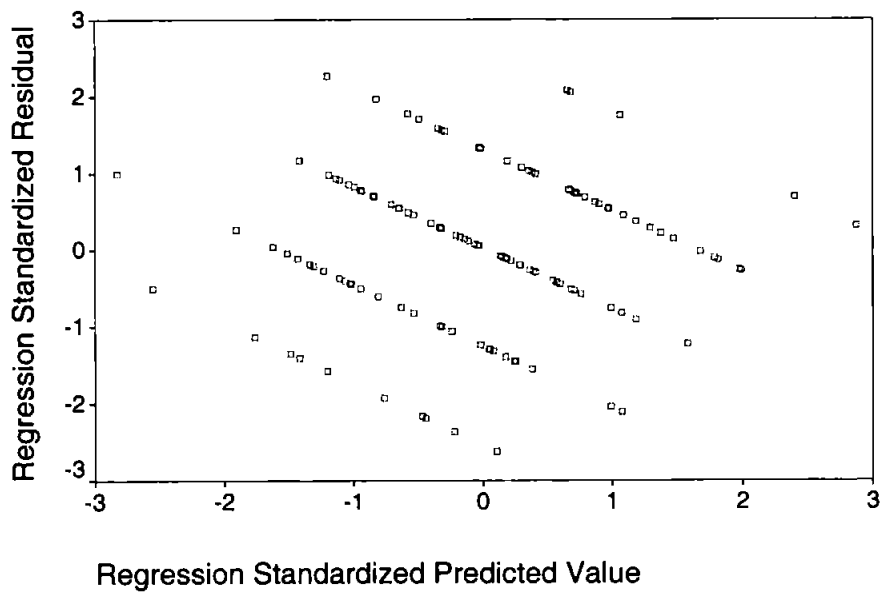
Normal Probability Plot



Standardised Residuals against the Dependent Variable

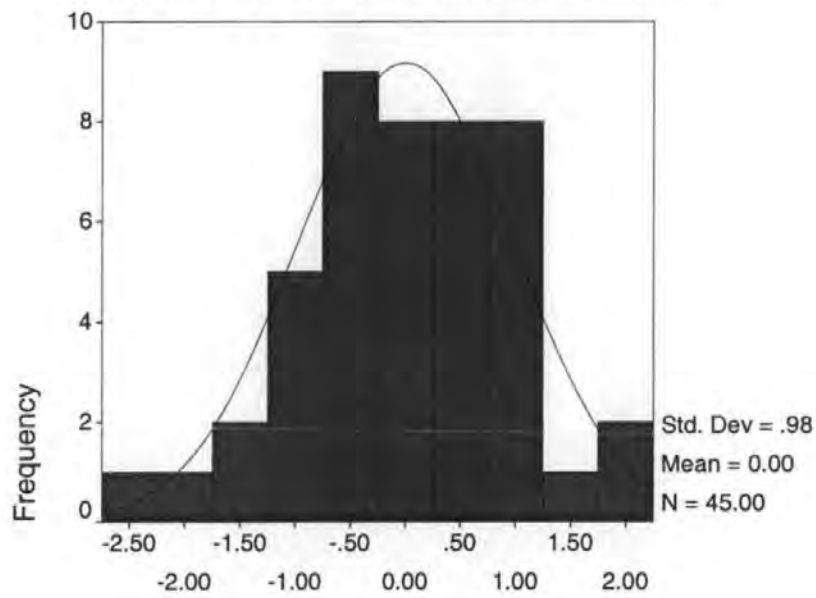


Standardised Predicted Values against Standardised Residuals



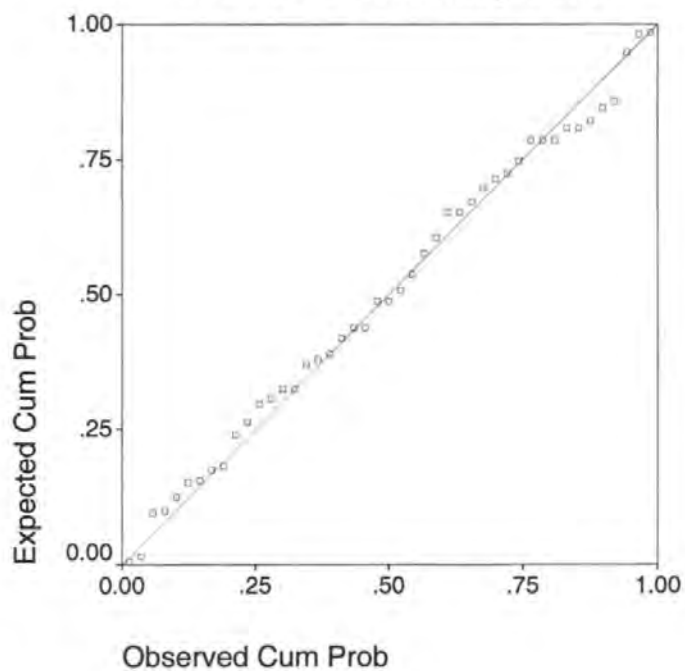
Tetley Squarebags (Non-Involved) Residual Plots

