



UNIVERSIDADE
CATÓLICA
PORTUGUESA

The Unique Place Methodology
A methodology to develop advertising strategies at
copiaincolla

Report submitted to Universidade Católica Portuguesa
to obtain a Master's Degree in Communication, Marketing and
Advertising

By

Giorgia Benatti

Faculty of Human Sciences

September 2020



UNIVERSIDADE
CATÓLICA
PORTUGUESA

The Unique Place Methodology
A methodology to develop advertising strategies at
copiaincolla

Report submitted to Universidade Católica Portuguesa
to obtain a Master's Degree in Communication, Marketing and
Advertising

By

Giorgia Benatti

Faculty of Human Sciences

Under the supervision of Alexandre Duarte

September 2020

Abstract

Advertising agencies all over the world tend to follow a particular methodology to produce advertising strategies for their clients. On the contrary, copiaincolla, an Italian advertising agency located in Mantua, never dealt with methodologies, nor proper research before. After a period of apprenticeship in the role of account planner, the presence of a discipline appeared to be a necessity in order to develop strategies based on research and consumer insights, as well as to satisfy copiaincolla's current necessities of investing more time to capture the interest of prospective clients. Thus, the aim of the present internship report is to provide a functional custom-made methodology for copiaincolla to produce advertising strategies more effectively and able to adapt to the existing workflow of the agency. This methodology called "Unique Place Methodology" finds its bases in the most famous and classic advertising books written by experts in the sector as David Ogilvy, Jean-Marie Dru, Luke Sullivan, Adam Ferrier and others, plus updated studies and researches. In its entirety, the methodology was formed through the data obtained from the advertising strategies we developed during five months at the agency, and the implementation of the theories and researches reported before.

Key words

Advertising strategy; advertising methodology; advertising agency; strategic communication.

Acknowledgements

I want to thank everyone that I met on the way until here.

Anna, Riccardo, Santa and Marco who built my roots.

Maria Grazia, Maurizio and Alice who kept my feet on the ground.

Giuliana, Claudio and Eleonora for convincing me that specialising was the right choice.

All the other members of my family who have always been waiting for me at home.

My Italian friends who always were a safe harbour on which sit on a sunny day and under which protect during a storm.

Leila, Aleksandar, Tom and Domenico who became my brothers.

Chiara for motivating my creative abilities and keeping alive the Italian spirit in Lisbon.

My colleagues for being a great sustain in class and outside, especially Nina, Fanny, Stefan, Yannic, Inês, Carolina and Marta who animated days and nights with their special vibes.

The professors who treated all of us as minds to teach to and to learn from, especially my supervisor Alexandre who transmitted me the knowledge to fall in love with advertising.

The teams of copiaincolla, and especially Diego, who believed in me since the very beginning and gave me the chance to start a career in the advertising world.

Matteo who suddenly appeared and became my constant background during all of this.

Table of contents

Introduction.....	9
Chapter 1 - Memory of the internship and origin of the methodology.....	13
1.1 The agency.....	13
1.2 The teams.....	15
1.3 The business.....	16
1.4 The self-promotion.....	19
1.5 The job.....	20
1.6 Critical reflection.....	23
2.1 Solving the criticality.....	25
2.2 Methodologies to develop advertising strategies.....	25
2.3 A methodology for copiacollata.....	27
2.4 A name for the methodology.....	30
Chapter 2 - Theoretical foundations.....	33
1.1 The methodology.....	33
1.2 S for situation.....	35
1.3 O for objectives.....	39
1.4 Positioning.....	40
1.5 S for strategy (and I for insight).....	42
1.6 T for tactics and A for actions.....	49
1.7 C for control.....	54
1.8 C for control (before airing).....	56
2.1 Linearity and methodologies in other agencies.....	57
2.2 The role of the account planner.....	58
Chapter 3 - Methodology and findings.....	63
1.1 The research and the objectives.....	63
1.2 The data.....	63
1.3 The collection and analysis.....	65

1.4 Validity and limitations.....	66
2.1 Findings.....	67
2.2 The research in Terra e Pane’s advertising strategy.....	67
2.3 The brand research in Tigro’s contest.....	69
2.4 The Competitors Map for Brand X.....	71
2.5 The Customer Journey for Brand Y’s contest.....	73
2.6 The Means-End Model used in Fiocchi di Riso’s contest.....	75
2.7 The noun list for Pegaso’s Social Media strategy.....	77
2.8 Overall view.....	78
Chapter 4 - The Unique Place Methodology.....	79
1.1 The methodology.....	79
1.2 The application.....	81
2.1 Step 0 - The briefing	82
2.2 Step 1 - The research	83
2.3 Step 2 - The competitors analysis	85
2.4 Step 3 - The strategy	87
2.4.1 Step 3 - The Customer Journey Map	87
2.4.2 Step 3 - The Means-End Model	91
2.4.3 Step 3 - The Exploratory Map	91
2.5 The incubation	97
2.6 Step 4 - The creativity	97
2.6.1 Step 4 - The deliberate thinking	98
2.6.2 Step 4 - The Customer Journey Map (a second time)	98
2.6.3 Step 4 - The nouns list	99
2.6.4 Step 4 - Other campaigns	100
2.6.5 Step 4 - Spurs	100
2.6.6 Step 4 - Brainstorming and questions.....	102
2.7 Step 5 - Channels.....	103
2.8 Step 6 - The validity check	103
2.9.1 Step 6 - The vision check	104

2.9.2 Step 6 - The motivation and ease check.....	104
2.9.3 Step 6 - The experienced supervisor control.....	105
2.10 The after control.....	106
Conclusion.....	107
Bibliography.....	109

Introduction

The act of bringing knowledge to an entity requires a great deal of dedication and interest for that reality, as well as a large amount of curiosity to explore and go deep enough to achieve a result that will be beneficial to it. The desire to dedicate the time of this work to a tangible destination and to my future job was the strong motivation that brought me to produce knowledge for coplaincolla, the advertising agency where I did my internship between September 2019 and January 2020. Indeed, throughout the pages, this work aims to develop a methodology to produce advertising strategies at coplaincolla, for a personal and practical purpose.

The idea of developing a methodology for coplaincolla arose at the end of the internship, when I realised that what was missing were defined steps to be followed when producing advertising strategies, believing in the importance of discipline in this subject and the fact that rules and regulations in advertising and creativity are important to build successful campaigns. This idea was also motivated by Ogilvy (1963) who wrote that Shakespeare and Mozart's productions were sustained by a rigid discipline and they became great creative art masterpieces.

