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MANAGING A STRATEGIC APPROACH TO THE PROCESS OF BROADCAST PROMOTION CONCEPT DEVELOPMENT

By

Jonathan Frank Bem

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

MASTER OF ARTS

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ABSTRACT

MANAGING A STRATEGIC APPROACH
TO THE PROCESS OF
BROADCAST PROMOTION CONCEPT DEVELOPMENT

By

Jonathan F. Bem

The purpose of this thesis is to research the nature and process of persuasion and apply proven principles to the design of creative and effective messages. A turnkey checklist for establishing consistency and efficiency in broadcast promotion spot development is presented. The proposed model is based upon the assumption that Promotion Directors and Creative Managers lack methodological expertise in applying sales and marketing strategies toward a logical approach to designing spots. Therefore, the model integrates persuasion research and important sales methods into a linear, results-oriented, "Management By Objectives" (MBO) framework. The model is structured to illustrate the functional relationship between persuasion tactics and creative production techniques.

Data from a survey of seven broadcast promotion and marketing professionals is presented which is consistent with the intention of the model. Those surveyed concur that the MBO framework is important in establishing criteria for organization, consistency and evaluation in the application of production techniques. The model is characterized as a sensible vehicle for establishing common ground between Marketing Directors and Creative Directors.

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For Tricia and Connor

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TABLE OF CONTENTS

Page

LIST OF FIGURES.....viii

CHAPTER

I INTRODUCTION..... 1

The Need For Strategic Thinking..... 3

II THE ROLE OF PERSUASION THEORY..... 5

Needs And Need Fulfillment..... 5

Empiricism..... 6

Motivation..... 7

The Sender-Receiver Relationship..... 8

The Shaping Of Behavior..... 9

III STRATEGIES FOR PERSUASION..... 11

Application Of Psychological Meaning..... 12

IV MODELS FOR SUCCESSFUL MARKETING..... 16

Salience, Empathy And Reinforcement..... 17

Other Prescriptions For Adoptive Behavior.... 18

The Ends Justify The Means..... 19

V MANAGING A STRATEGIC PROCESS..... 20

Results Oriented Performance..... 21

I.C-cubed..... 21

VI DISCUSSION OF THE EXERCISE..... 23

Execution Of The Model..... 25

The I.C-cubed Worksheet..... 28

VII EVALUATION BY USER INPUT SURVEY..... 38

CHAPTER Page

VIII SURVEY RESULTS..... 39

IX SUMMARY, CONCLUSIONS AND IMPLICATIONS FOR FUTURE RESEARCH..... 44

LIST OF REFERENCES..... 46

APPENDIX A..... 50

APPENDIX B..... 57

LIST OF FIGURES

FIGURE Page

1. The I.C-cubed Model..... 25

CHAPTER I

INTRODUCTION

In our market driven society, where radio and television bandwidth is a limited resource, broadcasting media function as vehicles for marketing products and services. Station profitability is directly related to popular programs. This places a high demand on the supply of innovative and entertaining products. The mere survival of these stations depends upon their marketability: the ability to attract faithful audiences and in turn, regular advertisers. Fierce competition between stations and with other media dictates that stations position themselves strategically within their markets. This requires targeting appeal to specific, definable audience demographics and psychographics, and successfully marketing this particular appeal to potential advertisers. Hence, the need for the profession of broadcast promotion, and the position of Promotion Director.

The broadcast Promotion Director's job is demanding and multifaceted. Functions encompass station image promotion, sales promotion, marketing, merchandising and advertising. The job entails the design and production of commercial spots, sales presentation materials, tags, bumpers and trailers, as well as the organization of media events, such as remote broadcasts and personal appearances of media celebrities. This requires the exercise of talent and

energy in two distinct hemispheres: the analytic and calculating hemisphere, where knowledge of management, marketing and sales strategies is important; and the imaginative and creative hemisphere, where the finished product or event represents creative expression.

The most important goal of the Promotion Director is to motivate the audience to tune-in to the station. This is achieved by two important duties: 1) the creation of a positive community image through news and station image campaigns, and 2) daily program promotion campaigns. An audience which is motivated to tune-in serves as a draw for potential advertisers. Successful motivation, however, goes beyond an expression of creative audio and visual production techniques or the mere construction of entertaining on-air material. It requires a knowledge of the art of persuasion--what motivates people to perform certain actions--and the skills to manage this process objectively, logically and deductively. This includes incorporating a sales and marketing perspective.

From an organizational standpoint, the Promotion Director is an important member of the management team. The Promotion Director has the responsibility to meet the goal to outperform the competition and create a unique identity--one that the audience and advertisers can easily relate to--and this transcends creative expression and incorporates strategic planning (Toffler, 1980).

Application of logical and deductive reasoning and problem solving techniques in the creation of a persuasive broadcast promotion campaign does not imply that motivation and behavior are strictly based upon equations and formulae. In any size market, the challenge to be "Number One" plays only a small part in the success of a station. Although a creative campaign's ability to garner industry awards and recognition is still the yardstick for success in many areas of the industry, the awards process is very subjective and oriented toward evaluation of entertainment value, not market performance. However, effective broadcast promotion which utilizes marketing and sales principles necessitates a more intelligent approach; one that is results oriented toward realistic, defined performance goals. This entails proper focus and execution during the pre-production phase of concept development.

The Need For Strategic Thinking

Careful execution during the concept development process builds the foundation for the production of creative and persuasive messages. Promotion Directors need to understand how this process relates to sales and marketing because the mere nature of the business places tremendous emphasis upon sales performance. Oftentimes Promotion Directors follow a career path which is different from the sales team. Their production background does not reflect any practical outside sales experience. Yet, promotion

departments usually provide important creative services support for the sales force. There is a need to establish a "common language bridge" between the two departments, a link which facilitates communication within the organization and brings individuals from separate career tracks closer together to achieve a corporate objective. Management by objectives (Drucker, 1954) addresses this need for integration and cooperation through its design of shared objectives and performance reviews. It will be explored as a possible framework for Promotion Directors to integrate their personal performance objectives into the overall goals of the station management team.

This paper will discuss concept development in terms of its management, its execution and its integration into the overall mission of the organization. Literature which concerns problem solving techniques, sales and marketing strategies, and persuasive advertising principles will be reviewed. Finally, a model will be developed to reflect the incorporation of this unique approach and its function as a strategic framework for the creative process will be evaluated.

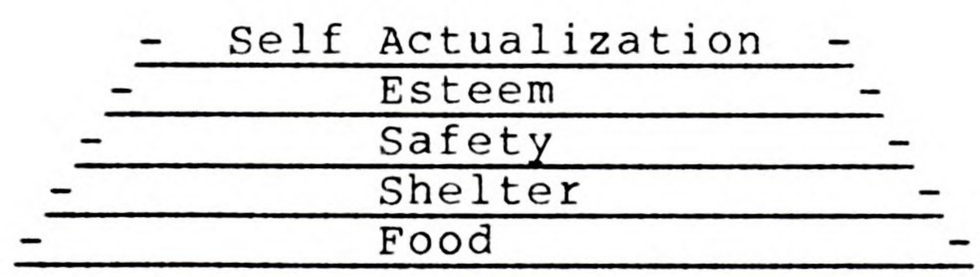
CHAPTER II

THE ROLE OF PERSUASION THEORY

Successful management of the process of broadcast promotion concept development is much like the management of a business concern. It requires intense concentration upon the overall purpose of the intended promotional campaign (i.e., to motivate an audience to view and advertisers to spend money with the station) and a clear focus upon the objectives of the campaign, such as the creation of a positive community image (Bergendorff, 1983). In order to achieve this, an understanding of human nature and the process of persuasion is appropriate because research on persuasion uncovers the psychological, sociological and physiological factors involved in human motivation and behavior.

Needs And Need Fulfillment

Several behavior theories address the human decision making process at two levels: (1) the conscious, rational level; and (2) the unconscious, emotional level. Both of these approaches stem from Maslow's (1943) hierarchy of needs:



Maslow's model illustrates that the lower needs of food,

shelter and safety, are the primary physical needs. These needs must be met first in order to ensure survival. Those people whose main involvement is to meet these basic needs are not necessarily preferred targets for advertisers. In a modern market economy where a station's success relies upon its differentiation (uniqueness), the needs of self-esteem and self-actualization are important factors. They are psychological needs which refer to self satisfaction and personal fulfillment of wants and desires. They are important to consider in the field of broadcast promotion because they provide the basis for understanding communication theory (why we communicate), persuasion theory (its form and function), learning theory (its process) and human behavior (its motivations). They also give important information about how people learn, how they communicate, and how they meet their needs and wants. Knowledge of these processes may be applied toward the creation of sales, marketing and advertising strategies, and broadcast promotion campaigns.

Empiricism

One of the oldest explanations for human behavior represents an empirical approach. Pavlov's experiments with salivating dogs (Klein, 1989) elicited involuntary reactions to stimuli, or what is termed respondent conditioning. The behavior modification perspective reflects the work of Skinner (1953) and Thorndike (1911),

where reinforcement in the form of post stimulus consequences are given. This is called operant conditioning. The principle of operant conditioning is important because it introduces the concept of awareness; subjects are taught to be aware of the consequences of their actions. Furthermore, Freud's (1938) definitions for the Id, Ego and Superego expound upon operant conditioning, while explaining these subconscious factors as motivators for seeking certain reinforcement and exhibiting certain behavior. What we learn from these approaches to human behavior are: 1) need fulfillment can be explained as the basis for conscious or unconscious motivation to exhibit certain types of behavior, and 2) the concept of learning involves behavior modification--responses to stimuli, generated by the search for specific reinforcement and satisfaction.

Motivation

Research in the field of persuasion concerns explanations for human motivation. It attempts to find what factors are important in motivating individuals to seek certain stimuli. It studies the functional relationship of these influences on behavior as they pertain to individual need satisfaction. Familiarity with the factors in persuasion is essential to successful broadcast promotion because the goals of persuasion form the necessary framework for the goals of advertising,

sales and marketing which include, capturing attention, stimulating reception and gaining compliance.

The Sender-Receiver Relationship

In communication, the process "Sender-Message-Channel-Receiver" is purposive. The model is broken down into basic elements which pertain to the Sender-Receiver relationship and the variables which may effect this relationship. Important factors which Anderson (1978) found influenced the receiver were:

Knowledge	Needs
Experience	Goals
Attitudes	Wants
Beliefs	Interests
Values	Group memberships

Elements effecting the message were:

Content	Style
organization	Delivery (written, spoken, etc.)

Elements in the channel were:

Sight
Sound
Noise

Effective persuasion requires consideration of all of the above factors with respect to the purpose of the message:

It must be clear and precise.
It must be singular and focused.
It must be free from confusion.
It must be within the comprehension of the audience.

How these variables function, and how they may be manipulated, reflect Schramm's (1971) conditions for effective communication. For communication to be

successful it must: 1) get the attention of the receiver, 2) employ symbols which the receiver understands in a sufficiently unambiguous manner, 3) arouse needs in the receiver, and 4) suggest a solution which is compatible with the situation in which the receiver finds himself.

The Shaping Of Behavior

It is important to understand the function of the above mentioned receiver factors in order to be able to develop an effective strategy for the creation of a message. These factors combine to create a profile of who the receiver is, what motivates certain actions, and how the receiver applies meaning to messages.