Histogram of Standardised Residuals

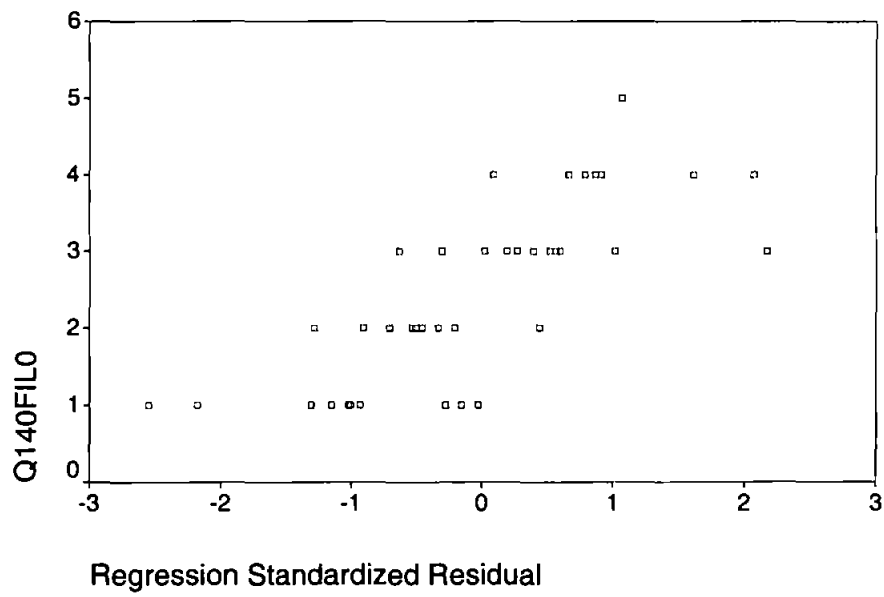


Regression Standardized Residual

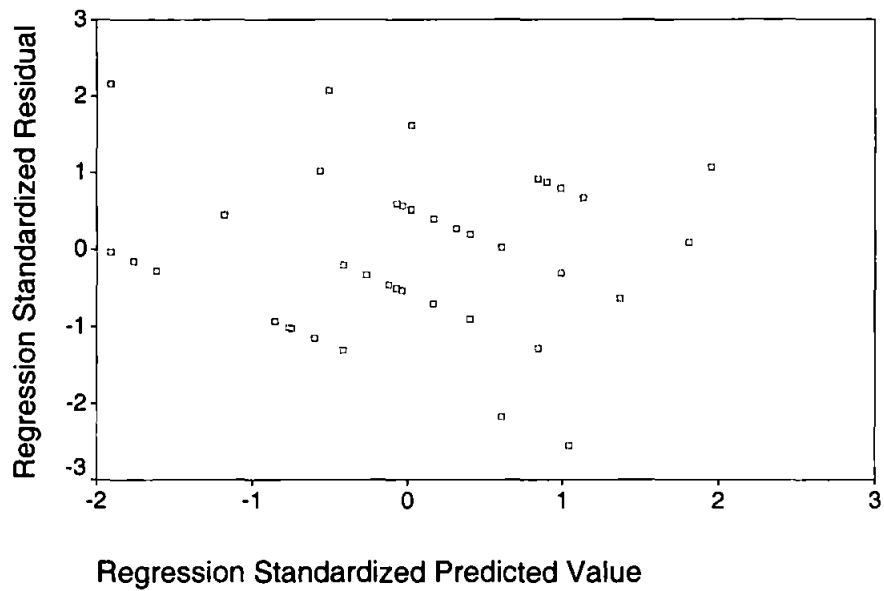
Normal Probability Plot



Standardised Residuals against the Dependent Variable

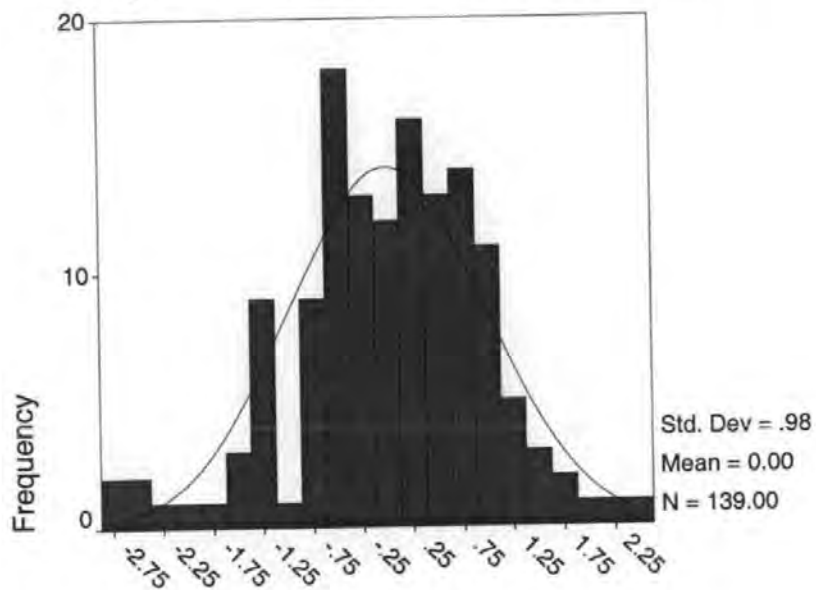


Standardised Predicted Values against Standardised Residuals

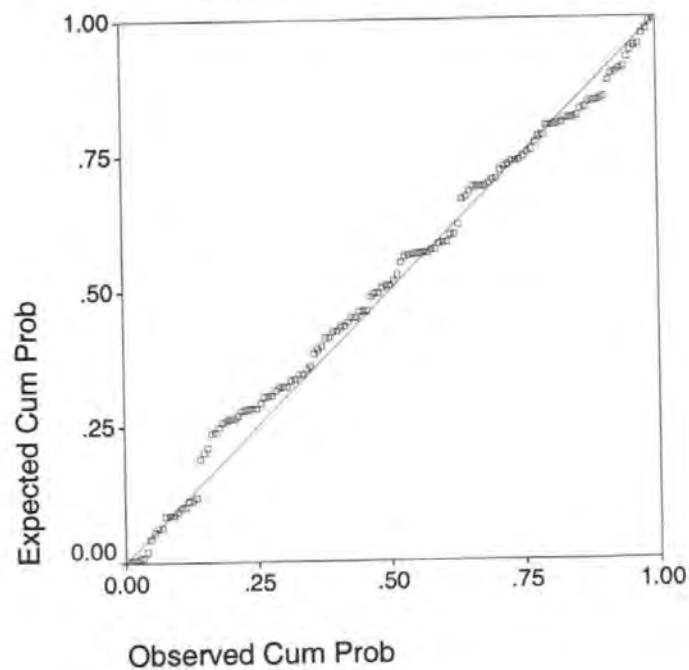