Advertising is a peculiar mix of unlimited creativity and fixed rules, which are able to follow the rhythm of inspiration and transform the reality into something more appealing. The same Ogilvy, in fact, used to say to tell the truth but to make it fascinating (Ogilvy, 1963, p. 181). For this reason, it is essential to deeply understand what is the truth before making advertising out of it. And to make this truth fascinating, knowledge, creativity and inspiration are what is needed to give life to a magic transformation of the reality. Indeed, the secret of advertising is being able to join together art, creativity, strategic mechanisms and real data in a unique production able to reach the consumers "in their guts" (Sullivan, 2008, p. XIII).

Even though this work looks more alike to a project in its form and development methods, it has been registered as an internship report due to its strong connection to the traineeship experience made before. Choosing to produce knowledge is closer to the pretentious purpose of a project, rather than a report. Even so, the important factor is the content and not the designation of its form.

What is contained in this production is a defined number of chapters able to bring the reader from a general understanding of the initial situation and its criticalities, to a theoretical preparation and data analysis that joint together, achieve the main solution: the Unique Place Methodology. Such methodology is a set of steps that, from the initial action of the briefing presentation, guide the account planner or, generally, the strategist working at coplaincolla in the generation of advertisements or other pieces of communication. A new custom-made methodology does not change the already functioning work flow of coplaincolla but it confers more rigour, organisation and effectiveness to the steps of elaboration of the communication strategies, to avoid the loss of important information and inspiration fundamental in the production of good advertisements. That coplaincolla was already doing a great job, it was clear: the won contests, the awards, the gratified clients, of big and small dimension. Nevertheless, the Unique Place Methodology was conceived to satisfy coplaincolla's current necessities of investing more time to capture the interest of prospective clients. This could be done by enhancing factors like organisation and timing of the advertising strategies construction phase through such method.

Before building and presenting the Unique Place Methodology, it was necessary to introduce the reader to the experience made at coplaincolla, in order to describe the agency and to recollect the main memories to give a complete vision of the internship and to analyse how my presence affected the working mechanisms there. What appeared crystal-clear is that my tutor let me work without any constraint or strict indication to protect my uncontaminated way of producing pieces of communication. In this field it is highly common to find advertising agency with a defined methodology followed by every employee, but this was not the case.

If the first chapter introduces the experience at copiaincolla, its issues and how the solution could be provided through a methodology, the second chapter presents a theoretical framework which brings to light the fundamental concepts at the base of the Unique Place Methodology. It contains the idea of discipline in advertising by David Ogilvy (1963), the importance of positioning presented by Al Ries and Jack Trout (1993), the disruption notion of Jean-Marie Dru (1996), the role of account planner explained by Jon Steel (1998), creativity exercises provided by Sullivan (2008), the behaviour changing of Adam Ferrier (2014) and the SOSTAC planning method founded by PR Smith (2019). And again, the recent studies on the insight by Parker, Ang and Koslow (2018) and others: various concepts that together lay the foundations of this work.

The third chapter includes the methods of research and the findings. The secondary data gathered from the strategies we elaborated at copiaincolla were collected and transformed into steps, to build the Unique Place Methodology. Consequently, they had been presented in the findings, following a consecutive order, and later integrated to the methodology in the fourth chapter. Indeed, the fourth and last chapter is the solution to my research questions, that were designed to understand whether copiaincolla had a methodology or not, what were the variables that would determine such method and, based on the knowledge acquired, what would have been the best methodology for copiaincolla. To answer these questions the Unique Place Methodology was elaborated as a concrete solution. It is a format of six steps, some of which were obtained from the advertising strategies prepared during the internship, others inspired by already existing marketing models and theories formulated by the greatest advertisers of the century. As a matter of facts, five months of experience would not have been enough to obtain data at copiaincolla and build an entire method only based on it, so the theory came into play to fill in the empty points and to make the whole methodology more powerful and productive, through measures also employed by experts of the sector.

Chapter 1

Memory of the internship and origin of the methodology

When it comes the moment to describe *copiaincolla*, the first chapter of David Ogilvy's book is of help. He described his own advertising agency as a place with "an atmosphere in which creative mavericks can do useful work" (Ogilvy, 1963, p. 34), and that characterisation reminds of what *copiaincolla* looks like.

1.1 The agency

copiaincolla is an advertising agency founded in Mantua, a small northern Italian city, in 1999 by Sebastiano Furio, the current CEO, and other two entrepreneurs who are no longer part of it. Without any previous significant experience, they accomplished the dream of building one of the first historical agencies of the area. It was born as web agency but as the years passed it became a complete advertising agency with a view to keeping up with companies' different necessities. Time passed and the evolution was drastic: the iPhone appeared, Internet spread all over the globe, Social Media were born and many other advertising agencies were founded. However, through out these years, *copiaincolla* was able to grow a strong identity while transforming in line with the times.



Figure 1. *Copiaincolla's logo and payoff.*

Even though the name of the agency can be literally translated into "copypaste", *copiaincolla* does not produce similar advertisements or copies: the name was chosen with the idea of creating a contrast between what they do and what they do not, as a provocation. *copiaincolla's* payoff is "Parleremo bene di voi", which translation is "We are

gonna say good things about you” is the plainest way to describe what an advertising agency commonly does, direct and concise.

copiaincolla can be imagined as a tenacious woman, extremely organised, well prepared on all the subjects and with a great deal of creative talent. The most important characteristic for the agency and its stakeholders has always been the one that “all the projects do not have to be just good, they must be great”: they do not stop at doing a good job, instead they are always looking for the solution that brings their customers’ advertising a step above the rest. This is an essential feature to be able to break through the clutter nowadays. To do so copiaincolla offers different services, all adaptable to the customers’ requests, depending on the necessities they have. Apart from advertising integrated campaigns, high-quality websites are produced inside the agency, as well as creative concepts to satisfy anything the customer would propose. More specifically, copiaincolla also works on brand identity, ambient designs, films and spots, Internet marketing, pack designs, PR, Social Media marketing, web and e-commerce: communication strategies in all their totality.

To maintain the creative level at the maximum, a peculiar environment is what the CEO and his previous co-founders colleagues conceived. Sebastiano wants to get the most out of every worker sitting at the desk for 8 hours a day, so he provides the best environment for every single employee. First of all, with a fresh and bright place, complete with all necessities. Secondly, opting for a flexible timetable that let people start the working day between 8 A.M and 9 A.M., having a lunch-break from a minimum of 30 minutes to a maximum of 2 hours and, finally ending between 5 P.M. and 6 P.M. thanks to the Eugenio project¹. Thirdly, by selecting carefully new employees after a trial period: everyone who works there does need knowledge and abilities, but also to be able to adapt to the flow of the whole agency. Fourthly, an autonomous way of working. As a matter of fact, Sebastiano and every person in charge of a team, let the employees conduct their own

¹ The Eugenio project is an idea born in 2015 from a group of companies located in Mantua (Italy) with a view to develop business welfare projects and provide different types of services for the employees.

activities with their own organisation, methods and time, obviously requesting to respect the deadlines.