Three important theories provide the necessary variables which shape these factors of persuasion: Personality Theory (Bettinghaus, 1987), Attribution Theory (Bettinghaus, 1987), and the functional theory--Uses and Gratifications (Katz, 1974). Personality Theory states that attitudes, beliefs and values are influenced by personality variables such as self-esteem, anxiety, dogmatism (open mindedness), authoritarianism (in a group function) and the underlying need for achievement. These variables contribute to the expression of needs, wants and desires. Attribution Theory explains the shaping of these factors through trial and error; that behavior is attributed to personal or situational dispositions. Similarly, the Uses and

Gratifications Theory states that individual behavior is shaped by the practice of satisfaction seeking. This pertains to satisfaction for certain needs such as self satisfaction, a sense of belonging and simple fulfillment of interests. These theories aid in understanding how personality is shaped--psychologically and behaviorally. They also serve to reinforce the importance of Maslow's model of the hierarchy of needs and empirical models for operant conditioning. Consequently, with respect to the function of effective mass media in general, and broadcast promotion specifically, Miller's (1973) effective strategy for persuasion should address the above variables in such a way that it can meet specific needs such as, company to the lonely, vicarious pleasure, complements to bolster low self esteem, knowledge to the curious and simple entertainment.

CHAPTER III

STRATEGIES FOR PERSUASION

The behavior theories and the variables (i.e., receiver needs) they illustrate, provide the basis for developing effective persuasion strategies. The Marwell & Schmitt model (1967) addresses sixteen compliance gaining message strategies in a descriptive framework. A persuasive message contains one or more of these important elements:

Promise	If you comply, you will be rewarded.
Liking	Warm and friendly appeals gain compliance.
Moral appeal	Compliance reflects proper morals.
Negative Altercasting	Only "bad" people don't comply.
Threat	If you don't comply, you'll be punished.
Pre-giving	Reward is given before compliance is encouraged.
Positive Self-Feeling	You will feel better about yourself if you comply.
Altruism	Your compliance is badly needed and will be considered a favor.
Positive Expertise	Because of the "nature of things," your compliance will be rewarded.
Aversive	If you comply, you will no longer be punished.
Negative Self Feeling	You will feel worse about yourself if you don't comply.
Positive Esteem	People you value will think better of you if you comply.
Negative Expertise	Because of "the nature of things," you will be punished if you don't comply.

Debt	Your compliance is owed because of past favors granted to you.
Negative Esteem	People you value will think worse of you if you don't comply.
Positive Altercasting	"Good" people would comply.

Miller, et al (1973) reduced this model to five basic message appeals where these elements are identified as stimuli for a predicted response:

Rewarding Activity = If you comply, you will be rewarded.

Punishing = If you don't comply, you will be punished.

Expertise = The nature of things dictates compliance.

Activation of impersonal commitment = "Good" people would comply.

Activation of personal commitment = Compliance would be considered a personal favor.

Building on Wilbur Schramm, Kelman (1961) gives the following two-step prescription for effective communication which explains how the above strategies can be incorporated into a persuasive and effective message:

1) Present a condition that brings into question the subject's perceptions of: (a) what is socially rewarding, (b) what constitutes a satisfying relationship role definition, or (c) the means whereby he is adhering to a particular value.

2) Offer acceptable methods to solve this problem.

Application Of Psychological Meaning

At the receiver end, the effectiveness of these strategies is better understood with the application of

psychological meaning. Psychological meaning consists of three important components: source credibility, emotional appeal and social significance.

Messages which effectively convey the above become persuasive mechanisms in a classical conditioning sense when they are incorporated into the proper individual, social and situational contexts (Shimp and Randall, 1991). For example, Friedman and Zimmer (1988) concluded, "Meaning is a necessary condition for the processing and consumption of advertisements."

Friedman and Zimmer referred to the receiver characteristics of personal attitudes, personality, perceptual selectivity and cognitive consistency. This supports Festinger's theory of Cognitive Dissonance (1957), which states that individuals actively seek information which reinforces their attitudes and beliefs, and helps them progress toward the desired state of a personal synergy of values. Bettinghaus (1987), Miller, et al (1977), Bostrom (1983) and Hovland (1953) all mention the importance of source credibility to the persuasiveness of messages, and they agree that high source credibility in a message encourages identification, validity and desired action.

Bem's Self-Perception Theory and findings on interpersonal influences (1965), relates meaning to social norms and reference groups. Hovland (1953) provides support

for this hypothesis by concluding that persons who are most strongly motivated to retain their membership in a group will be most resistant to communication which is contrary to the standards of that group. This also relates to Bandura's (1977) Social Learning Theory, which states that learning can be vicarious (through observation of others), and it is directly influenced by group affiliation.

With respect to emotional appeal, meaning takes form through eight basic emotions (Plutchik, 1980):

Acceptance	Fear
Sadness	Disgust
Anger	Surprise
Anticipation	Joy

These are essential components in the development of individual attitudes and feelings toward persuasion (Petty and Cacioppo, 1981; Holbrook and Batra, 1987; Olney, et al, 1991; and Edell, 1988) and they can be incorporated into a five-step model for understanding behavior and learning:

STIMULUS = Sender provides stimulus/event to subject.

COGNITIVE APPRAISAL = Subject forms a cognitive appraisal (perceives stimulus).

SUBJECTIVE REACTION = Subject has predisposed subjective reaction based upon his personal nature and experience.

BEHAVIORAL RESPONSE = Subject elicits a behavioral response.

FUNCTIONAL RESPONSE = Subject receives consequences from the reaction to the stimulus (Zeitlin, 1986).

Therefore, emotion is important in the human behavioral system and the meaning of messages can be interpreted and understood in terms of the credibility, the emotional appeal, and the social context of the source. An effective persuasion strategy for broadcast promotion requires careful consideration of the specific appeal, social norms and social significance of the message, as well as the situation or circumstance.

CHAPTER IV

MODELS FOR SUCCESSFUL MARKETING

Advertising, Sales and Marketing models incorporate persuasion research, learning theory, and psychological meaning. These models provide insights into the development of creative strategies for broadcast promotion because the mass media share the objectives previously expressed:

1) Present conditions which bring into question audience perceptions of what are acceptable and rewarding attitudes, beliefs and values.

2) Serve as a popular communication vehicle which provides methods to solve this problem.

The prescriptive models listed below, A-I-D-A (Attention-Interest-Desire-Action) and DAGMAR (Defining Advertising Goals for Measuring Advertising Results) are popular expressions of sales strategy. They represent a progressive approach to selling:

1) Establish cognitive awareness.
2) Elicit an emotional reaction.
3) Motivate to elicit a response.

These models involve stimulating the receiver's cognitive awareness by holding attention, manipulating persuasion variables toward an affective response and motivating the receiver toward performance of the desired action.

Salience, Empathy And Reinforcement

Salience, empathy and reinforcement are important factors in increasing message effectiveness. The common characteristics of the AIDA and DAGMAR models can be seen as they relate to these factors when the models are arranged side-by-side.

AIDA	DAGMAR	FACTORS
Attention	Awareness	Salience
Interest	Comprehension	Empathy
Desire	Conviction	Empathy/Reinforcement
Action	Action	Reinforcement

Salience of the topic triggers attention and awareness (DeGroot, 1980). This may pertain to any context: individual (personal hygiene ads), social (public service ads), or situational (current crises ads, such as the Gulf War campaigns). Empathy directly influences receiver interest and comprehension (Bostor, 1977) and is most dependent upon the proper emotional appeal in any of the three contexts. Finally, reinforcement may be the most important factor of all, because it can serve as a motivational factor in message presentation, as well as a satisfaction factor after the receiver performs the desired action. It is effected by source credibility, as well as social significance (Miller, 1973). Functionally, reinforcement may heighten attention and emotional appeal (Keller, 1991) and improve the overall likability of a message. Subsequently, when likability is heightened, the message has a greater probability for success (Biel and

Bridgewater, 1990; Aaker and Stayman, 1990). Therefore, reinforcement which is evocative heightens attention and can improve message effectiveness.

Other Prescriptions For Adoptive Behavior

Dichter's prescription for the "best" commercial message (Price, 1976) and Bandura's list of primary determinants of adoptive behavior (1977), further illustrate the importance of salience (**S**), emotional appeal (**E**) and reinforcement (**R**):

Bandura	Dichter
Observed benefits--**R**	Invite perception--**S,R**
Stimulus inducements--**E**	Boost egos--**E,R**
Anticipated satisfactions--**E,R**	Nonverbal level--**E**
Experienced functional value-**R**	Many messages in one segment--**S**
Perceived risks--**E,R,S**	Trigger action--**R,E**
Self-evaluative derivatives-**E,S**	Rehearse purchase--**R**
Various social barriers--**S**	Establish emotion and mood--**E,S**
Economic constraints--**S,R**	

From a marketing standpoint, careful consideration of AIDA and DAGMAR and their factors (salience, reinforcement and emotional appeal) should lead to the following questions:

Who is the customer?
What does the customer want?
How do we communicate with the customer effectively?

These questions must be considered when adopting the proper marketing orientation (Cundiff, 1985).

The Ends Justify The Means

The Means-End Conceptualization of the Components of Advertising Strategy (MECCAS) model addresses these questions from a behavioral standpoint (Gutman and Reynolds, 1986; Reynolds and Craddock, 1988) The model suggests that people have end-states toward which they strive and choose among alternative means of reaching those goals. It stresses the importance of the "means" of the message and its relationship to effectiveness through salience:

Driving Force = end-level focus of campaign.
Leverage Point = manner in which it activates focus.
Executional Framework = scenario or plot.
Consumer Benefit = consequences of receiver action.
Message Elements = attributes, tag line of campaign.

Comparison to the AIDA model produces the following relationship:

AIDA	MECCAS	Important Factors
Attention---	Driving force----	**S**alient issue
Interest----	Leverage Point---	**E**motional dilemma
Desire------	Benefits---------	**E**motion/**R**einforced solution
Action------	Consequences-----	**R**einforcement of action

The above illustration implies that an effective message must be: 1) focused in order to make a cognitive impression, 2) purposive in the application of problem solving benefits designed to elicit an affective reaction, and 3) conclusive in its reinforcement of a response.

CHAPTER V

MANAGING A STRATEGIC PROCESS

In broadcast promotion concept development, creating a product which is based upon the prescriptive strategies of the DAGMAR, AIDA and MECCAS models requires careful management. This will ensure proper answers to the fundamental questions such as the nature of the target audience, their needs or wants and how to communicate effectively with them. To develop this results-oriented framework, it is important to consider these important objectives:

Proper focus = is the message clear and focussed?
Intended niche = is the message appealing to the targeted group?
Purposive = is the appeal promoting the desired goal?
Receiver orientation = is the message plain or obvious to the audience?

Fulfillment of these criteria falls within the realm of the practice of management by objectives (MBO), which was developed by Peter Drucker (1957). The concept involves stating specific goals and developing a strategy to reach them based upon considerations of efficiency and feasibility (Weihrich, 1978). According to Mali (1986),

> MBO is a participative system of managing, in which managers look ahead for improvements, think strategically, set performance stretch objectives at the beginning of a period of time, develop action and support plans and ensure accountability for results at the end of the time period.

Results-Oriented Performance

The relationship of MBO to the management of broadcast promotion concept development is expressed by shared objectives. A good campaign requires the proper focus, purposive objectives, development of action plans which target the appropriate niche, and effective communication of a salient receiver-oriented message. Therefore, the following framework is designed to allow for maximum accountability during this process:

I.C-cubed

INTENTION

This is the goal-setting step in concept development. The purpose is defined with respect to the proposed end-result of the campaign.

CAMPAIGN

This step requires a statement of what type of product will be developed (e.g., 60 second spot with news anchor).

COURSE OF ACTION

This step incorporates persuasive marketing strategies and sales models into a procedural checklist for mapping an approach to the conceptual design of a campaign.

(Level Of) COMPETENCE

This step represents the design of an evaluative framework for all of the above steps. It is a checklist of

questions which helps to focus on establishing competence levels for the exercise. These competence levels are a way of keeping the Promotion Director on track by forcing the Promotion Director to consider a variety of issues that need to be reevaluated throughout the process.

CHAPTER VI

DISCUSSION OF THE EXERCISE

The I.C-cubed exercise is designed to provide the Promotion Director with a greater focus on objectives while allowing creativity and expression within a logical and purposive system. It is intended to be an efficient method for establishing a consistent approach to the pre-production process. It does this through a turnkey checklist of objectives for the completion of the remaining tasks involved in the pre-production phase: treatment, scripting and casting.