Persil (Involved) Residual Plots

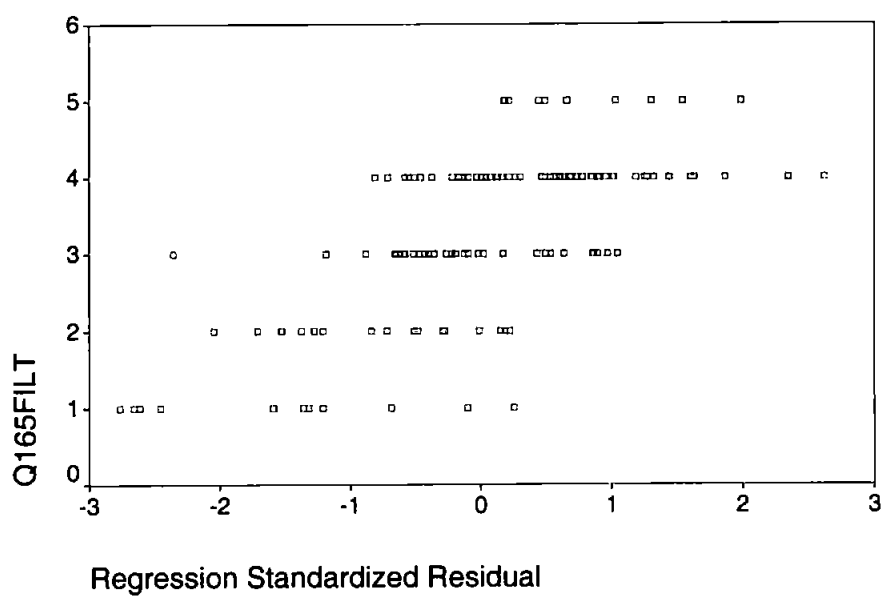
Histogram of Standardised Residuals



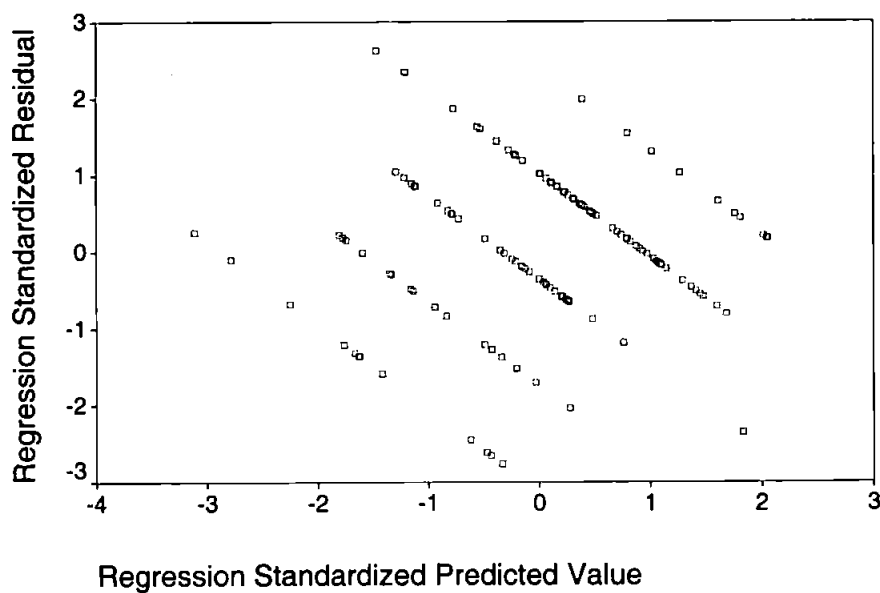
Normal Probability Plot



Standardised Residuals against the Dependent Variable

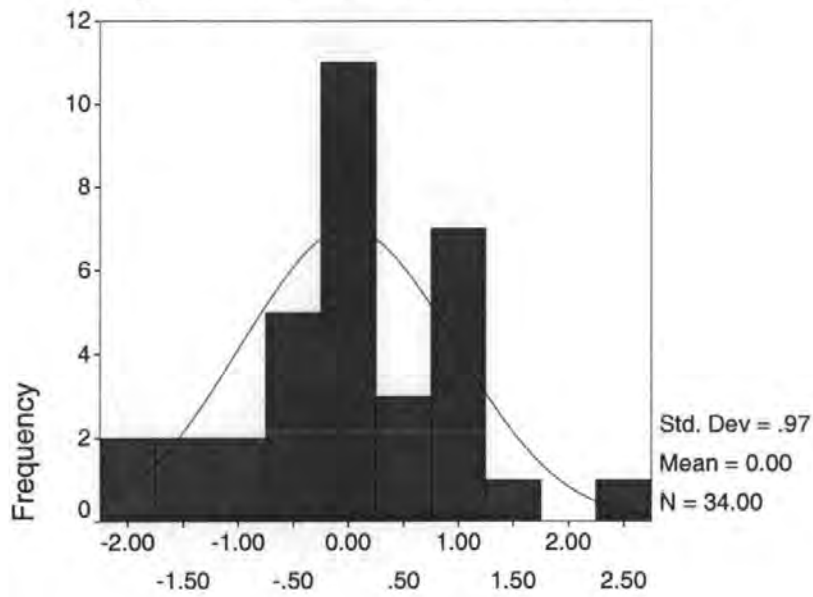


Standardised Predicted Values against Standardised Residuals



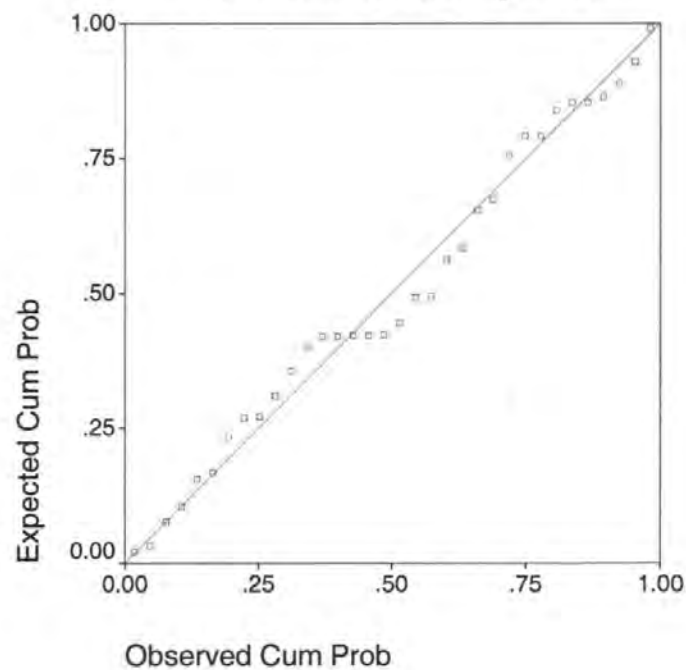