1.2 The teams

Twenty-two is the total of people who work at copiaincolla. They are divided into different departments which I will broadly define following Adam Ferrier's (2014) agency roles description, but naming them teams.

The Account Service Team is made up by the CEO and other three people. They are responsible for dealing with the clients and coordinate the projects. Sebastiano is the CEO, but he prefers not to be addressed as it, in particular during the meetings with clients or prospective clients, not to alter the approach they would have with him. He is not only an entrepreneur, but using Dru's words, "an entrepreneur who is more daring to incite change" (1996, p. 49). Two business developers work with him, mainly focusing their efforts on business development, often traveling and participating in events to meet interesting prospects. The senior account executive, together with the CEO, build the relationship with clients and prospective ones. They are also in charge of illustrating the briefings to the account planner and the creatives, either to present the final project to the customer. The accounts are the liaison between the client and the agency (Sullivan, 2008).

The Creative Team is divided in two groups: the Content and the Designers. The Content is made up by three creatives: the arm of content works in PR and writes press releases; the heart of content is the social media manager; finally, the head of content is the senior copywriter and an account planner. The head of content, Diego, was my supervisor in the agency. On the other hand, the Designers group is formed by two art directors and four graphic designers working under their directives.

The Strategic Planner Team has been actually formed with my presence in the agency, even if I was still considered part of the creatives in the Content. My position was called content

strategist, which in the advertising jargon is better called account planner. Soon, this department will be formed by two people since another strategist is ready to enter the team.

The Production Team is made up by a web department supervisor, back-end and front-end developers, and a web manager who also deals with customer care. In addition, there is an Administrative Team responsible for paying slips, invoicing, organising appointments and reception work.

It also exists a Media Team made by one data analyst and SEO specialist who handles brand's investments and keeps track of the results of the campaigns, designing reports for the clients. Soon this last department will be formed by two employees, since it started to be of significant importance to analyse the results in numbers and reactions.

The supervisors of each team meet in the conference room every Monday morning for the so called "activities update". Here, everyone informs the others on the tasks which are being developed and on the ones which have been just started or concluded. After this meeting, all the supervisors consequently update their own teams and establish all the assignments for the entire week.

1.3 The business

A few years back the CEO tried to open a second office of coplaincolla in Los Angeles, United States. Unfortunately, this project did not reach the expected outcomes. Even dealing with accounts was difficult: it was easy to search for contacts, but it was too hard to develop a business relationship with them because the American way of doing business completely differs from the Italian one. This was a proof that the American culture is undoubtedly distant from the European vision of business, as Dru (1994) explained, too.

Expanding the business does not have to be done over a different country, but in other Italian regions definitely. Usually their acting space is North-East Italy: intelligently they

do not look for prospective clients who are located very far away because then the expenses would be too high on the budget.

copiaincolla often participates into contests in which is invited to compete. They carefully decide in which one to invest time and resources. Indeed, they avoid challenges where more than five advertising agencies are involved, a number close to the “four” David Ogilvy (1963) mentioned in his practitioner book. Following this principle, they do not accept every account and freely decide to turn down the ones which do not seem to be enough productive and interesting. Some accounts themselves step back. The reason why is high pricing, that cannot be lowered if they want to obtain the same agency performance.

The companies working with copiaincolla are of small, medium and big dimension, approximately in equal distribution, B2B and B2C, national and multinational. The agency works in several different sectors, even though this is not very important because with good research done by the planners or strategists, and experienced account executives, copiaincolla can confidently handle companies working in completely different commercial branches. It can be that a small company is interested in branding and brand personality building, as well as other services. Or it can be possible that big companies look for social media strategies development or integrated communication actions on all channels. The options are infinite, but when a project starts copiaincolla satisfies the client’s requests and propose other ideas only if believed are required or necessary to accomplish a certain objective.

A possible example to show how copiaincolla works would be the following case. One of the business developers connects with a possible new client, called “prospect”, whose contact is later passed to the CEO or to the other senior account. Together with the prospective client, they discuss about the services or products needed and make an estimation, following the price list. When and if the company accepts the estimate, a down payment is requested to start the work. For smaller projects, as the design of a layout or a packaging, the estimation operates like a contract and at the end of the collaboration, the

administrative department issues an invoice. In case the project is bigger and its preparation lasts more than a month, as an advertising campaign, the customer is required to sign a contract (with an estimation); the invoice will be issued at the end as usual. In both cases the works start after the down payment is done. At this point, the account has a meeting with the senior copywriter who also works as account planner and someone else among the Content group in order to present the client's briefing. After this, they do some research and develop a strategy depending on what exact service the client has required. The strategy is then presented to the senior account executive and, if approved, is later transformed into concrete actions by the senior copywriter and the art director. In case the strategy is still not appropriate, the senior copywriter will have to improve it following the account's given guidelines. The following steps, as for example for social media posts, are work done by the social media manager together with the graphic designers. If supposedly the client demands for a new website, things develop differently: the client's contact is passed to the web department supervisor, who consequently presents the briefing to the back-end and front-end developers. Their work is constantly followed up by the supervisor and the web manager who check that everything goes as planned. During these whole procedures, the contact with the client is never interrupted: sometimes is essential to gather more information and control with him or her if what has been done until that point is as expected. When the project is finished and the proposals elaborated, it is submitted to the client by e-mail or at a planned meeting with a presentation. If the client is satisfied with it, the strategy can be transformed into actions, otherwise it needs to be improved following the client's directives.

This type of organisation requires a quick and efficient communication among all teams. All the employees except from the CEO and the senior account are located in a big open space with a glass partition to separate the production and the designers from the content and the administration. In this type of environment is easy to move physically from a desk to the other without losing time. However, when it is not essential to speak in person, they prefer to use the Skype chat or the telephone. Skype is organised in different group-chats: one where everyone can send news, one uniquely used to inform about serious decisions,

mostly reported by the CEO; then, personal chats and group-conversation dedicated to each specific project. Else way, for what concerns internal meetings, they are hold in the conference room, in the CEO's office or in the welcome-room near the entrance, depending on what room is free at that specific moment. In case of a meeting with the client, this is hold at the client's company, or less often in the conference room.

1.4 The self-promotion

copiaincolla does not limit the expression of its creativity to the advertisements for the clients, but they also use it to advertise the agency itself. They have a blog called "Tavolobrain", literally translated as "Tablebrain", which name reminds the table where the creatives do their brainstormings. The name also describes its content: it is a blog where every employee can write about any topic, without following any specific rule. For instance, in the blog one of the back-end developers, Nico, describes the feeling of entering the office and getting out with an overdose of creativity. Tavolobrain is also a way to produce engaging content that is later shared on copiaincolla's Facebook page.