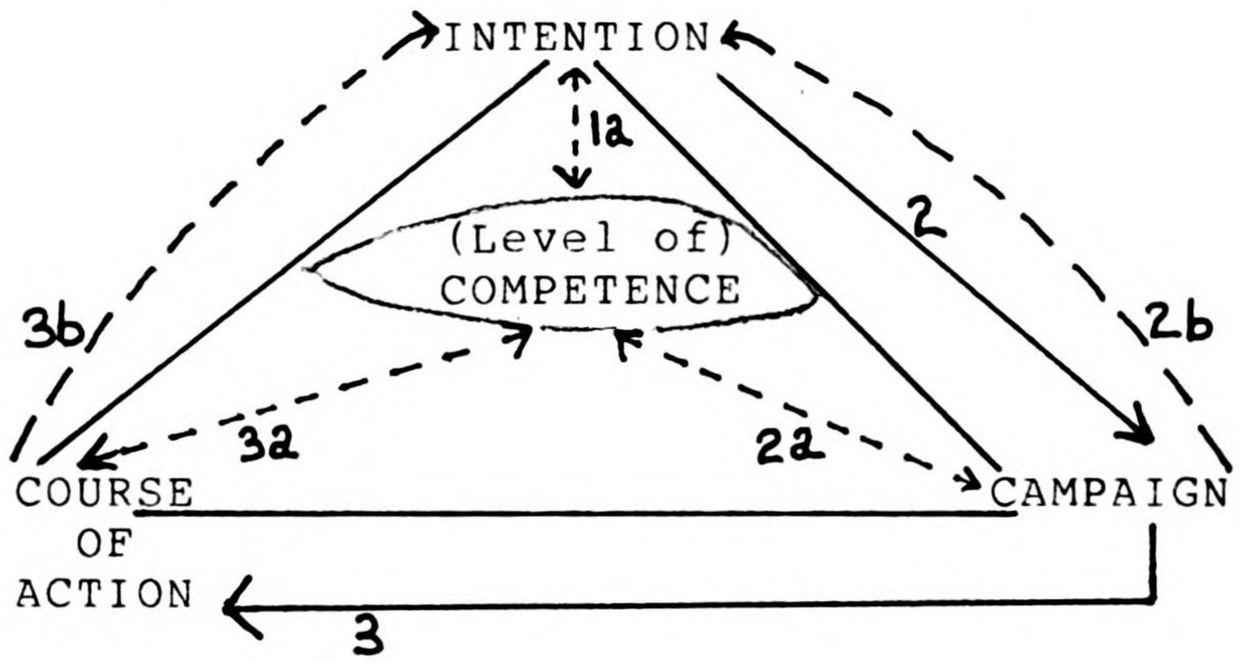
The I.C-cubed exercise accomplishes two important objectives. First, I.C-cubed fulfills the function of the MBO approach by providing an evaluative framework for the ongoing process of management by objectives. Second, post-evaluation of the exercise may pinpoint possible inconsistencies in the approach before a final treatment is produced. This may save time and expense during production and prevent less-than-effective campaigns from reaching the air.

How the Promotion Director chooses to execute the exercise is a matter of personal discretion. The I.C-cubed model may mean different things to different Directors depending upon the circumstances of each particular project. If a Promotion Director already has a concept in mind, the

I.C-cubed model will aid in the identification of important elements in the message and provide a good framework for testing the consistency between these elements. If the Promotion Director does not have a concept in mind, the I.C-cubed model will provide an impetus for brainstorming and the necessary structural framework to create a consistent approach to the message.

Mode Of Presentation: Execution Of The Model

INTENTION	SET YOUR GOALS
CAMPAIGN	DESCRIBE THE PRODUCT
COURSE OF ACTION	CHART YOUR COURSE
COMPETENCY	CHECK CRITERIA TO BE MET



1) State INTENTION.
1a) Check INTENTION against (Level of) COMPETENCE.
2) List CAMPAIGN.
2a) Check CAMPAIGN against (Level of) COMPETENCE.
2b) Check CAMPAIGN against INTENTION.
3) Complete COURSE OF ACTION.
3a) Check COURSE OF ACTION against (Level of) COMPETENCE.
3b) Check COURSE OF ACTION against INTENTION.

Figure 1: The I.C-cubed model.

INTENTION = (I)

"SET YOUR GOALS."

This is tantamount to a mission statement. It expresses a specific focus on one objective, or a set of objectives. It must be short and concise in order to ensure efficient and feasible execution of the task.

Example: I = To persuade the viewing audience to watch Channel 23 through the creation of a positive image which demonstrates the Channel's community function and community integration.

CAMPAIGN = (C)

"DESCRIBE THE FINISHED PRODUCT."

In broadcast promotion, the requirement for campaigns is usually dictated by a higher authority not within the scope of production. To ensure proper assessment of an idea's feasibility and potential, it is important to list exactly what will result from the I.C-cubed checklist in terms of the production(s) and the INTENTION.

Example: **C** = One sixty-second TV spot which conveys a positive news image and uses our jingle.

Please note: The I.C-cubed model can be used to check the consistency and potential of an existing idea or concept, or it can be used as a resource to generate new ideas. How the model is used is a matter of personal discretion.

COURSE OF ACTION = (C)

"CHART YOUR COURSE."

This step refers to the creation of a proper approach to spot design. It integrates persuasion and sales strategies with production techniques to achieve a logical persuasion framework. It is intended to contribute creative ideas toward the management of an overall campaign.

Example:

ATTENTION	=	Driving force of spot; end-level focus.
INTEREST	=	Establish a need or dilemma which will be resolved through "benefitizing" of product. The manner in which the campaign taps into the mind of the audience.
DESIRE	=	Statement of consequences and consumer benefits from adoption of the proposed behavior.
ACTION	=	Statement of desired action; a tag line mentioning the consequences or reinforcement of the desired action.

(Level Of) COMPETENCE = (C)

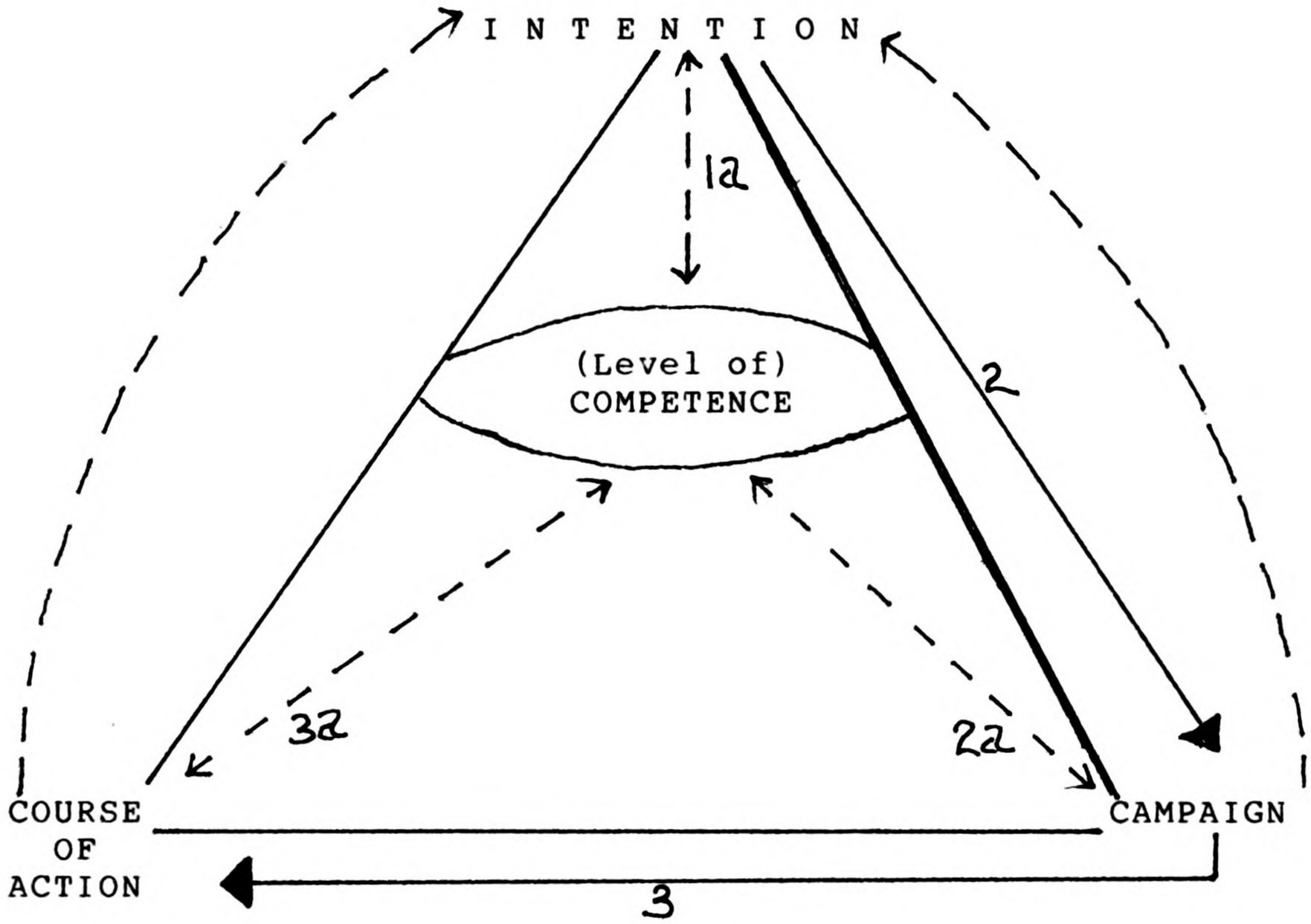
"LIST THE CRITERIA WHICH MUST BE MET."

This is the process for checking the campaign's consistency and focus. A highly competent campaign involves proper needs assessment, correct niche focus, measure of purpose, and an analysis of feasibility of the proposed course of action.

Example:
1) Is the purpose singular?
2) Is campaign practical, affordable and feasible?
3) Is the strategy appropriate to the medium?
4) Does the strategy reflect proper attention to demographics and/or psychographics? (Remember to learn everything you can about your audience.)
5) Is there emotional appeal, and if so, are production techniques consistent with it?
6) Is audio consistent in terms of narration style, music and lyrics?
7) Are transitions appropriate (cuts, fades, wipes, etc)?
8) Does the campaign attract attention, hold it, produce a dilemma, emotionally suggest a solution, and provide reinforcement for the desired behavior?
9) Is the I.C-cubed exercise meaningful, focused, efficient and effective?

The I.C-cubed Concept development Worksheet

For The Project Entitled, "YOUR PROMOTION CAMPAIGN".



This exercise serves two important functions:

1) If you do not have a concept in mind, it will provide you with ideas for brainstorming and the necessary structural framework to create a consistent approach to the message.

2) If you already have an idea developed and you wish to test it, the exercise will help you to identify important elements in your message and compare them to the I.C-cubed approach.

Step (1): State your **INTENTION.**

Example: Our intention is to persuade pre-school age viewers to watch "Sesame Street" by creating the image that our channel is the "Children's Education Station."

Our INTENTION is to _____
_____.

(1a): Check INTENTION against (Level of) COMPETENCE.

		Yes	No
A)	Is INTENTION clearly stated and focused?	__	__
B)	Is INTENTION practical?	__	__
C)	Does INTENTION address important audience demographics and/or psychographics?	__	__
D)	Are there any budgetary restrictions?	__	__
E)	Is the time frame reasonable?	__	__
F)	Is the chosen medium the most appropriate?	__	__
G)	Are there any areas of dissent?	__	__

****
****

Step (2): List your **CAMPAIGN.**

Examples: 1) One sixty-second TV spot which promotes the "Book Readers Club."
2) One thirty-second radio spot which promotes the tune-in times.
3) Two fifteen-second TV spots designed with "Big Bird" and the station logo.