Persil (Non-involved) Residual Plots

Histogram of Standardised Residuals

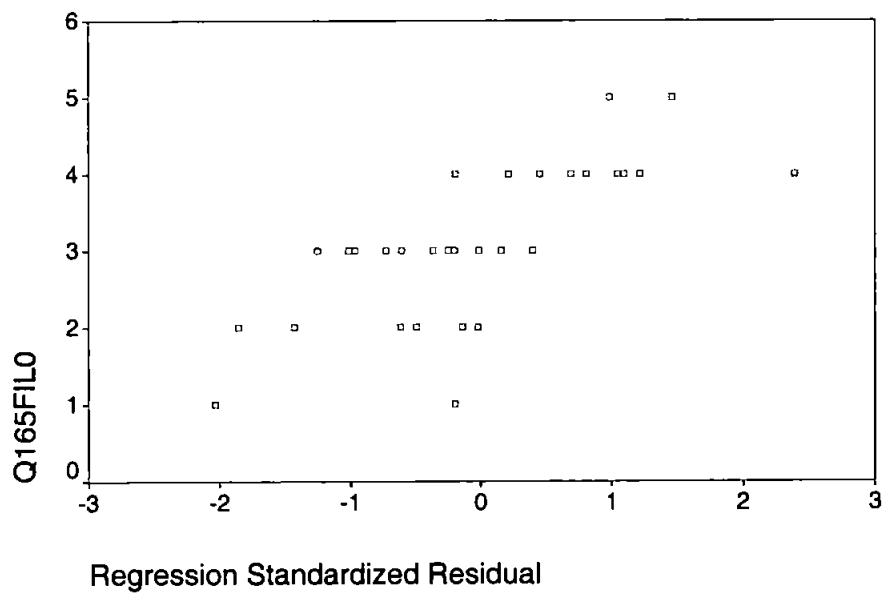


Regression Standardized Residual

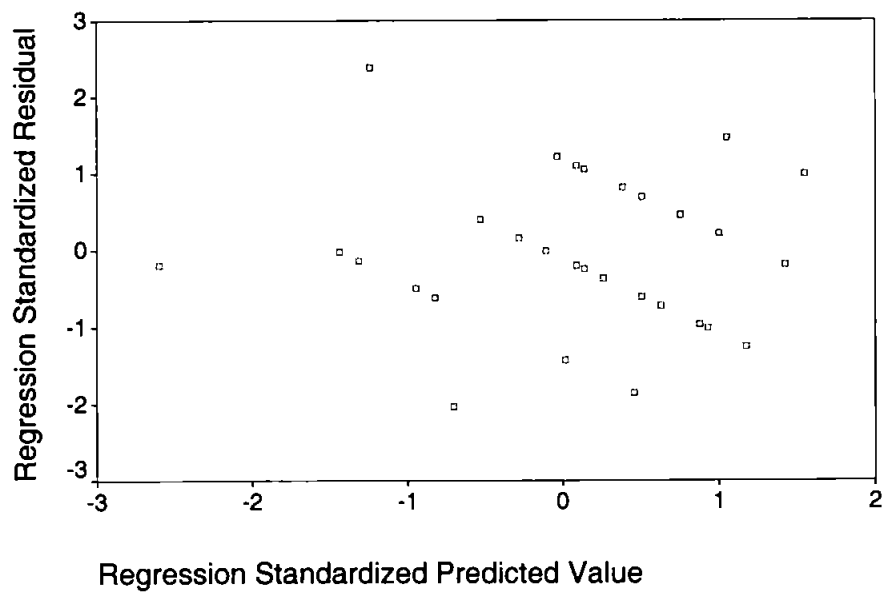
Normal Probability Plot



Standardised Residuals against the Dependent Variable

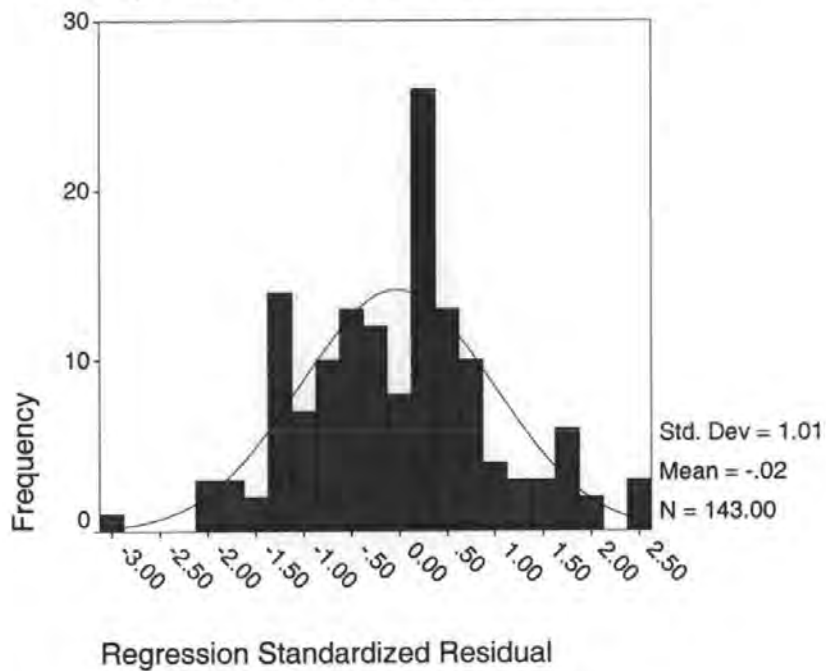


Standardised Predicted Values against Standardised Residuals