The other personal creative expression of copiaincolla concerns the self-promotion. Almost since copiaincolla was established, the creatives invest time and resources to design completely unconventional and never-seen-before objects to tell more about the agency, to capture the interest of clients and potential clients, as well as to demonstrate that copiaincolla is able to imagine things and make them real and functioning. At first, those were atypical creative Christmas presents for other companies, however with the time they evolved in something much more significant. Another intriguing aspect of those creations for self-promotion is that the agency found a reason to meet the client: an excuse to bring a present, a fun way to get in contact with new business opportunities. The same objects are often brought to new prospective clients during the first presentation meeting. The best example is their last creation called "Lalboom" which consist in an album with stickers that transform reality, changing the sense of the image on the page. "Lalboom" comes with a limited number of stickers inside, so that a client or prospective client can request the rest of them getting into contact with copiaincolla. Thank to this object the advertising agency

won an award for their self-promotion marketing. Other Italian awards they won were for the best campaign, best social media strategy and similar.

1.5 The job

The first contact with the company was on May 2019 when I sent my CV, motivation letter and a portfolio, through their website section dedicated to job applications. Despite the fact that at first my spontaneous application was rejected, because of two other internships already active at the agency, later they decided to contact me for a meeting. The interview was held on Skype with Diego, the head of content (or senior copywriter): it was informal and I was asked questions about any previous experience and my studies in communication. The online meeting resulted in a second step: an example briefing was sent me by email and I was required to develop a 360 degrees integrated advertising campaign out of it. In two weeks I could send my project to Diego who appreciated it and decided to plan a second interview to meet me in person. This second time I was interviewed by Brunella, the senior account executive, together with Diego who I previously met on Skype. They asked me to present the HBOxVodafone campaign, a teamwork project I developed at university based on my creative idea, and the campaign I build from the brief that was formerly sent to me. I was asked several technical questions on my work; later, we spoke about my personality and my future intentions. Only in the end of the interview, they told me they would like me to be intern at copiacollina, with serious intention of having me as part of the workforce in the future if I would have satisfied their necessities. My role would have been something new in the agency: indeed it was a long time that they were looking for a person who could spend more time on researching, creating advertising strategies and specifically focusing on interesting potential clients in order to propose them new campaigns and creative ideas. In the beginning I used to define my role as who is “doing the work that the creative staff does not have the time to do” (Hackley, 2003, p. 447), as account planners did in the top agencies of London and New York many years ago.

As previously mentioned, my position was called content strategist, but I was part of the Creatives, more specifically of the Content department. Even though the correct name of the position is account planner, what I was doing was exactly the same: assimilate knowledge for creative use and for articulating an insight. Jean-Marie Dru, the advertiser who found the disruption methodology, described the job as follows.

“The planner’s classic role is to know everything about the times we live in and about his target consumer. [...] His role is to interpret everything that concerns the brand. This requires knowing the right and the most pertinent questions to ask and breathing life into often inert data. He or she must also understand how advertising works. [...] The planner’s role thus becomes ever more subtle: to understand how to make advertising interact effectively with the public”. (Dru, 1996, p. 152)

When a project was assigned to me, after the briefing was presented by the CEO or Brunella, the Senior Account Executive, I would research the market, collect information and news about the sector. I would also get to know better the products or the services provided by the brand, as well as the ones of the competition. After this first step, I would get to know the target applying my general knowledge and experiences, following my academic preparation and personal understanding of human behaviour. I would also observe people, ask questions and deepen my research with other data. Only after owning the topic, I would start to develop an advertising strategy, writing down all the ideas after analysing the competitors, the customer journey, the values of the brand itself. Usually, an account planner only limits himself to this: to find a useful insight on the target, which could be used to develop the advertising strategy and are presented in a creative briefing to the copywriters and the designers. On the contrary, I was not only required to bring up insightful proposals, but to use my creative talent to brainstorm with Diego, my supervisor, and develop the creativity coming from the base of the strategy, without writing any creative brief. I was completely involved in the creative step, contrarily on the advertising agencies general organisation. When having a draft, I would present it to Brunella together with Diego, and after her confirmation we would improve the weaknesses, or pass directly to design the official presentation for the client. Before I arrived at copiacolla, the presentations for the clients were always produced by the designers, but since I could

easily do it, I was also taking care of this step, deepening my knowledge of Keynote and Photoshop. The final project would be shown to the client or potential client in a meeting at his or her location or sent by email, if preferred.

In the lapse time that I was there I got assigned different tasks. For some brands, I had to make an overall analysis and propose creativity and a payoff, as well as social media strategies and tips for a new webpage. For other small brands only social media strategies were required; in this case I would develop narrative lines to create the posts. Sometimes I was only required to make research and bring the data to my supervisor, but most of the times I was required to propose a way to solve the problem or creative ideas. Three times I had the pleasure to participate into advertising contests where copiacollina accepted the invitation, together with other four or five Italian advertising agencies. The first contest copiacollina won, for instance, was planned by one of the biggest Italian companies working in the pharmaceutical sector. I had to develop a study on the packaging, to provide ideas and information which could be applied to make it more functional without changing any shape or dimension. In the other contests I helped out the Creative Team only with analysis and insight study. In the end I can admit to be proud of having satisfied three prospective clients who became copiacollina's customers with advertisements completely or partly based on my ideas and my analysis.

All the tasks were assigned to me by my supervisor, by the account executive and sometimes also by the CEO. In all cases, Diego was not used to explain me how to do my job, but he was always ready to support me whether I got stuck, and able to suggest the next step to undertake. He let me understand by myself what was the most effective method to use, assisting me any time I needed, as a guidance always present. However, not all tasks were limited to the content strategist's duty. My position was between the one of an account planner and a creative or copywriter. In addition, I was happy to apply and deepen the knowledge that I possess on other topics. For instance, I created two videos for a contest; I also helped out with preparing the photography set to shoot the products.

During all five months I was involved in an internal activity called “45 giri” held once a month. “45 giri” is a short meeting to which all employees of coplaincolla are invited. It lasts for 45 minutes, as the name says, and participation is not mandatory. During this time, a group or a person from the agency talks about a topic concerning the advertising sector, the job or other insightful issues. The first time, my team explained the type of work the content department develops. A second time, we held a lesson where we taught difficult but essential marketing vocabulary; the very last time I talked about the city of Lisbon.

During these months I experimented a mental block while pursuing an original insight, but it is not uncommon: account planners often report experiencing mental blocks that need to be overcome (Parker, 2018). Sometimes it happens to become tired of the topic, having used all the creative energy for it (Dru, 1996): in this case I would ask for help to my supervisor who was always able to advise me on the successive action to undertake. Apart from the mental blocks, the internship finished with a hiring proposal, the achievement of a good deal of experience in advertising and a growth also from a human point of view.