The following CAMPAIGN will be produced:
1) _____.
2) _____.
3) _____.
4) _____.

(2a): Check CAMPAIGN against (Level of) COMPETENCE.

		Yes	No
A)	Are there any budgetary restrictions?	__	__
B)	Is the CAMPAIGN focused to meet our INTENTION?	__	__
C)	Are necessary resources readily available?	__	__

D) Can the CAMPAIGN be done within a reasonable time frame? __ __
E) Is the medium appropriate? __ __
F) Is the CAMPAIGN as practical as it can be? __ __
G) Does the CAMPAIGN address important audience demographics and/or psychographics? __ __

****
****

Step (3): Develop a **COURSE OF ACTION** which incorporates **A**ttention, **I**nterest, **D**esire and **A**ction (proceed in any order you wish).

Interest: Does your product/campaign create a scenario which is interesting and captivating?

Example: The campaign for Illinois Candu Cable Company (I.C.C.C.) meets its objectives by making the audience feel **entertained** (not bored) and **in control** (not at the mercy of events).

Specific interest points of the campaign may include these characteristics (circle any which may apply):

POSITIVE	NEGATIVE
Healthy (our audience is healthy)	Ill
Vigor (our viewers have vim & vigor)	Sluggish
Physical security	Threat
Loved	Hated
Insider	Outsider looking in
Confident	Insecure
Serene	Intense
Beautiful	Ugly
Rich	Poor
Clean	Dirty
Knowledgeable	Ignorant
In control	At the mercy of events
Entertained	Bored

State your positive interest(s): _____
_____.
State your negative interest(s): _____
_____

(3a): Check interest against (Level of) COMPETENCE.

		Yes	No
A)	Is the "Interest" scenario consistent with INTENTION?	__	__
B)	Can the opposite interest work as well?	__	__
C)	Are the above characteristics consistent with demographic/psychographic data?	__	__
D)	Can these interests be expressed through the chosen medium?	__	__

Desire: Does your scenario express any desirable benefits?

Example: The I.C.C.C. campaign makes people feel entertained because the programming is **diverse** and **colorful.**

Compliance appeals may include benefits such as these:

Best	Durable	Better	Stronger
Longer	Prettier	Efficient	Dedicated
Faster	Integrity	Lighter	Sincerity
Worthy	Intelligent	Tireless	Gifted
Accurate	Trustworthy	Smart	Nicer

List your benefits: _____

_____.

(3b): Check your benefits against (Level Of) COMPETENCE.

		Yes	No
1)	Are your benefits consistent with your concentration(s) of interest?	__	__
2)	Do your benefits reinforce your INTENTION?	__	__
3)	Do your benefits contribute to desire?	__	__

(3c): Select a consistent approach to presenting your benefits within the "interest" scenario.

* Reward = If you comply, you will be rewarded.

* Punish = If you don't comply, you will be punished.

* Expertise = According to experts, you should comply.

* Personal Commitment = Your compliance is needed and would be considered a personal favor.

* Impersonal Commitment = "Good" people would comply.

State how you will present the benefits within your scenario: _____
_____.

(3d): Check your approach against (Level Of) COMPETENCE.

		Yes	No
A)	Is the approach consistent with the benefits?	__	__
B)	Does the approach reinforce the "interest" scenario (e.g., reward good behavior and encourage avoidance of bad consequences)	__	__
C)	Is the approach consistent with INTENTION?	__	__
D)	Does your approach contribute to the intended desire?	__	__

(3e): Incorporate an emotion component which reinforces the benefits, fits into the "interest" scenario and creates a desire.

Examples: 1) The campaign will make the audience feel **entertained** by depicting **rewards** of **happiness** and **contentment,** and emotionally involved through a reward of a limited-time discount for enrolling immediately.

2) The campaign makes the audience avoid being **bored** and **helpless** by depicting **punishments** of **ostracism** and **disgust** for not enrolling during the discount period.

Different types of emotional appeals incorporate positive and negative involvement:

POSITIVE (+) (Sought after)	NEGATIVE (-) (Avoided)

<u>Self-Preservation Appeal</u> = "It's a personal search for equilibrium."

(+)	(-)	(-)
happiness	conflict	shame
contentment	guilt	distrust
trust	helplessness	anger
integrity	sadness	outrage
	fear	disgust

<u>Money Appeal</u> = "Money is a tremendous motivator."

(+)	(-)
surprise	skepticism
urgency	insecurity
joy	loss
security	
anticipation	

<u>Romance Appeal</u> = "In our hearts, our deepest emotions represent our greatest vulnerability."

(+)	(+)	(-)
involvement	sexy	heartbreak
desire	sincerity	loss of love
serenity	affection	disgust
deja vu	innocence	
concern	anticipation	
love	sentimentality	

<u>Recognition Appeal</u> = "Peer recognition brings self satisfaction and a positive attitude."

(+)	(+)	(-)
duty	involvement	anonymity
faith	dedication	ostracism
pride	sincerity	disgust
competence	acceptance	

List the most important emotion component(s):

_____

_____

_____.

(3f): Check emotion component(s) against (Level of) COMPETENCE.

		Yes	No
A)	Is the emotion reinforced by the benefits?	__	__
B)	Are there more than one appropriate emotions?	__	__
C)	Is the chosen "interest" scenario an appropriate vehicle for evoking an emotional response?	__	__
D)	Is the emotion component a good expression of INTENTION?	__	__
E)	Does the emotion component create the appropriate desire?	__	__

Incorporate the above information (3-3f) into a summary statement:

Example: Our TV spot for news image will concentrate on our **knowledgeable** news team. The spot will focus on our **dedication, sincerity** and **accuracy.** It will show our new "Emmy" award to express an **expertise** approach of appealing to viewers'**competence** and **involvement** in current events.

Concentration of interest (3) = _____.
List of benefits (3b) = _____.
Type of approach (3c) = _____.
Emotion components (3e) = _____.

Summary statement: _____
_____
_____
_____.

Action: What is the desired action?

(3g): List the desired action or tag line and state how the action will be reinforced.

Example: Our tag line, **"Tune us in when you need to know,"** is designed to appeal to listeners who want to receive the benefits of our **superior dedication, knowledge and experience.** These benefits will leave our audience better **informed** and more closely **involved** with the community.

Desired action or tag line: _____
_____.

Relationship of action to benefits: _____
_____.

Reinforcement factor: _____.

Attention: How do you plan to incorporate the above strategies into an attention-getting device?

(3h): Use the following criteria to design your attention strategy:

		Yes	No
A)	Topic salience (is it topical?)	___	___
B)	Strength = subtle (suggestive)	___	___
	forthright (direct)	___	___
C)	Magnitude of approach = quiet	___	___
	loud	___	___
D)	Style = static (talking head or still shot)	___	___
	linear (progressive)	___	___
	wild (MTV style)	___	___
E)	Are colors expressive?	___	___

Example: The Channel 46 news team campaign will utilize a forthright, topical approach. We will replay coverage of last week's sewer disaster in Flushing Meadows, Michigan and use a forthright voice-over explaining how Channel 46 fills the viewers' need to get to the root of the problem.

State your attention strategy here: _____
_____
_____.

(3i): Reduce the previous information into an A-I-D-A summary.

Example: Attention = Direct, topical approach, using blue (truth) hues.
Interest = The campaign will use testimonials of people (insiders) stating that they are entertained and enlightened.

Desire = Channel 54 Sports is accurate and up-to-date because our viewers don't want to feel punished by experiencing anonymity and ostracism at cocktail parties.

Action = The audience will tune-in to Channel 54 Sports on Mondays because "Nobody wants to be caught short."

Summarize the previous sections here:

Attention (3h) = _____
_____
_____
_____.

Interest (3)+(3a) = _____
_____
_____.

Desire (3b)+(3c)+(3d)+(3e)+(3f) = _____
_____
_____
_____
_____.

Action (3h) = _____
_____
_____.

Tag line (which reinforces the desired action.) = _____.

****
****

Step (4): Check your **(Level Of) COMPETENCE** against the previous three steps of the exercise.

		Yes	No
A)	Is INTENTION clear and focused?	__	__
B)	Feasibility = Is the campaign practical?	__	__
	Is the campaign affordable?	__	__
	What are the budget limitations?	__	__
	Are resources available?	__	__
	Can it be done within a reasonable time frame?	__	__
	Is the chosen medium appropriate?	__	__
C)	Does the strategy reflect proper demographics and/or psychographics ("know your audience")?	__	__
D)	Is there emotional appeal?	__	__
E)	Is the topic salient (level of "hipness")?	__	__
F)	Does the pace (slow/fast) foster the message?	__	__
G)	Is the music and/or narration consistent with the message (you can "say it" or "sing it")?	__	__

* Music and sound effects can be utilized in either the background or the foreground:
1) Descriptive, non-literal sound = enhances video.
2) Leitmotif = recurring, repetitive theme.
3) Expressive = evocative, effective sound.

H)	Are the transitions appropriate (cuts, wipes, dissolves and fades)?	__	__
I)	Does the campaign attract attention, hold attention, produce a dilemma, provide a solution, and reinforce the desired behavior?	__	__
J)	Do you foresee any areas of dissent within your organization or from outside forces?	__	__

****
****

CHAPTER VII

EVALUATION BY USER INPUT SURVEY

Because the I.C-cubed model was intended for use by Promotion Managers, it was appropriate to obtain a qualitative appraisal of its potential from a small sample of potential users. The sample included radio and television executives, independent producers, and marketing directors. Group members completed a survey by mail, and follow-up was conducted by brief telephone interviews. The objective of this method was to measure a variety of attitudes and opinions regarding the I.C-cubed exercise, with respect to various personal experiences within broadcast markets of different sizes and markets. The information gathered was used to compare and contrast how individuals might apply the I.C-cubed exercise to their specific situations.

CHAPTER VIII

SURVEY RESULTS

In this thesis, persuasion research, sales and marketing strategies and management by objectives principles were integrated into a turnkey checklist for broadcast promotion directors to create a consistent approach to promotion spot design. The I.C-cubed model was proposed, then the checklist was structured based upon the model (Appendix A). The first step, INTENTION, represented the initial exercise of stating purposive objectives. The second step, CAMPAIGN, transformed INTENTION into a specific listing of the product to be designed. The third step, COURSE OF ACTION, strategically mapped the incorporation of creative elements into each product, utilizing effective persuasion, sales and marketing techniques. The final step, (Level Of) COMPETENCE, involved the design of an evaluative framework for the entire process. It established results-oriented performance criteria for measurement of a campaign's consistency, efficiency and effectiveness.

The I.C-cubed model was analyzed by seven marketing and promotion professionals. Four advertising and marketing managers, two broadcast promotion executives and one creative services director represented industry experience in consumer products marketing, broadcast promotion and telecommunications management. They evaluated the original I.C-cubed model (Appendix A) with respect to how well it

would be integrated into their marketing environments. They also supplied valuable feedback which contributed to the refined worksheet on page 27 in Chapter VI.

The initial step of establishing a primary focus through a concisely stated INTENTION was recognized as the most important aspect of the I.C-cubed model. The surveys produced the comment that maintaining a focus upon INTENTION mandates organization and helps to immediately establish common ground between creative approaches and marketing strategies. The subjects reported that initial approaches to concept development required a team effort, proper needs assessment and the stating of specific goals. The INTENTION step fulfilled the need for a singular purpose and provided the impetus for effective brainstorming and processing of ideas, utilizing production and strategic marketing criteria.