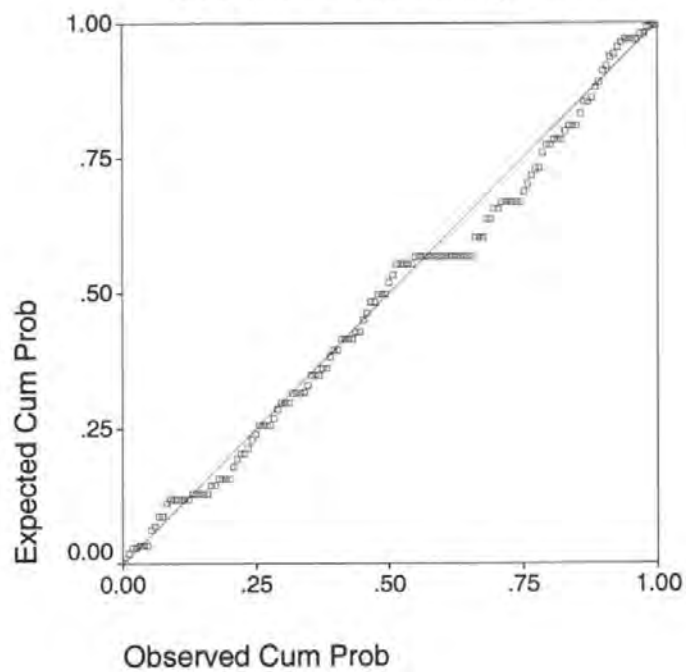


Radion (Involved) Residual Plots

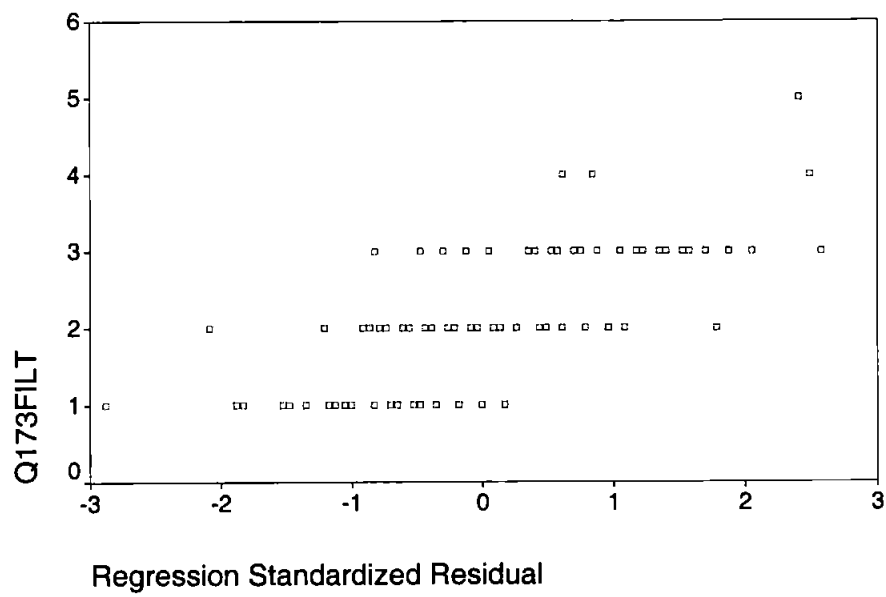
Histogram of Standardised Residuals



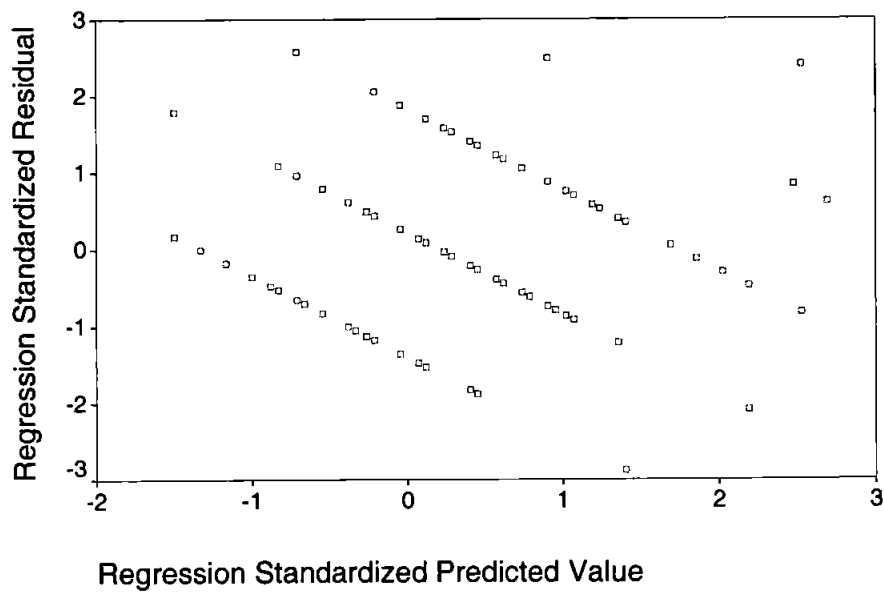
Normal Probability Plot



Standardised Residuals against the Dependent Variable

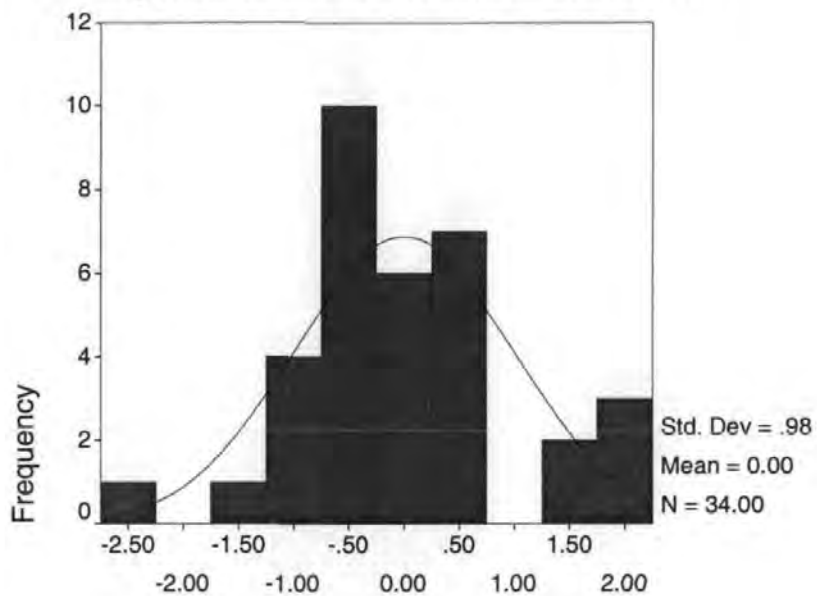


Standardised Predicted Values against Standardised Residuals