1.6 Critical reflection

As mentioned earlier, my supervisor never taught me step by step what I needed to do because he was aware that I was capable of managing a research and developing an advertising campaign for the most part alone. From a certain point of view, this was positive because I had the chance to understand by myself which was the most effective way to obtain good results. From another perspective, this revealed the absence of a methodology. Indeed, there are no rules, neither specific steps to follow to build an advertising at coplaincolla. What I noticed was that the creative staff works with their own implicit methodologies, without having a main one to follow. I also became aware about what I was told in the beginning: the lack of time to research and to dedicate to potential clients’ requests, ending in a loss of profitable business opportunities for the agency. This was due to the overload of work for Diego, who is the senior copywriter and an account planner, who also needs to manage the Content Team and all the Creatives.

Therefore, my presence at copiacollà revolutionised the initial system of development of advertising strategies. It is not possible to say that a Strategic Planner Department was born with me, but that the Content Team finally had a content strategist, namely account planner, focusing all efforts on potential clients, research and strategies. Indeed, what my supervisor appreciated the most about me was my analytic approach and the practical creative application of my academic knowledge. Those abilities were not only restricted to my tasks, but were also useful to develop other projects or to simply obtain another perspective on things. The system was also transformed concerning a specific step: the production of the final presentation for the clients had not to be necessarily produced by the designers anymore, but could also be created by me with other types of tools: the result was obviously different, however still more than adequate for the aim. Consequently, a passage could be skipped and the designers had more time to invest in other tasks without being overloaded.

Another point worth to be mentioned concerns the relationship with the customers in general. It is better for them to have a restricted number of people to talk to in order not to get confused and lose pieces of information, but a reflection that was elaborated during the months is that the account planner should be invited on the first meeting because, as commonly known, most of the times the client's briefing does not give enough directives, and neither is inspiring. This results in an open conversation between him and the account executive who frequently needs to ask for more information. Moreover, it would be useful to get to know the client better, as Ogilvy (1963) mentioned, too. What just reported also reconnects to a specific situation I learned about while being at copiacollà: sometimes, when working for a potential client that is interested in the agency and would like to collaborate, but gives a sort of power to the agency on choosing what to propose him. In such cases, the agency has to play light and try not to propose extremely peculiar ideas that would be rejected. That is also why it is a good idea that the account planner, the copywriter and the art director could get to know the customer to clearly understand what he or she wants and his or her view on the sector.

Going back to the main concern of this critical reflection, the focus is on the absence of a methodology to develop advertising strategies: having one would be beneficial for copiacoll, an agency that never had an account planner before, nor copywriter who had enough time to set up an advertising strategy on foundations of complete research, theory and insight findings. With a methodology the time to develop a strategy or other communication actions would be more controlled because of the existence of steps suggesting an order in research and other actions, with the purpose to collect more information, not losing key points to unlock the insight, save time between the phases and producing more effective advertisements, without missing any interesting opportunity coming from prospective clients.

2.1 Solving the criticality

Considering the experience as account planner at copiacoll and the problems noticed during the five-month traineeship, the research questions that appeared were due to my interest in the agency and my future involvement in it as an official employee. Being part of copiacoll for several months, performing a role completely new to me and to them, created in me the desire to deepen the knowledge concerning the problems I noticed, until feeling the necessity to bring knowledge and order into the advertising development phase. These are the research questions elaborated as a guideline for this work.

- *Does copiacoll follow a methodology to develop advertising strategies? If so, it is linear with their workflow? Is it efficient?*
- *Which are the variables that determine this method?*
- *Based on the knowledge acquired, what is the best method for copiacoll? How is it possible to create one?*

2.2 Methodologies to develop advertising strategies

To create a methodology to develop advertising strategies means instituting a system that has to be followed in order to obtain effective advertisements of good quality. This does not mean that only certain methodologies are trustable and valid, in fact there are

thousands of advertising agencies worldwide that use completely different approaches to develop advertisements for their clients, still obtaining great results. Indeed, a good methodology is a methodology that produces a final product, thus an advertisement, very effective that can accomplish the communication objectives stated in the beginning, as well as the marketing objectives and satisfy the client's requests, while having a positive impact on the public receiving it. It does not exist a unique methodology valid for all advertising agencies in the world. Firstly because they are all very different from each other in terms of dimension, location, type of clients and services offered. A second reason concerns the differentiation: the largest agencies distinguish themselves from the competitors indicating the special methodology they use, like multinationals as TBWA or Ogilvy do.

Although it is quite normal for an advertising agency to have a methodology, there are agencies that rejected the idea of having one of their own, claiming that each client has a specific problem and that he should be treated in a unique way. Similarly, in copiacolla they do not consider it as a true necessity, fearing that having a set of rules would constrain creativity and ideation too much, bearing the risk of producing very similar advertisements. Therefore, the fact of not having a methodology can be considered normal as well. However, its existence allows systematised solutions to reach a better production, avoidance of time wasting, as well as giving a specific imprint to the projects, that reconnect to the concept of differentiation, not only at a business level but also from a final product perspective.

Some agencies were born with a methodology, as happened to Ogilvy (1963) or Dru (1996) who respectively founded Ogilvy & Mather and TBWA with their methodologies. In these cases, the employees of the agency had to learn the method like "a clearly defined dogma and as a consistent point of view" (Ogilvy, 1963, pp. 119-120) from where an advertisement can start to be developed. Everyone who works there has to interiorise a specific approach, as happened in Ogilvy's agency where the same David Ogilvy used to inculcate the general principles to his new recruits (1963, p. 119). Differently, if an agency was born without a method and never had one before, the former employees working there

would not easily change their way of working in favour of a new methodology suddenly imposed to them. The result would be negative, as when imposing rules to creative people always used to work without any constraint. In this case, the methodology should be adapted to the flow of the same agency, that is why it would be complex to adopt a general strategy. Instead, the methodology should be written and built by someone who works at the agency and knows the work rhythm, as well as the different approaches which are usually adopted, being easier if the advertising agency has relatively small dimensions.

2.3 A methodology for copiacoll

As demonstrated by the 21 years of existence of copiacoll and its successes in terms of effective advertising, satisfied clients and awards won, an advertising agency can worthily work without any methodology to build communication strategies for the brands. Indeed, proposing a methodology is not a way to rebuild the agency and its values, but something that could bring copiacoll to another level, conferring even more rigour, organisation and effectiveness during the step of elaboration of the communication strategies, in order not to lose any information and inspiration that could bring to the production of the best advertisement and captivating projects for prospective clients.