Analysis of the CAMPAIGN step indicated that it was of lesser importance than INTENTION. However, it was determined to be a necessary step in order to maintain both focus and efficiency throughout the campaign. In large corporate settings (e.g., the large multinational advertising agency or the large consumer products company) where a complete description of the product was usually dictated to the creative director by marketing managers and other high-level executives, the CAMPAIGN step was less important. Careful market research performed

outside the creative scope may produce a business plan with pre-established corporate performance goals and directions. The objectives of these plans may involve non-creative components and targets. In this setting, the I.C-cubed exercise served as a helpful framework for reviewing a creative concept. The logical progression of the I.C-cubed model supported this process and did not interfere with the statement of INTENTION, nor did it detract from the COURSE OF ACTION step. The amount of importance placed upon executing the CAMPAIGN step differed between organizations solely as a matter of policy.

The COURSE OF ACTION step was determined as being appropriate and necessary; yet, it was also identified as the most debatable component of the I.C-cubed model. From an educational perspective, COURSE OF ACTION was viewed as a valuable tool for analytical and creative bonding within an individuals thought processes, as well as between the Promotion Department and various other departments. It was recognized as being a thorough and consistent guideline for incorporating the essential elements of emotion into spot design. However, it also seemed to be too involved and academic for field use. It appeared to be too tightly structured and muddled with adjectives to maintain the interest of seasoned professionals who required less guidance. Execution of the exercise did not flow quickly and easily enough. Thus, the original model was rearranged to include new instructions to

disregard irrelevant steps and seek only information which would be appropriate to the task. In addition, the new model provided summary boxes throughout the model in order to facilitate completion of an A-I-D-A framework.

From a marketing point of view, the creative COURSE OF ACTION this model illustrates tended to confuse the consumer product marketing managers who were more familiar with advertising campaign management. The advertising manager and the marketing manager referred to the existence of a different type of "Strategic Course of Action," represented by "Business/Marketing Plans" and non-creative management strategies. Their concerns were with pricing strategies and other execution (logistic) guidelines, which were not intended to be addressed by the I.C-cubed concept management (persuasion) framework. An explanation of the distinction between "Concept Management" and "Campaign Management" was necessary. However, the model can be appended to help address this concern (for an example, see Appendix B.). Furthermore, these managers suggested that simplification of the COURSE OF ACTION step through reduction of the number of adjectives and generalization of the A-I-D-A exercise was not detrimental to the brainstorming process. They felt that this would maintain interest from all users by shortening the entire process. Through this, the model may seem less intimidating to non-creative managers and its potential for everyday field use may improve.

Execution of (Level Of) COMPETENCE was deemed important to the success of the entire I.C-cubed exercise. Those surveyed who normally worked with extensive "marketing checklists" (e.g., a million dollar advertising agency, a large market broadcaster and a cable MSO) were enthused about how creative consistency and efficiency could be achieved with this model. Some subjects who worked in departments of twelve persons or less recommended that (Level Of) COMPETENCE be expanded to include more specific checks against INTENTION and CAMPAIGN from a perspective of budget restrictions, appropriateness of demographic targets and consideration of alternative media choices. These issues were explored only in a general sense. All of those surveyed agreed that the I.C-cubed model instructions should emphasize that (Level Of) COMPETENCE be incorporated consistently into each and every step as an ongoing process of concept development, rather than as a last and final step to the entire exercise. Thus, the (Level Of) COMPETENCE criteria were expanded and repeated throughout the exercise in the refined model (page 27). The (Level Of) COMPETENCE step serves its purpose of providing an evaluative framework much better if more emphasis is placed upon its review before and after all of the other components of the model.

CHAPTER IX

SUMMARY, CONCLUSIONS AND IMPLICATIONS FOR FUTURE RESEARCH

In summary, the I.C-cubed model illustrates how marketing and sales principles and creative strategy can be integrated into a consistent and efficient framework for ideas. This model is intended to function as an instructional tool for creative individuals with little or no sales and marketing experience. In order for the I.C-cubed model to function as a working model in the field however, further simplification of the COURSE OF ACTION step may be needed to give the model greater utility and ease of operation. For example, the journeyman Promotion Director who relies more upon intuition and experience than the specific steps of the model should still be able to use the model to meet the objective of developing a consistent approach to evaluating ideas. In addition, placing added emphasis upon the integration of budget considerations, campaign management criteria, media buying techniques and spot placement (traffic) strategies may create interest from managers in other departments because it provides them with useful information <u>beyond</u> the creative focus. It may be useful to stations which do not practice strategic management, in any size market.

Further refinement of the I.C-cubed exercise to increase its utility to more departments and managers will require

additional exploration. This would involve gathering more extensive data using a wider study over a longer period of time with frequent follow-ups. First, a larger, more representative sample size is needed in order to reflect diverse cross sections of the broadcasting industry. These cross sections could be broken down into categories such as market size, station classification and station size. A wider study could include Programming Managers, Finance Managers, General Managers, Creative Service Directors and Public Service Directors. Data from these groups may be helpful in understanding how the model could be tailored to fit the individual needs of the different managers. Frequent follow-ups may help to determine how often various groups of managers use and amend the model over time. A study performed on this larger scale could produce a more efficient model for allowing an understanding of the creative process within and between departments.

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APPENDIX A

The I.C-cubed Concept Development Worksheet

(Tested and amended on August 25, 1991)

INTENTION

Our Intention is to _____
_____.

CAMPAIGN

The following campaign will be produced:

1) _____
2) _____
3) _____

COURSE OF ACTION

(Note: Your strategy may involve more than one approach. This worksheet is intended to provide helpful ideas for designing an approach which is consistent and integrated).

Interest: Does your product/campaign create a scenario which is interesting and captivating?

Example: The campaign for I. Candu Cable Company (I.C.C.C.) meets its objectives by making the audience feel Entertained (not bored) and In Control (not at the mercy of events).

Specific concentration of interest may include these characteristics (please circle any which may apply):

POSITIVE	NEGATIVE
Healthy	Ill
Vigor	Sluggish
Physical security	Threat
Loved	Hated
Insider	Outsider looking in
Confident	Insecure
Serene	Intense
Beautiful	Ugly
Rich	Poor
Clean	Dirty
Knowledgeable	Ignorant
In control	At mercy of events
Entertained	Bored

Desire: Does your scenario express any desirable benefits?

Example: KICU-TV makes people feel Entertained (not bored) because the programming is diverse and colorful.

Compliance appeals may include these benefits (list them):

best	durability	better	stronger
longer	prettier	efficient	dedicated
faster	integrity	lighter	sincerity, etc.

Appeals may focus on either positive or negative approaches (please choose one or more):

Reward = If you comply, you will be rewarded.
Punish = If you don't comply, you will be punished.
Expertise = According to experts (the nature of things), you should comply.
Impersonal Commitment = "Good" people would comply.
Personal Commitment = Your compliance is needed and would be considered a personal favor.

Example: The WXYZ-TV 7 campaign makes people feel entertained because its benefits are rewards for those who watch.

Can you incorporate an emotion or combination of emotions that will fit your approach and produce action?

Examples: A) The KMST-TV campaign makes the audience feel entertained by depicting rewards of happiness and contentment (Self Preservation) and a limited-time discount for enrolling (Money).

B) The RKO Cable campaign makes the audience avoid being bored and helpless by depicting punishments of ostracism and disgust (Recognition) for not enrolling during the discount period (Money).

Types of emotional appeals (please relate one or more to your list of benefits):

	POSITIVE (Sought after)	**NEGATIVE** (Avoided)
Self Preservation Appeal = "The search for equilibrium."	(+)	(-)
	happiness	conflict
	contentment	guilt
	trust	helplessness
	integrity	sadness
		fear
		shame
		distrust
		anger
		outrage
		disgust

Money Appeal = "Money is a tremendous motivator."

(+)	(-)
surprise	skepticism
urgency	insecurity
joy	loss
security	
anticipation	

Romance Appeal = "In our hearts, our deepest emotions represent our greatest vulnerability."

(+)		(-)
involvement	sexy	heartbreak
desire	sincerity	loss of love
serenity	affection	disgust
deja vu	innocence	
concern	anticipation	
love	sentimentality	

Recognition Appeal = "Peer recognition brings self satisfaction and a positive attitude."

(+)		(-)
duty	involvement	anonymity
faith	dedication	ostracism
pride	sincerity	disgust
competence	acceptance	

Action:
Desired action or tag line: _____.

Relationship to benefits: _____.

How is "Satisfaction" emphasized / reinforced? _____
_____.

Attention: How do you plan to incorporate the above strategies into an attention getting device?

1) Topic salience (Is it topical?)----------yes / no
2) Strength -----subtle (suggestive) / forthright (direct)
3) Magnitude ----------quiet / loud
4) Style ----- static (talking head) / linear / wild (MTV)
6) Are colors expressive?

Reduce the above information into an AIDA summary.

Summary example:

Attention = I.C. Cable will use a direct approach which is topical (show happy viewers saving money).
Interest = The campaign will depict an entertained and knowledgeable audience.
Desire = Rewards of money (savings) and good programming will produce happiness and contentment.
Action = Audience will enroll in the service ("Share in the happiness of I. Candu Cable").

Attention = (place attention strategy here) _____.

Interest = (place interest(s) from page 27 here) _____.

Desire = (place benefits + approach + emotion here) _____.

Action = (place desired action + reinforcement here) _____.

Tag line = (does the tag line reinforce action?) _____.

(Level Of) COMPETENCE

1) Is intention clear and focused?
2) Feasibility = Is the campaign practical?
   Are resources available?
   Is the campaign affordable?
   Can it be done within a reasonable time frame?
   Is the medium appropriate?
3) Does strategy reflect proper demographics and/or psychographics?
4) Is there emotional appeal (sentimentality)?
5) Is the topic salient (level of "hipness")?
6) Does the pace (slow / fast) serve to foster the message?
7) Is the music and/or narration consistent with the message (you can "say it" or "sing it")?
   Music and sound effects can be utilized in either the background or the foreground:
   A) Descriptive non literal sound = reinforces video
   B) Leitmotif = recurring, repetitive theme.
   C) Expressive = evocative, effective.
8) Are transitions appropriate?
   cuts dissolves
   wipes fades
9) Does the campaign attract attention, hold it, produce a dilemma, provide a solution and reinforce the desired behavior?
10) Do you foresee any areas of dissent, within your organization or from outside forces?

SURVEY SUBJECT PROFESSIONAL PROFILES

Doug Harris holds a B.A. degree in Business Management, with a minor in Psychology. He has worked in marketing and sales for over eight years and is the current Promotion Director for KLOL-FM in Houston, Texas. He is a member of Broadcast Promotion and Marketing Executives (BPME) and he serves as a frequent lecturer and consultant.

Gary Taylor is the Executive Director for Broadcast Promotion and Marketing Executives (BPME). He has a B.A. degree in Sociology, with over eighteen years industry experience as a Program Host, Program Director, Consultant and Publisher.

Dan York holds an M.A. degree in Telecommunications from Michigan State University. He has been working for Home Box Office (HBO) for four years and he currently holds the position of Area Marketing Manager with TVKO, an HBO subsidiary.

Mike Carroll holds a B.A. double-degree in History and Communications. Since 1982, he has worked as a radio Program Host and Promotion Director, and he currently serves as Midwest region Client Services Representative for the Coca Cola Company, in Chicago, Illinois.

Kim Joosung holds a B.A. degree in Far East History. He is currently earning an M.A. degree in Advertising and Marketing at Michigan State University. He has over two years work experience as a Junior Account Executive for a $113 million advertising conglomerate in Seoul, Korea.

Jay Curtis holds a B.A. degree in English Literature and an M.A. in Cinema Studies. He has been a Producer/Promoter in television for fifteen years. Currently, he is Director of Creative Services for Chuck Blore & Bill McDonald Incorporated, a full service advertising and spot production firm in Hollywood, California.

Dave Childs has been with Continental Cablevision for three years. Currently, he is the Marketing Director for the state of Michigan. He holds a B.A. in Finance/Accounting and he is working toward an M.A. in Telecommunications Management at Michigan State University.