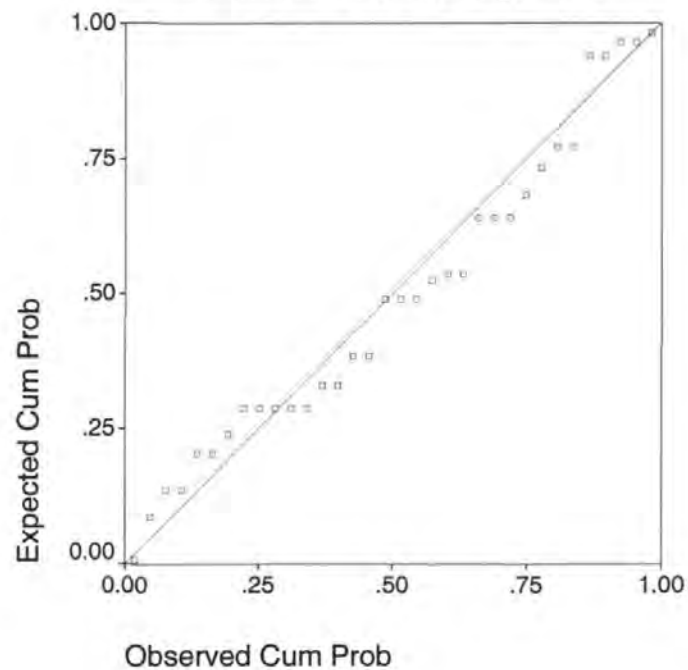
Radion (Non-involved) Residual Plots

Histogram of Standardised Residuals

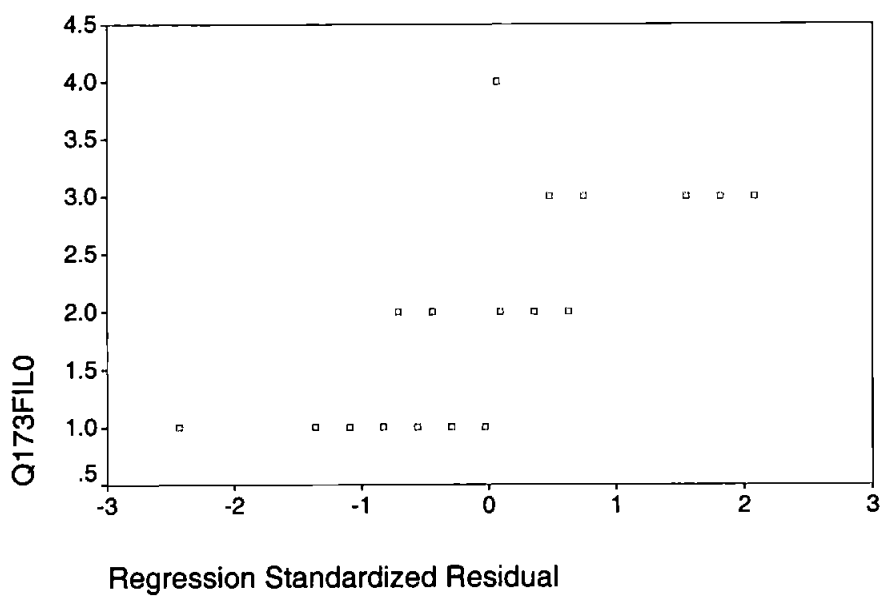


Regression Standardized Residual

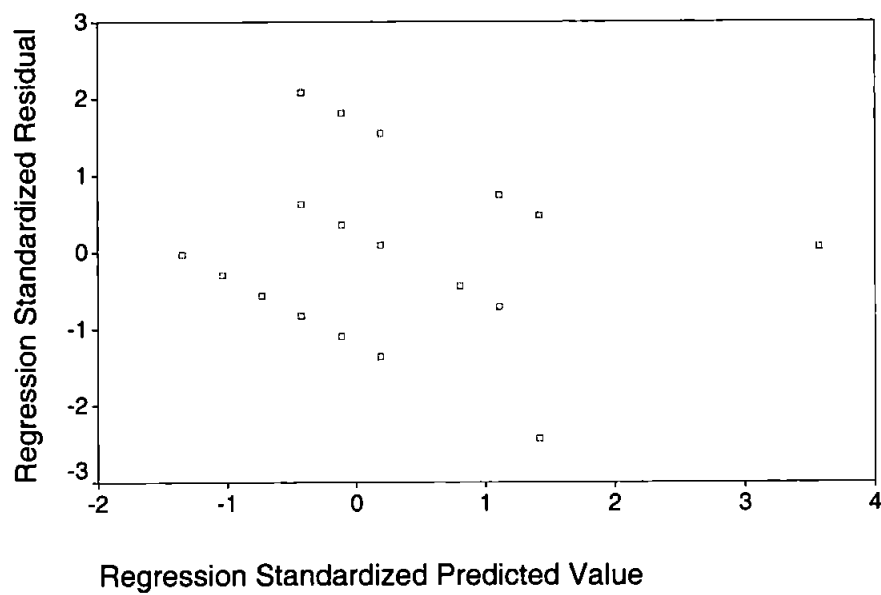
Normal Probability Plot



Standardised Residuals against the
Dependent Variable

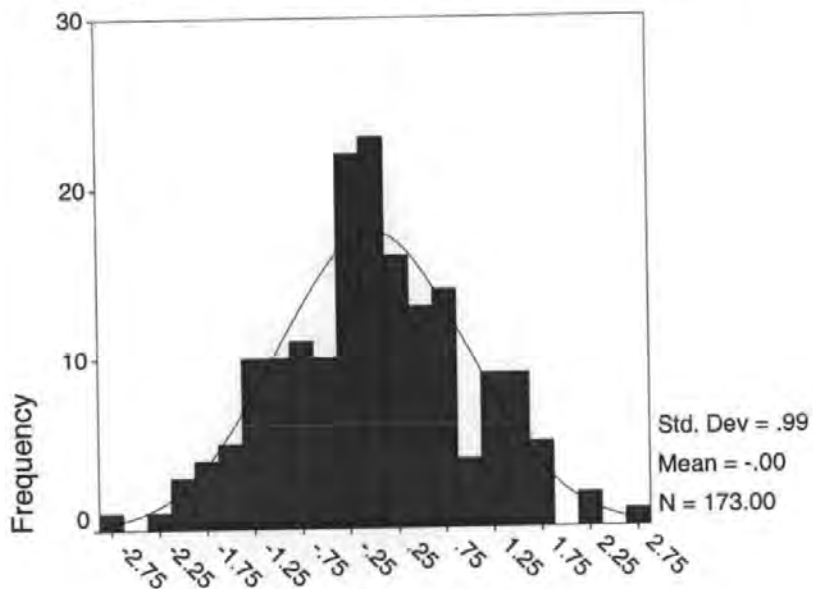


Standardised Predicted Values