As mentioned in the previous pages, a methodology is a set of rules and, as it, it can establish an order in the process of creating advertisements. Having rules does not preclude the final product from being creative and unique; David Ogilvy (1963) supported this idea with the concept of Shakespeare and Mozart as symbols of great creative art masterpieces sustained by a rigid discipline. However, establishing a general methodology to be applied to a small advertising agency like copiacoll would be dangerous because the work flows productively even without any specific regulation in the strategy elaboration. Moreover, such general methodology would go against one of the main characteristics of copiacoll: the fact that all the employees have a certain degree of independence in doing their work, thus imposing mandatory rules that would go against this principle would not be an acceptable solution.

At this point, there are two considerations to make. Firstly, as new agencies were born with the creation of new methodologies, a new role in coplaincolla will appear with a new methodology, too. In fact, as mentioned above, coplaincolla never had an account planner before, but only a senior copywriter who elaborates strategies and is often too busy to dedicate a part of his time to research. Therefore, considering that coplaincolla will finally have an account planner, the methodology will be mostly used by the same, and eventually also by the senior copywriter. This means that a new method will not totally transform the workflow of the agency, but will give rules to the new account planner, to the senior copywriter, and eventually some tips to the other components of the Content Team or even to the designers, without revolutionising the whole agency, as it is a method to build strategies. A second consideration to make concerns the order in which the steps of the method would be undertaken. Indeed, such set of rules would not exclusively be used following the proposed order. For instance, in case an insightful idea appears immediately as the project starts, the methodology would be used to check the validity of the same idea, proceeding in a non-linear way, similarly to Dru's Disruption® strategy, who also admitted that "there is no harm in articulating the methodology after having found the idea" (1996, p. 147).

Another point in favour of its effectiveness, a part from its circumscribed use and modifiable order, concerns the establishment of a fixed essential first action which is research. Since always all good works come from good knowledge on the subject because it gives a complete vision of the brand, the sector and the environment, what in the SOSTAC® theory is called "situation". In coplaincolla, research was made but with no criteria and in a relatively short amount of time; thus a specific methodology, combined to the presence of an account planner, will finally confer all the resources to build strategies and creativity on solid a base. After all, the methodologies analysed in the theoretical framework of this work as Ogilvy's (1963), Dru's (1996), Ferrier's (2014) and others also make everything start from that.

After explaining how a custom-made methodology would not be of harm for the advertising production of coplaincolla, given that it will not destroy the balance of the work flow and will finally establish a mandatory complete research step, it has to be explained that no fear exists for what concerns having similar final productions. Clearly, in coplaincolla they realised that every customer has his own necessities and particularities, that is why they believe that having a method will bring them to find similar solutions to different problems. Instead, a methodology does not produce copies of strategies, but allows a similar procedure that prevents the loss of essential pieces of information, avoiding to forget key data that could bring insightful points of view and save time. Moreover, a methodology is composed by different steps, some of which have to be necessarily applied, as the research and the Competitors Map, for instance, and some other with which it is possible to check the validity of an idea someone got, as above-mentioned. In fact, it can happen that a briefing is so inspiring that a good idea comes to the mind immediately and only needs to be checked with the steps of the methodology to see if nothing has being forgotten or not noticed.

Such methodology made of different steps will contribute to an effective production of advertising, also improving the factor of time. In fact, without rules it often happens to lose pieces of information that are key to the strategy development. Consequently, there is a loss of time in going back to search for the information that were not registered before. Also related to the factor time, a Competitors Map was not only included with the intention of understanding the competition but also with the idea of saving time and not waste it developing concepts too close to the others in the market.

Although today coplaincolla does not have a methodology, neither an account planner, apparently having a set of rules to develop advertisements and a person entirely dedicated to research and to the creation of strategies will provide better results, since it is commonly known that a company acquires more resources generally to obtain a more consistent production. Moreover, it is the fact of defining the action steps to undertake to better

control the timing and satisfy both needs of copiacoll: more time to research and to invest in project for potential clients.

Having a methodology will not change copiacoll and its values, but it will save time and confer an order in the daily actions of the agency for who is involved in the strategy process, not only in terms of research but also concerning other steps. copiacoll works in the advertising sector since more than 20 years, that is why it needs a custom-made method, not just some rules as establishing research as first step for any project. To elaborate such methodology, data from the field-work internship experience in copiacoll will be used to build a complete methodology, together with theories and recent studies. In this sense, it was necessary to research in the already existent literature effective methodologies being applied by experts in years, together with some specific studies related to creativity, marketing and insight.

2.4 A name for the methodology

The name of the methodology elaborated for copiacoll has its roots in the concept of positioning, which is intended as the position of a brand, product or service in the marketplace, but mostly in the mind of consumers. Therefore to be more coherent with this concept, the name should include the noun “position” instead of “place”. As a substitute, the word “place” was preferred because it exists a substantial difference between the two nouns. In fact, place² means an area and position³ means the place where something or someone is, often in relation to other things. Even though in the advertising market the word “position” should be more appropriate, this same sector it is also very creative and tends to reframe the reality constantly. This is why the word “place” was chosen as it is much stronger because it gives the idea of building a singular space where the brand can express itself, and not only a position in relation to the other brands.

² Place: an area, town, building, etc. (Cambridge Dictionary).

³ Position: the place where something or someone is, often in relation to other things (Cambridge Dictionary).

The second roots of inspiration for the name was Step 2 of the methodology: the Competitors Map. Such elaborated model has the purpose to distribute the competitors brands on a table, delineating their communication concepts (the “spaces”, indeed) and bringing the production of our brand’s strategy in a unique place, completely different from the others. The need of creating or strengthening the brand’s position in the mind of consumer through advertising is also the purpose of this methodology. This is why it was given such name: Unique Place Methodology.

Chapter 2

Theoretical foundations

The theories that stand at the base of the advertising production processes are various and sometimes even divergent, depending on the author and his or her background, as for instance advertisers who believe in the importance of finding an insight, and others who do not. It would be intricate to introduce the concepts proposing a simplified version of them all, that is why they are presented in the following pages in a continuous discussion and comparison to give a clear idea of the different points of view, following the steps of the SOSTAC® planning method (PR Smith, 2019).

1.1 The methodology

A methodology is a body of methods, rules, and postulates⁴. It is a particular procedure or set of procedures that comes from postulates of several theories and fieldwork. It has the purpose of creating a sort of discipline, thus a system of ways to do something. In the sector of advertising, a methodology helps in producing the best possible advertising to fulfil the client's business objectives, create advertisements that will stand out from the crowd, say the right things to the right people and cause them to take action as a result of seeing or hearing the message (Steel, 1998, p. 50).