1565 E Spartan Village
East Lansing, MI 48823
(517) 355-3156

August 22, 1991

Mike Carroll
Client Services
The Coca Cola Company
Midwest Division
xxxxxxxxxxxxxxxxxxxx
Wheaton, Ill 60187

Dear Mr. Carroll:

As an active member of Broadcast Promotion and Marketing Executives (BPME) and an MA candidate in Telecommunications at Michigan State University, I am keenly aware of the high quality, innovative work you have produced in the field of promotion and marketing (e.g., your campaign with Michael Jordan). As part of my thesis, I have devised a protocol for managing the process of concept development, which is a distillation of important research in the field of persuasion, marketing and strategic management practices. The protocol is intended to function as a helpful guideline for promotion managers. It integrates powerful techniques into an easy framework by which promotion managers will be able to design a consistent and efficient approach to the production of credible station image and program promotion campaigns.

Please read through the brief material and consider how it may apply to your specific market--especially in terms of how you manage campaigns within your organization. Your insight and experience will be greatly appreciated.

I will contact you by phone in a few days to discuss the attached evaluation form or if it is more convenient for you, please return the evaluation in the enclosed self-addressed, stamped envelope.

Thank you for your contribution,

Jonathan Bem

encl.

EVALUATION FORM

How do you approach the development of a concept?

How do you evaluate your spots?

Do you incorporate checklists?

Does the I.C-cubed model provide a useful framework for ideas?

What are the most important/most useful aspects of the model?

What are the least useful aspects of the I.C-cubed model?

Where would you place the appeal of most of your campaigns?

```
EMOTION  |---|---|---|---|---|---|---|---|---|  LOGIC
          1   2   3   4   5   6   7   8   9   10
```

Are your decisions based upon the competition, or an appeal to a specific audience?

Number of people in your department _____

How long have you been in promotion and marketing?

What was your formal educational background?

What work experience did you bring to your current position?

Does your company utilize outside creative consultants?

Whose work do you admire the most?

Could you disclose what your revenues were for the last fiscal year?

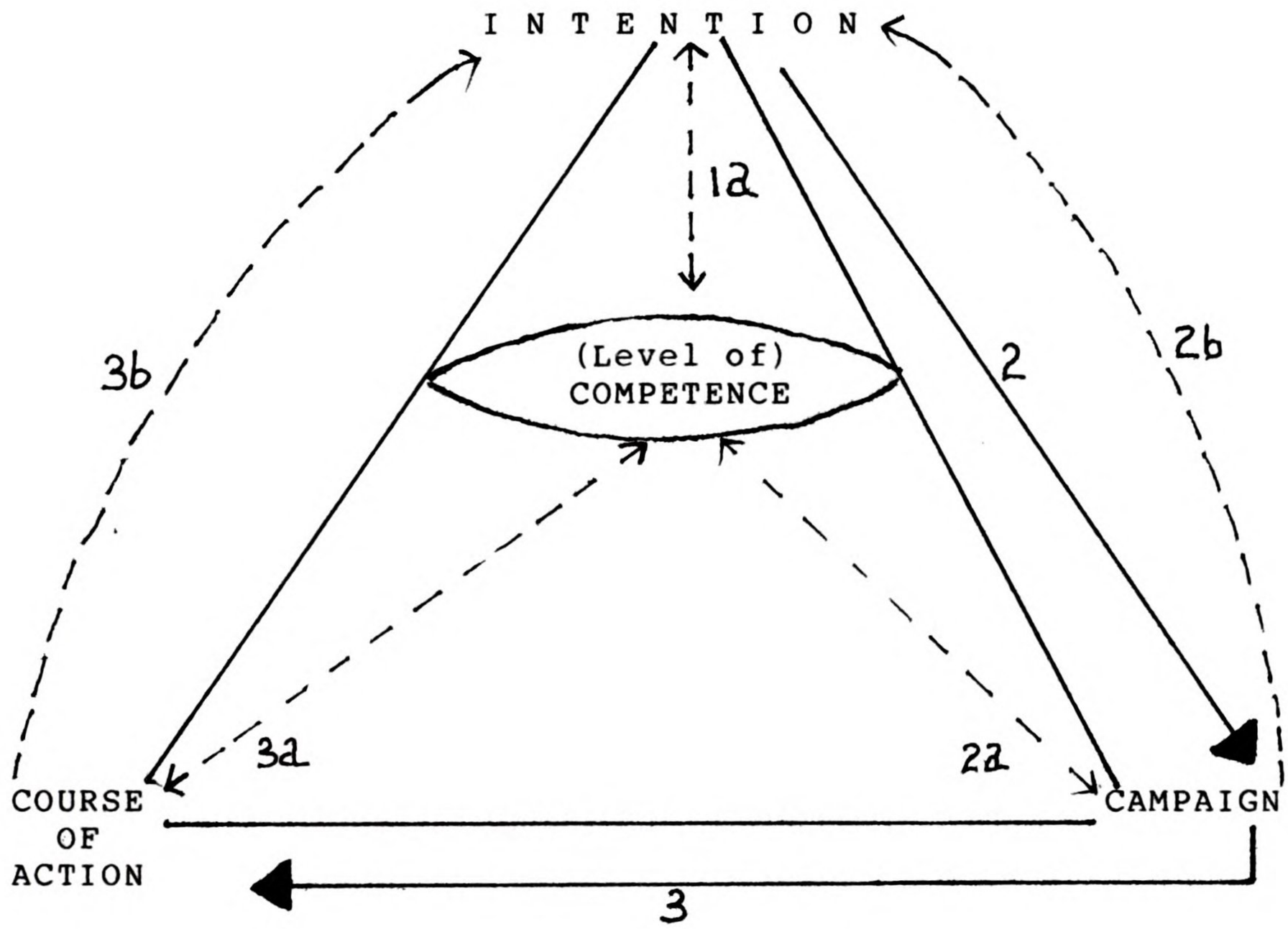
APPENDIX B

The first example in this appendix is a fictional representation of how a cable MSO in a small or medium sized market might approach the I.C-cubed exercise. The exercise helps the Promotion Director create an effective AIDA strategy for a series of image spots. The model's linear framework allows for frequent checks against (Level Of) COMPETENCE criteria which range from managerial concerns to creative applications.

The second example illustrates how a Finance Manager may use the I.C-cubed model to approach a concept development challenge from a financial perspective. The Finance Manager may require expansion and clarification of the (Level Of) COMPETENCE checklists to include additional information which is more relevant to his/her specific task, or elimination of some irrelevant steps. Making amendments to the checklists or leaving some areas blank should not adversely effect the model's basic structure for concept design. On the contrary, more efficient campaigns may emerge as a result of information exchange and goal integration between departments.

The I.C-cubed Concept development Worksheet

For The Project Entitled, MID MICHIGAN CABLE MSO CHALLENGE



This exercise serves two important functions:

1) If you do not have a concept in mind, it will provide you with ideas for brainstorming and the necessary structural framework to create a consistent approach to the message.

2) If you already have an idea developed and you wish to test it, the exercise will help you to identify important elements in your message and compare them to the I.C-cubed approach.

Step (1): State your **INTENTION.**

Example: Our intention is to persuade pre-school age viewers to watch "Sesame Street" by creating the image that our channel is the "Children's Education Station."

Our INTENTION is to Improve cable subscription through a community oriented image campaign.

(1a): Check INTENTION against (Level of) COMPETENCE.

		Yes	No
A)	Is INTENTION clearly stated and focused?	✓	
B)	Is INTENTION practical?	✓	
C)	Does INTENTION address important audience demographics and/or psychographics?		✓
D)	Are there any budgetary restrictions?	✓	
E)	Is the time frame reasonable?	✓	
F)	Is the chosen medium the most appropriate?	✓	
G)	Are there any areas of dissent?		✓

Step (2): List your **CAMPAIGN.**

Examples: 1) One sixty-second TV spot which promotes the "Book Readers Club."
2) One thirty-second radio spot which promotes the tune-in times.
3) Two fifteen-second TV spots designed with "Big Bird" and the station logo.

The following CAMPAIGN will be produced:
1) One 60 second cable image spot (TV)
2) One 60 second radio jingle
3) One 15 second jingle and logo
4)

For Cable "53"

(2a): Check CAMPAIGN against (Level of) COMPETENCE.

		Yes	No
A)	Are there any budgetary restrictions?	✓	
B)	Is the CAMPAIGN focused to meet our INTENTION?	✓	
C)	Are necessary resources readily available? Hire MSU Grad	✓	

D) Can the CAMPAIGN be done within a reasonable time frame? ✓ —
E) Is the medium appropriate? ✓ —
F) Is the CAMPAIGN as practical as it can be? N/A —
G) Does the CAMPAIGN address important audience demographics and/or psychographics? N/A —
NOT Yet

****
****

Step (3): Develop a **COURSE OF ACTION** which incorporates **A**ttention, **I**nterest, **D**esire and **A**ction (proceed in any order you wish).

Interest: Does your product/campaign create a scenario which is interesting and captivating?

Example: The campaign for Illinois Candu Cable Company (I.C.C.C.) meets its objectives by making the audience feel **entertained** (not bored) and **in control** (not at the mercy of events).

Specific interest points of the campaign may include these characteristics (circle any which may apply):

POSITIVE	NEGATIVE
Healthy (our audience is healthy)	Ill
Vigor (our viewers have vim & vigor)	Sluggish
Physical security	Threat
Loved	Hated
Insider	Outsider looking in
Confident	Insecure
Serene	Intense
Beautiful	Ugly
Rich	Poor
Clean	Dirty
Knowledgeable	Ignorant
In control	At the mercy of events
Entertained	Bored

State your positive interest(s): INSIDER, IN CONTROL ENTERTAINED.
State your negative interest(s): VERSUS = OUTSIDER OUT OF CONTROL, BORED

(3a): Check interest against (Level of) COMPETENCE.

		Yes	No
A)	Is the "Interest" scenario consistent with INTENTION?	✓	
B)	Can the opposite interest work as well?		✓
C)	Are the above characteristics consistent with demographic/~~psychographic~~ data?	✓	
D)	Can these interests be expressed through the chosen medium?	✓	

prefer positive approach

Desire: Does your scenario express any desirable benefits?

Example: The I.C.C.C. campaign makes people feel entertained because the programming is **diverse** and **colorful.**

Compliance appeals may include benefits such as these:

Best	Durable	Better	Stronger
Longer	Prettier	Efficient	Dedicated
Faster	Integrity	Lighter	Sincerity
Worthy	Intelligent	Tireless	Gifted
Accurate	Trustworthy	Smart	Nicer

List your benefits: Cost is worthwhile; Service is the "Best" effective use of time. (Watch what you want, not what you have to).

(3b): Check your benefits against (Level Of) COMPETENCE.

		Yes	No
1)	Are your benefits consistent with your concentration(s) of interest?	✓	
2)	Do your benefits reinforce your INTENTION?	✓	
3)	Do your benefits contribute to desire?	✓	

"Desire for control & Entertainment"

(3c): Select a consistent approach to presenting your benefits within the "interest" scenario.

✓ * Reward = If you comply, you will be rewarded.

* Punish = If you don't comply, you will be punished.

* Expertise = According to experts, you should comply.

* Personal Commitment = Your compliance is needed and would be considered a personal favor.

* Impersonal Commitment = "Good" people would comply.

State how you will present the benefits within your scenario: We should explore: REWARD and Impersonal Commitment.

(3d): Check your approach against (Level Of) COMPETENCE.

		Yes	No
A)	Is the approach consistent with the benefits?	✓	
B)	Does the approach reinforce the "interest" scenario (e.g., reward good behavior and encourage avoidance of bad consequences)	✓	
C)	Is the approach consistent with INTENTION?	✓	
D)	Does your approach contribute to the intended desire? Rewards are good	✓	

(3e): Incorporate an emotion component which reinforces the benefits, fits into the "interest" scenario and creates a desire.