against Standardised Residuals



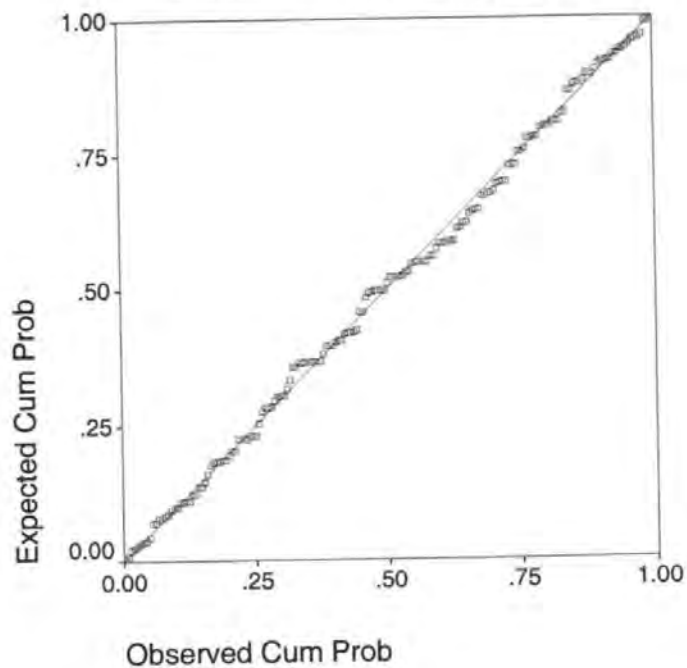
Iceland (Involved) Residual Plots

Histogram of Standardised Residuals

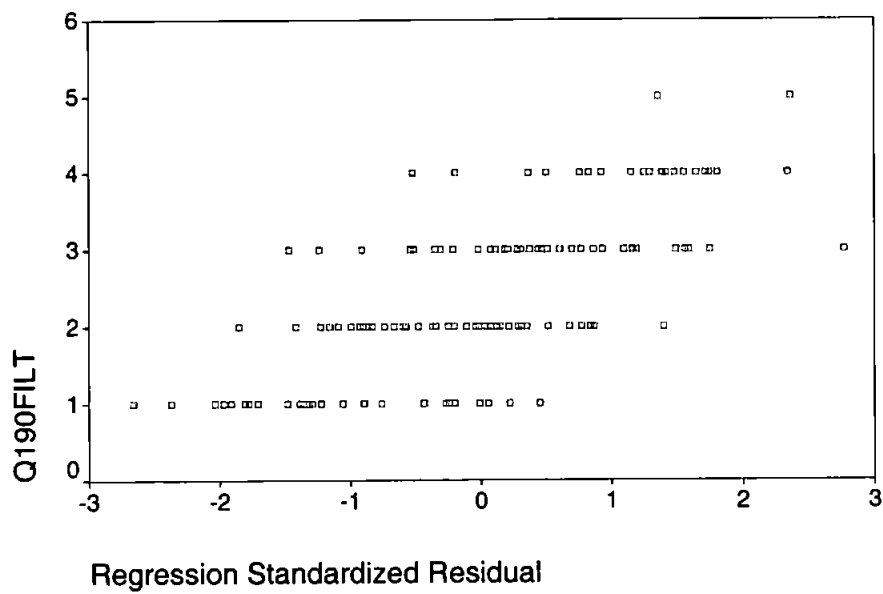


Regression Standardized Residual

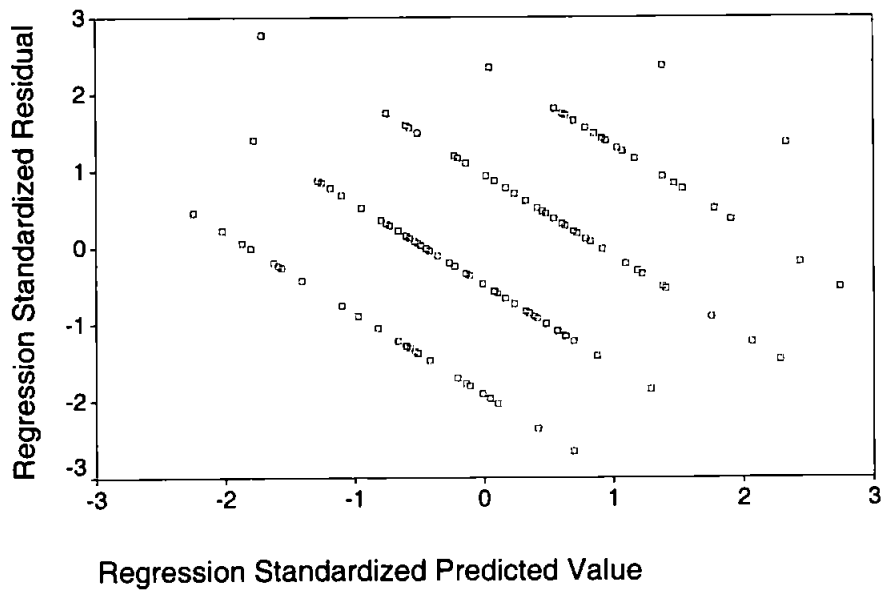
Normal Probability Plot



Standardised Residuals against the Dependent Variable

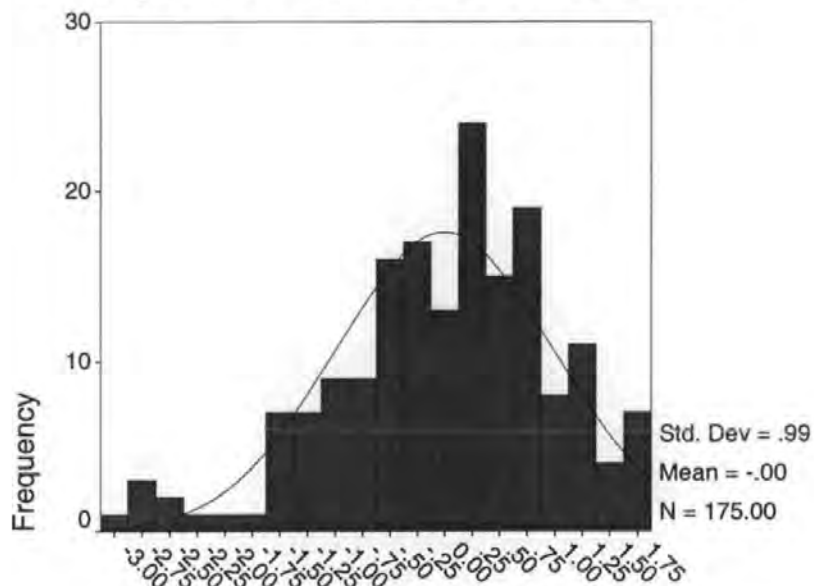