Years ago, David Ogilvy (1963) made clear that discipline matters also in advertising, a subject which has always been considered driven by creativity, thus without rules. In fact “creativity is the real heart of advertising” (Rossiter, 2008, p. 139) and it does not always have a proper methodology to conduct it towards the objectives. In Ogilvy's (1963) book “Confession of an Advertising Man”, he reported the good example of Shakespeare and Mozart as symbols of great creative art masterpieces but sustained by a rigid discipline. This, to motivate the importance of discipline in art, and the fact that rules and regulations in advertising and creativity can be important to build successful campaigns. Some years

⁴ Merriam-Weber dictionary, <https://www.merriam-webster.com/dictionary/methodology>.

later, Jean-Marie Dru (1996), the founder of the Disruption® methodology, also stated that methods are necessary because finding ideas at random is not acceptable, since it is not a reliable action to produce advertising. Dru wrote that

[...] an idea it must come from somewhere. It is up to you to create the accident or bring about the coincidence that will make it come forth. One thing leads to another. An association of ideas creates something new and unexpected. That's the accident: you see a relationship that nobody has seen before. (1996, p. 138)

On the other hand, Thomas J. Reynolds (1988) talked from the perspective of expert in marketing, advertising and consumer behaviour. He also stated that to develop a meaningful set of advertising strategy options, a framework is required to permit the strategist to generate alternatives that are grounded both in consumer perceptions and in the competitive environment of the marketplace (Reynolds, Craddock, 1988, p. 43). This is why owning a special methodology can save from falling into the “casual idea” and bring the advertiser to follow a path from which the idea borns lushly.

Many other authors and advertising academics believe the same. For instance, David Stewart, Yan Cheng and Heather Wan (2008) wrote in the Journal of Advertising about balancing spontaneity and discipline while creating an ad. Even though they were aware that many managers and advertising personnel are of the opinion that creativity should not have any constrain, they understood that spontaneous creativity has to be balanced with discipline, in order to avoid failure and develop more effective results (Steward *et al.*, 2008, p. 135). Creating structures can enable creative ideas and make them flow with focus and vigor, avoiding a process like art for art's sake (Steward *et al.*, 2008). Thus, they elaborated a method to handle creativity, inspired by the one of Grace Wallas (1926), and they are not the only ones. Even before, Teresa Amabile (1983), an American academic from the Harvard Business School, tried to elaborate a framework that could be used to develop a theory for creative processes and after many years it still offers interesting perspectives on thoughts elaboration in the field. More recently, Luke Sullivan (2008), another major expert in advertising, also elaborated a guide to create advertising in his

book “Hey Whipple, Squeeze This”, which mainly focuses on dealing with the creative moment.

What all methods have in common is the first step which is the collection of relevant information for the case. Some advertisers as Ogilvy (1963) and Dru (1996) called it research. This first step is nothing complicated and it is absolutely necessary. Also, a basic methodology as the SOSTAC® planning theory starts from research (PR Smith, 2019). This theory was elaborated by Paul Smith in the 90s and it is believed to be the most simple and structured planning method in the marketing and advertising sector. It helps with taking decisions on the medium and long term acting accordingly to previously defined steps. In SOSTAC®, the S stands for situation, meaning the investigation of the context, the environment and the competition. Secondly, the O is for objectives, which are the goals the company wants to reach. Thirdly, the second S stands for strategy, meaning the road to be taken to reach the objectives. The T is for tactics, which corresponds to the modalities that are going to be used to apply the strategy. Fourth, the A stands for actions related to time, place and modalities. Last, the C for control: to determine if what has been planned is going as forecasted. These steps are generally present in every important methodology studied to build advertising strategies, as it always starts with a general analysis, followed by a strategy, the creative moment and the application, ending with control.

1.2 S for situation

For what concerns the first step, situation means researching to interpret the context in which the strategy has to be applied and produce its results. It refers to the actions of searching for information related to the market, the competitors, the product or service and the target, but also the historical moment, politics, technology updates, for example. This is helpful to understand the actual trends and start to explore consumer behaviour. Basically, it consists in gathering as much information on the problem, reading, underlying, asking questions and also visiting the factory, as James Webb Young (1944), who was awarded Advertising Man of the Year in 1946, suggested as first in his five-step technique to

produce ideas, also proposed by Sullivan (2008). Jon Steel (1998) considered very useful to get to know several different information on similar subjects because it is essential to understand where a product or category fits in the context of people's lives. Eventually, the researcher can make use of two models which are extremely common in the marketing sector: the PEST⁵ and the SWOT⁶ analysis.

As reported before, every expert mentioned in the previous lines researches before taking action. Beginning with the "Father of Advertising" David Ogilvy (1963) who believed that research is mandatory and needs to be the first step before building any advertising strategy, probably because his own career of "creative" started out in research. In fact, several times Ogilvy (1963) brought up the topic in his book, underlying the importance of researching when building the personality of a new product, or when working on a new brand, for instance. His research was not used to support his idea, but to explore new ones, as an illumination; in fact, the best people in business use research to generate ideas, not to judge them (Sullivan, 2008), agreeing with Steel (1998) who confessed that he has always regarded research as means to an end, used to provide guidance, but seldom answers. Likewise, Hackley (2003) wrote that the research that simply tests copy can do more harm than good, because studying all data together and not considering the consumer as an individual is not that useful.

Other authors gave a specific direction to the research instead, after maintaining it more general. Adam Ferrier (2014), famous advertiser and former psychologist of this century, researches to understand which is the behaviour that he wants to change with the advertisement. On the other hand, Jean-Marie Dru (1996), wanted to understand which is the convention that was going to be disrupted with a new idea. On the contrary Teresa Amabile, who specifically wrote about the creative moment, believes that the first step is not researching. Indeed, she called it "preparation" and related it to the moment in which

⁵ The PEST is a type of business macro-analysis which concerns political, economical, sociological and technological factors.

⁶ The SWOT is an analysis intended to identify strengths, weaknesses, opportunities and treats of a business in a given market.

the briefing prepared by the client is analysed. It describes the “building and/or reactivating store of relevant information and response algorithms” (Amabile, 1983, p. 78). She believed this comes before the actual research, that will only happen after a mental elaboration with the purpose of testing responses against factual knowledge (Amabile, 1983).

Although this step seems universal, it does not consist in a general research but in a complete one. For instance, it is essential to study the target and get to know the clients’ customers as well as possible, and also research what they do say about the brand, going to focus groups, for example (Sullivan, 2008). Indeed, the step situation does not only represent the research on the topic, the sector, the product and the competitors, but also the specific studies on the target. These studies are generally done to better understand the consumers and learn how to approach them, also deciding whom to talk to and whom to exclude from the communication target (Steel, 1998), since it is of common knowledge that would be inadmissible to target everyone in communication.