Examples: 1) The campaign will make the audience feel **entertained** by depicting **rewards** of **happiness** and **contentment**, and emotionally involved through a reward of a limited-time discount for enrolling immediately.

2) The campaign makes the audience avoid being **bored** and **helpless** by depicting **punishments** of **ostracism** and **disgust** for not enrolling during the discount period.

Different types of emotional appeals incorporate positive and negative involvement:

POSITIVE (+) (Sought after)	NEGATIVE (-) (Avoided)

Self-Preservation Appeal = "It's a personal search for equilibrium."

(+)	(-)	(-)
happiness	conflict	shame
contentment	guilt	distrust
trust	helplessness	anger
integrity	sadness	outrage
	fear	disgust

Money Appeal = "Money is a tremendous motivator."

(+)	(-)
surprise	skepticism
urgency	insecurity
joy	loss
security	
anticipation	

Romance Appeal = "In our hearts, our deepest emotions represent our greatest vulnerability."

(+)	(+)	(-)
involvement	sexy	heartbreak
desire	sincerity	loss of love
serenity	affection	disgust
deja vu	innocence	
concern	anticipation	
love	sentimentality	

Recognition Appeal = "Peer recognition brings self satisfaction and a positive attitude."

(+)	(+)	(-)
duty	involvement	anonymity
faith	dedication	ostracism
pride	sincerity	disgust
competence	acceptance	

List the most important emotion component(s):
INVOLVEMENT, happiness, Contentment

(3f): Check emotion component(s) against (Level of) COMPETENCE.

		Yes	No
A)	Is the emotion reinforced by the benefits?	✓	
B)	Are there more than one appropriate emotions?	✓	
C)	Is the chosen "interest" scenario an appropriate vehicle for evoking an emotional response?	✓	
D)	Is the emotion component a good expression of INTENTION?	✓	
E)	Does the emotion component create the appropriate desire? happiness AND contentment	✓	

Incorporate the above information (3-3f) into a summary statement:

Example: Our TV spot for news image will concentrate on our **knowledgeable** news team. The spot will focus on our **dedication, sincerity** and **accuracy.** It will show our new "Emmy" award to express an **expertise** approach of appealing to viewers'**competence** and **involvement** in current events.

Concentration of interest (3) = INSIDER, ENTERTAINED, IN CONTROL.
List of benefits (3b) = ENTERTAINING INFORMATIVE COST EFFECTIVE.
Type of approach (3c) = REWARD — SHOW (+) IMAGES.
Emotion components (3e) = Happiness Contentment Involvement

Summary statement: OUR SPOT FOR CABLE IMAGE WILL FOCUS ON OUR "ENTERTAINED" SUBSCRIBERS. WE WILL MENTION BENEFITS OF ENTERTAINMENT, INFORMATIVE, COST EFFECTIVE & SHOW HAPPY (REWARDED) IMAGES OF OUR SUBSCRIBERS "IN CONTROL" OF WHAT THEY WATCH.

Action: What is the desired action?

(3g): List the desired action or tag line and state how the action will be reinforced.

Example: Our tag line, **"Tune us in when you need to know,"** is designed to appeal to listeners who want to receive the benefits of our **superior dedication, knowledge and experience.** These benefits will leave our audience better **informed** and more closely **involved** with the community.

Desired action or tag line: "Welcome Home To Cable", OR "Welcome Home to CABLE CHANNEL X".

Relationship of action to benefits: TUNING-IN to CABLE AT The End of The day will bring happiness & RELIEF.

Reinforcement factor: OUR CABLE IS PART OF CONTENTMENT (consider discounts)

Attention: How do you plan to incorporate the above strategies into an attention-getting device?

(3h): Use the following criteria to design your attention strategy:

		Yes	No
A)	Topic salience (is it topical?) Coming home from work	✓	
B)	Strength = subtle (suggestive)		✓
	forthright (direct)	✓	
C)	Magnitude of approach = quiet	✓	
	loud START "Bluesy" END LOUD & Happy		
D)	Style = static (talking head or still shot)		✓
	linear (progressive)	✓	
	wild (MTV style)		✓
E)	Are colors expressive? Blues → Brights	✓	

Example: The Channel 46 news team campaign will utilize a forthright, topical approach. We will replay coverage of last week's sewer disaster in Flushing Meadows, Michigan and use a forthright voice-over explaining how Channel 46 fills the viewers' need to get to the root of the problem.

State your attention strategy here: The Cable IMAGE Jingle & SPOTS will Carry Special Significance with our working class people. We will stress The Pleasure of Being Welcomed home By The TV.

(3i): Reduce the previous information into an A-I-D-A summary.

Example: Attention = Direct, topical approach, using blue (truth) hues.

Interest = The campaign will use testimonials of people (insiders) stating that they are entertained and enlightened.

Desire = Channel 54 Sports is accurate and up-to-date because our viewers don't want to feel punished by experiencing anonymity and ostracism at cocktail parties.

Action = The audience will tune-in to Channel 54 Sports on Mondays because "Nobody wants to be caught short."

==========

Summarize the previous sections here:

Attention (3h) = Subtle approach to coming home. Set, lighting & props is important. REFLECT working class demographics (AMERICAN CARS, etc).

Interest (3)+(3a) = Will show happy & content people from the community and their "Transformation to happiness" VIA CABLE!.

Desire (3b)+(3c)+(3d)+(3e)+(3f) = ENTERTAINING and INFORMATIVE (+) Rewarding environment (+) EMOTIONS OF happiness & contentment = A desire to buy cable & "join our family".

Action (3h) = The audience will INVEST in Cable to help them "come alive" at the end of the day.

Tag line (which reinforces the desired action.) = "Welcome Home — To CABLE".

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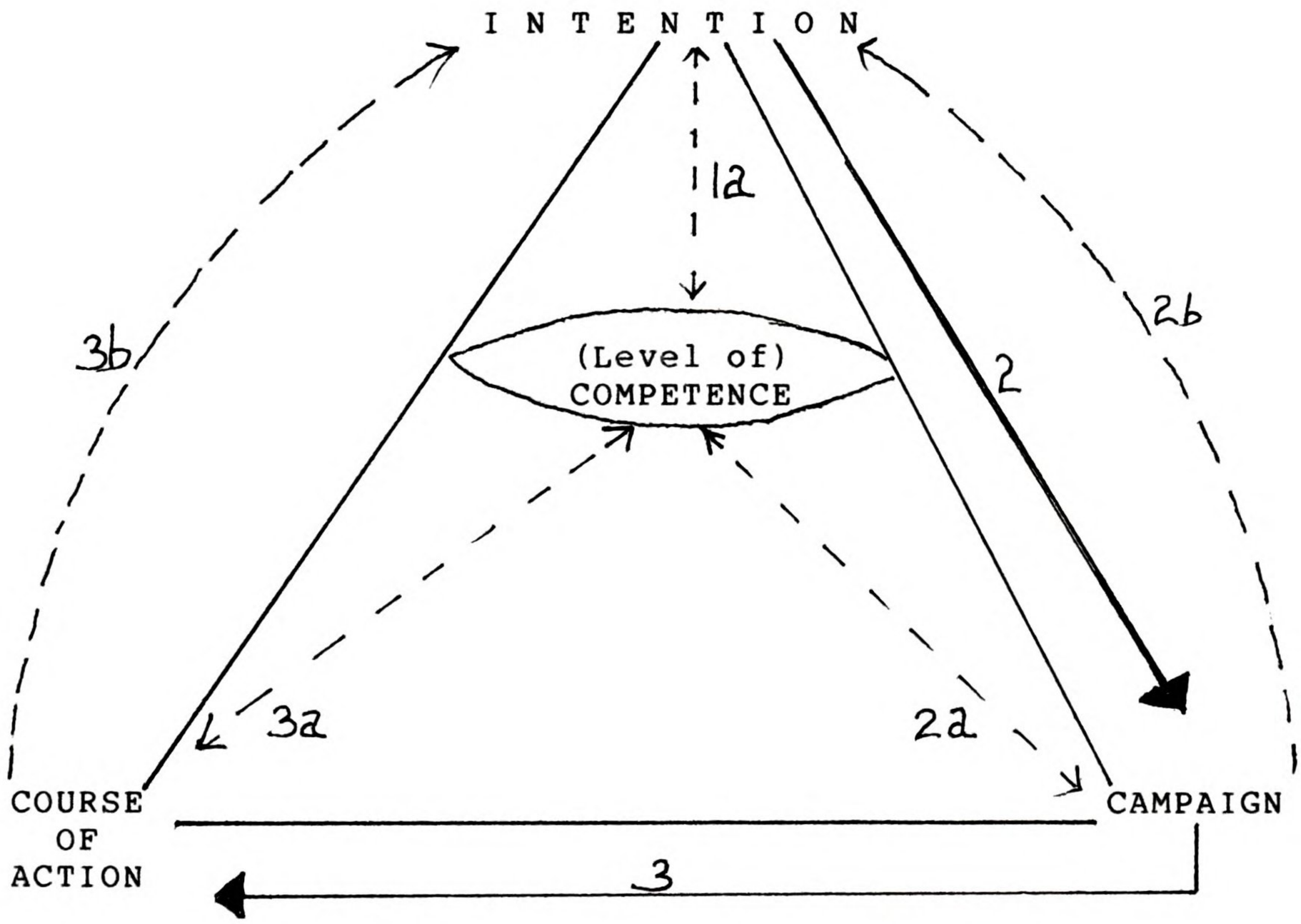
Step (4): Check your **(Level Of) COMPETENCE** against the previous three steps of the exercise.

		Yes	No
A)	Is INTENTION clear and focused?	✓	
B)	Feasibility = Is the campaign practical?		
	Is the campaign affordable?		
	What are the budget limitations? (SEVERE!)		
	Are resources available? (hire MSU GRAD)	✓	
	Can it be done within a reasonable time frame? Time is money...	✓	
	Is the chosen medium appropriate?		
C)	Does the strategy reflect proper demographics and/or psychographics ("know your audience")? work in people	✓	
D)	Is there emotional appeal?	✓	
E)	Is the topic salient (level of "hipness")? workday	✓	
F)	Does the pace (slow/fast) foster the message?	✓	
G)	Is the music and/or narration consistent with the message (you can "say it" or "sing it")? Let's use the Jingle to "sing it"	✓	
	* Music and sound effects can be utilized in either the background or the foreground: 1) Descriptive, non-literal sound = enhances video. 2) Leitmotif = recurring, repetitive theme. Listen to Jingle 3) Expressive = evocative, effective sound.		
H)	Are the transitions appropriate (cuts, wipes, dissolves and fades)? Will discuss in treatment		
I)	Does the campaign attract attention, hold attention, produce a dilemma, provide a solution, and reinforce the desired behavior? It should		
J)	Do you foresee any areas of dissent within your organization or from outside forces?		✓

****
****

The I.C-cubed Concept development Worksheet

For The Project Entitled, "FINANCIAL MANAGER'S PERSPECTIVE".



This exercise serves two important functions:

1) If you do not have a concept in mind, it will provide you with ideas for brainstorming and the necessary structural framework to create a consistent approach to the message.

2) If you already have an idea developed and you wish to test it, the exercise will help you to identify important elements in your message and compare them to the I.C-cubed approach.

Step (1): State your **INTENTION.**

Example: Our intention is to persuade pre-school age viewers to watch "Sesame Street" by creating the image that our channel is the "Children's Education Station."

Our INTENTION is to CREAT A COST EFFECTIVE PROMOTION CAMPAIGN — ON TIME & UNDER BUDGET.

(1a): Check INTENTION against (Level of) COMPETENCE.