Standardised Predicted Values against Standardised Residuals



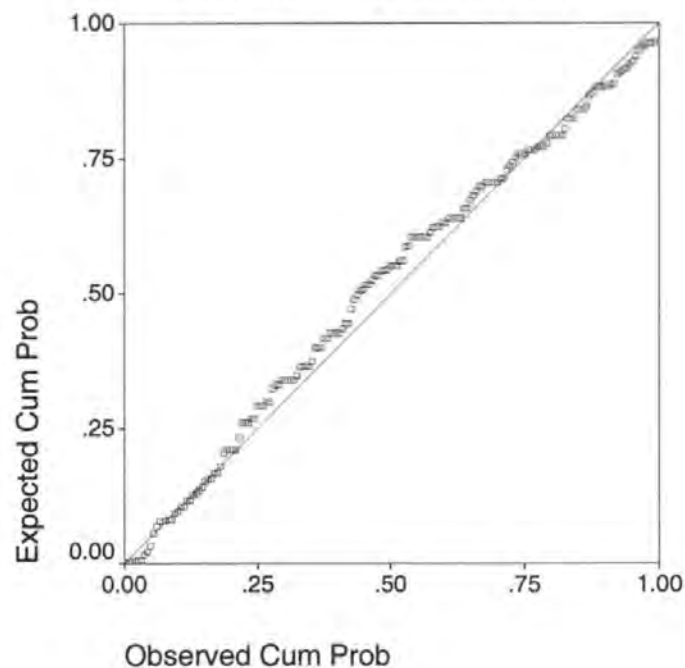
Safeway (Involved) Residual Plots

Histogram of Standardised Residuals

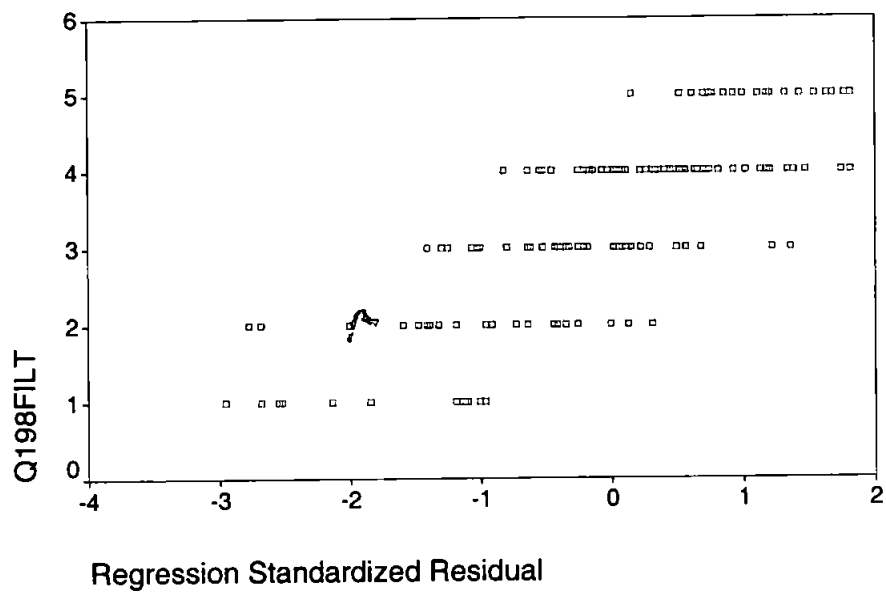


Regression Standardized Residual

Normal Probability Plot



Standardised Residuals against the Dependent Variable



Standardised Predicted Values against Standardised Residuals