		Yes	No
A)	Is INTENTION clearly stated and focused?	✓	
B)	Is INTENTION practical?	✓	
C)	Does INTENTION address important audience demographics and/or psychographics? N/A		
D)	Are there any budgetary restrictions?	✓	
E)	Is the time frame reasonable?	✓	
F)	Is the chosen medium the most appropriate?		
G)	Are there any areas of dissent?		✓

****

Choose most appropriate medium based upon REACH & frequency data.

Step (2): List your **CAMPAIGN.**

Examples: 1) One sixty-second TV spot which promotes the "Book Readers Club."
2) One thirty-second radio spot which promotes the tune-in times.
3) Two fifteen-second TV spots designed with "Big Bird" and the station logo.

The following CAMPAIGN will be produced:
1) will discuss w/ Promo Dept.
2)
3)
4)

(2a): Check CAMPAIGN against (Level of) COMPETENCE.

		Yes	No
A)	Are there any budgetary restrictions?	✓	
B)	Is the CAMPAIGN focused to meet our INTENTION?		
C)	Are necessary resources readily available?		

D) Can the CAMPAIGN be done within a reasonable time frame? What are the costs for overtime? __ __
E) Is the medium appropriate? __ __
F) Is the CAMPAIGN as practical as it can be? __ __
G) Does the CAMPAIGN address important audience demographics and/or psychographics? __ __

****
****
H) COSTS are important [See Budget on page 78]
I) ARE There less expensive alternatives?
J) COST EFFECTIVENESS (EFFICIENCY OF MEDIUM Should be Checked
K) How DO WE MEASURE SUCCESS OF The CAMPAIGN, IN TERMS OF DOLLARS?

Step (3): Develop a **COURSE OF ACTION** which incorporates **A**ttention, **I**nterest, **D**esire and **A**ction (proceed in any order you wish).

Interest: Does your product/campaign create a scenario which is interesting and captivating?

Example: The campaign for Illinois Candu Cable Company (I.C.C.C.) meets its objectives by making the audience feel **entertained** (not bored) and **in control** (not at the mercy of events).

Specific interest points of the campaign may include these characteristics (circle any which may apply):

POSITIVE	NEGATIVE
Healthy (our audience is healthy)	Ill
Vigor (our viewers have vim & vigor)	Sluggish
Physical security	Threat
Loved	Hated
Insider	Outsider looking in
Confident	Insecure
Serene	Intense
Beautiful	Ugly
Rich —	Poor
Clean	Dirty
Knowledgeable	Ignorant
In control —	At the mercy of events
Entertained	Bored

State your positive interest(s): IN CONTROL & SAVING MONEY.

State your negative interest(s): AT MERCY OF EVENTS & POOR —

(3a): Check interest against (Level of) COMPETENCE.

		Yes	No
A)	Is the "Interest" scenario consistent with INTENTION? ✓ with PROMO MGR.		
B)	Can the opposite interest work as well?	✓	
C)	Are the above characteristics consistent with demographic/psychographic data?		
D)	Can these interests be expressed through the chosen medium? ✓ this info w/ creative	N/A	

3

Desire: Does your scenario express any desirable benefits?

Example: The I.C.C.C. campaign makes people feel entertained because the programming is **diverse** and **colorful.**

Compliance appeals may include benefits such as these:

Best	Durable	Better	Stronger
Longer	Prettier	Efficient	Dedicated
Faster	Integrity	Lighter	Sincerity
Worthy	Intelligent	Tireless	Gifted
Accurate	Trustworthy	Smart	Nicer

List your benefits: _____

_____.

(3b): Check your benefits against (Level Of) COMPETENCE.

		Yes	No
1)	Are your benefits consistent with your concentration(s) of interest?		
2)	Do your benefits reinforce your INTENTION?		
3)	Do your benefits contribute to desire?		

(3c): Select a consistent approach to presenting your benefits within the "interest" scenario.

* Reward = If you comply, you will be rewarded.

* Punish = If you don't comply, you will be punished.

* Expertise = According to experts, you should comply.

* Personal Commitment = Your compliance is needed and would be considered a personal favor.

* Impersonal Commitment = "Good" people would comply.

State how you will present the benefits within your scenario: _____
_____.

(3d): Check your approach against (Level Of) COMPETENCE.

		Yes	No
A)	Is the approach consistent with the benefits?	__	__
B)	Does the approach reinforce the "interest" scenario (e.g., reward good behavior and encourage avoidance of bad consequences)	__	__
C)	Is the approach consistent with INTENTION?	__	__
D)	Does your approach contribute to the intended desire?	__	__

(3e): Incorporate an emotion component which reinforces the benefits, fits into the "interest" scenario and creates a desire.

Examples: 1) The campaign will make the audience feel **entertained** by depicting **rewards** of **happiness** and **contentment**, and emotionally involved through a reward of a limited-time discount for enrolling immediately.

2) The campaign makes the audience avoid being **bored** and **helpless** by depicting **punishments** of **ostracism** and **disgust** for not enrolling during the discount period.

✓ Go over this info with Creative Departments

Different types of emotional appeals incorporate positive and negative involvement:

POSITIVE (+) (Sought after)	NEGATIVE (-) (Avoided)

<u>Self-Preservation Appeal</u> = "It's a personal search for equilibrium."

(+)	(-)	(-)
happiness	conflict	shame
contentment	guilt	distrust
trust	helplessness	anger
integrity	sadness	outrage
	fear	disgust

<u>Money Appeal</u> = "Money is a tremendous motivator."

(+)	(-)
surprise	skepticism
urgency	insecurity
joy	loss
security	
anticipation	

<u>Romance Appeal</u> = "In our hearts, our deepest emotions represent our greatest vulnerability."

(+)	(+)	(-)
involvement	sexy	heartbreak
desire	sincerity	loss of love
serenity	affection	disgust
deja vu	innocence	
concern	anticipation	
love	sentimentality	

<u>Recognition Appeal</u> = "Peer recognition brings self satisfaction and a positive attitude."

(+)	(+)	(-)
duty	involvement	anonymity
faith	dedication	ostracism
pride	sincerity	disgust
competence	acceptance	

List the most important emotion component(s):

N/A ✓ with creative...

(3f): Check emotion component(s) against (Level of) COMPETENCE.

		Yes	No
A)	Is the emotion reinforced by the benefits?	___	___
B)	Are there more than one appropriate emotions?	___	___
C)	Is the chosen "interest" scenario an appropriate vehicle for evoking an emotional response?	___	___
D)	Is the emotion component a good expression of INTENTION?	___	___
E)	Does the emotion component create the appropriate desire?	___	___
F)	What ARE OUR CREATIVE OPTIONS WITH RESPECT TO PRODUCTION COSTS?	___	___

Incorporate the above information (3-3f) into a summary statement:

Example: Our TV spot for news image will concentrate on our **knowledgeable** news team. The spot will focus on our **dedication, sincerity** and **accuracy.** It will show our new "Emmy" award to express an **expertise** approach of appealing to viewers'**competence** and **involvement** in current events.

Concentration of interest (3) = _____.
List of benefits (3b) = _____.
Type of approach (3c) = _____.
Emotion components (3e) = _____.

Summary statement: _____
_____
_____
_____.

Action: What is the desired action?

(3g): List the desired action or tag line and state how the action will be reinforced.

Example: Our tag line, **"Tune us in when you need to know,"** is designed to appeal to listeners who want to receive the benefits of our **superior dedication, knowledge and experience.** These benefits will leave our audience better **informed** and more closely **involved** with the community.

Desired action or tag line: _____
_____.

Relationship of action to benefits: _____
_____.

Reinforcement factor: _____.

Attention: How do you plan to incorporate the above strategies into an attention-getting device?

(3h): Use the following criteria to design your attention strategy:

		Yes	No
A)	Topic salience (is it topical?)	___	___
B)	Strength = subtle (suggestive)	___	___
	forthright (direct)	___	___
C)	Magnitude of approach = quiet	___	___
	loud	___	___
D)	Style = static (talking head or still shot)	___	___
	linear (progressive)	___	___
	wild (MTV style)	___	___
E)	Are colors expressive?	___	___

Example: The Channel 46 news team campaign will utilize a forthright, topical approach. We will replay coverage of last week's sewer disaster in Flushing Meadows, Michigan and use a forthright voice-over explaining how Channel 46 fills the viewers' need to get to the root of the problem.

F) WHAT ARE THE COST BREAKDOWNS FOR "A-E"?

State your attention strategy here: _____
_____
_____.

(3i): Reduce the previous information into an A-I-D-A summary.

Example: Attention = Direct, topical approach, using blue (truth) hues.
Interest = The campaign will use testimonials of people (insiders) stating that they are entertained and enlightened.

Desire = Channel 54 Sports is accurate and up-to-date because our viewers don't want to feel punished by experiencing anonymity and ostracism at cocktail parties.

Action = The audience will tune-in to Channel 54 Sports on Mondays because "Nobody wants to be caught short."

==========

Summarize the previous sections here:

Attention (3h) = _____
_____
_____.

Interest (3)+(3a) = _____
_____
_____.

Desire (3b)+(3c)+(3d)+(3e)+(3f) = _____
_____
_____
_____
_____.

Action (3h) = _____
_____
_____.

Tag line (which reinforces the desired action.) = _____.

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Check with creative department and Promotion Director Regarding options w/ Respect to Budget

EX: • CHYRON OVER BACKGROUND VS. BUY GRAPHICS
• REMOTE VS. STUDIO SHOOTS
• IN-HOUSE VS OUTSIDE TALENT

Step (4): Check your **(Level Of) COMPETENCE** against the previous three steps of the exercise.

		Yes	No
A)	Is INTENTION clear and focused?	___	___
B)	Feasibility = Is the campaign practical?	✓	___
	Is the campaign affordable?	✓	___
	What are the budget limitations?	✓	___
	Are resources available?	✓	___
	Can it be done within a reasonable time frame?	✓	___
	Is the chosen medium appropriate?	✓	___
C)	Does the strategy reflect proper demographics and/or psychographics ("know your audience")?	___	___
D)	Is there emotional appeal? How many ways can we do this and what is the cost breakdown?	___	___
E)	Is the topic salient (level of "hipness")?	___	___
F)	Does the pace (slow/fast) foster the message?	___	___
G)	Is the music and/or narration consistent with the message (you can "say it" or "sing it")?	___	___

We will focus on these:

4) USE EXISTING MUSIC PACKAGE OR RECORD NEW ONE?

* Music and sound effects can be utilized in either the background or the foreground:
  1) Descriptive, non-literal sound = enhances video.
  2) Leitmotif = recurring, repetitive theme.
  3) Expressive = evocative, effective sound.

H)	Are the transitions appropriate (cuts, wipes, dissolves and fades)? IN HOUSE VS. SEND OUT	___	___
I)	Does the campaign attract attention, hold attention, produce a dilemma, provide a solution, and reinforce the desired behavior?	___	___
J)	Do you foresee any areas of dissent within your organization or from outside forces?	___	___

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PROPOSED BUDGET

EXPENSE ITEMS	IN HOUSE RESOURCES	OUTSIDE RESOURCES	BUDGETED AMOUNT	COST TO DATE	BUDGETED MINUS COST TO DATE	EST. ADD'L COST TO COMPLETE	ADD'L FUNDS NEEDED
PRODUCER/DIRECTOR							
SCRIPT DEVELOPMENT							
TALENT COSTS							
MUSIC/SFX/NARRATOR							
TOTAL							
STUDIO/REMOTE TECH							
ASST. DIRECTOR							
LIGHTING DIRECTOR							
SCENIC DESIGN							
SET CONSTRUCTION							
OTHER PERSONNEL							
SPECIAL EQUIPMENT:							
TELEPROMPTER							
BETA CAMERA							
HALF DAY PRODUCTION FEE							
FULL DAY PRODUCTION FEE							
TAPE/FILM STOCK							
WARDROBE/MAKEUP							
PROPS							
LOCATION EXP.(PERMITS)							
TRANSPORTATION							
GRAPHICS							
POST PRODUCTION (# HOURS)							
TOTAL							

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