Consumer research should be referred to as motivational research, which is indeed the knowledge of people (Reeves, 1961), bringing it to the discovery of the insight that will be analysed later in this theoretical framework. When analysing the target, in fact, it is necessary to understand the target’s lives and minds in an intimate way: the portrait obtained will be qualitative, descriptive, emotional and creative. This to comprehend how they feel about the product or service, the social norms, the language (Steel, 1998, p. 162).

A large debate exists for what concerns specific consumer research as questionnaires or focus groups, for instance. For popular opinion, numbers are considered infallible, but the truth is that their potency is not that trustable for several reasons (Steel, 1998, p. 93). The same doubts exist for the study of trends, because tracking them means tracking the past and difficultly understanding the future: in any case the safest action stands in the flexibility of a company because it needs to adapt and change considering the results obtained (Ries, Trout, 1993, pp. 101-102). Other authors, as Martin Khan (2006), are aware

that research is almost always compromised because of bias, omissions, influence, subjectivity, and similar reasons. It is well known in the academic and research field that data has to be compared and interpreted considering the reality. Even though Steel (1998) admitted that first data research is useful and necessary, he proposed two points before doing that: to research in our own experience and intellect, and to look for secondary data to spend less time and money, keeping in mind that research is not always necessary because the solution of a complex problem often resides in a plain simple idea. It is easy to see a connection between his research concept and the sources of insight that will be illustrated in the paragraph of the strategy. On the contrary, David Ogilvy (1963) talked about a research technique they used at Ogilvy and Mather in the 60s but never revealed the actual procedure, leaving his specific methods of consumer research unknown. Regardless this, it is essential to consider that we are in front of illusions, not objective reality, because the world of marketing is made up by perceptions which live in the minds of customers and prospects, thus all researches make marketing people feel secure, but perceptions are difficult to deal with (Ries, Trout, 1993, p. 19) because values exist in the head of consumers (Reynolds, Rochon, 1991).

The aim of the best advertising research is to embrace consumers; reach a deeper level of understanding of the way they think, feel, and behave; and then use those observations and discoveries to kick start the creative process and begin to build a relationship with them through the advertising itself. (Steel, 1998, p. 103)

In a few words, to understand their psychology (Ogilvy, 1963). Nevertheless, this type of research has to be “creative”, thus a research that informs creative advertising development (Hackley, 2003).

To conclude, Keith Reinhard (2018), chairman emeritus of DDB Worldwide, in a talk from 2018 said that today we are able to discover a lot more about consumers but we must remember that human nature did not change: “People still have this obsessive drive that motivates them, so that they will always seek brands that will help them to succeed in life and take care of their own”. He admitted that there is a difference between an algorithm and a true insight in the human nature, as well as a big difference between big data and a

big idea (Reinhard, 2018). Thus, it is not essential to have thousands of data if who researches is not able to touch the soul of consumers.

1.3 O for objectives

After the situation, there are the objectives which are the company's goals that are eventually expected to be reached through the external work of the advertising agency. The objectives are mostly defined by the client. It is important to distinguish between marketing objectives and communication objectives: the first are measurable and, so, quantitative; the second are qualitative because they aim to modify beliefs and behaviours, which results cannot be measured. Communication objectives have to accomplish marketing ones. At the same time, both objectives have to be very clear in order to be shared and understood by everyone working at the plan (Dru, 2007, p. 182). Generally, the objectives can be found in the client's brief. In fact, this document is formed by guidelines which should provide clear and concise objectives (Turnbull, 2015, p. 7). If we look at the advertising production as an assembly line, the client's brief comes at the beginning, like raw material (Dru, 2007, p. 146). Turnbull's (2015) researches underly that the client brief can be key for the advertising creative process, as form of initial inspiration as first step for the creative brains to build or store relevant information and start the response algorithms in the mind (Amabile, 1983, p. 77). Therefore, the client's brief should offer inspiration with a view to speed up the development process and reduce costs (Turnbull, 2015, p. 7). Turnbull's (2015) literature review highlights the fact that briefings sent by clients are often inadequate. This was proved by the interviews he held describing some agencies even assisting the client with the brief (Turnbull, 2015). The information document is usually presented by the account executive or any other employee in the marketing who is in contact with the client and got to know the company. If it does not bring inspiration, who presents it should inspire. Other Turnbull's (2015) studies identified a lack of clear definition of the target audience and of precise objectives in this documents.

Some communication objectives are implicit in every single strategy, independently from the author, the agency and the company. For instance, the implicit objective of every single

communication action is being coherent to the brand personality and actions. In fact, Ogilvy (1963) described it as the tenth rule of his methodology called: “(10) The image and the brand”, that clearly highlights the concept of doing branding, explaining that every advertisement should be thought of as a contribution to the complex symbol which is the brand image, to create a coherent image and stick with it, making long-term considerations on the personality of their brands. Similarly Jean-Marie Dru (1996, p. 20) stated that the idea must be capable of attaching itself to the brand for the long haul ensuring continuity and longevity of vision. The challenge stands in creating unique selling propositions in the advertising while keeping the same brand image (Reeves, 1961, p. 67). Also, objectives have to correspond to the budget, not being too many for too little money (Ogilvy, 1963, p. 71), even though today spreading a message is much easier and cheaper thanks to the channel of the web.

Another series of communication objective are specifically connected to the methodology that the advertisers use. For instance, Ferrier’s (2014) final goal is to change the behaviour so this will also be an objective for his strategies. On the other hand, Dru (1996) wanted to use advertising to surprise people and show them what they usually do not notice, to separate the brand from the competitor.

1.4 Positioning

For positioning is meant the place that a brand occupies in the mind of consumers: it is not what you do to a product but what you do to the mind of the prospect (Ries, 1980). That is why the position of a product, brand or service is not only related to the marketplace but to the mind of consumers. In the 80s it was the “Positioning-Era” and to succeed in an over communicated society, the brand must have found a position in the consumers’ mind (Ries, 1980). Clearly, this is still more than valid today.

When Al Ries, with his fellow Jack Trout (1993), deepened the topic and created the 22 immutable laws in marketing, they presented the "Law of Leadership” as the first one. In fact, they believe that to be first in the mind of consumers, in other words best positioned,

it is necessary to create a new category where to be number one, because it is not enough to have the best product and the best advertising if the brand is not well positioned (Ries, Trout, 1993, pp. 3-4). In case of creation of a new category the brand will have no competition. This can be made through marketing decisions and consequently advertising. Moreover, in doing this, Al Ries (1980) presented as basic approach the manipulation of what is already in the mind of consumers to create connections that already exist. Obviously, this connection does not have to be forced and put in relation facts which are totally unrelated (Ogilvy, 1963).

If separating the brand from the competitors' seems so difficult, this has to be part of the first steps of a methodology, to avoid the risk of developing a good strategy but in a certain way too close or too similar to the one of the competitors. Although every advertising methodology appears so distant from the others, they seem to reach the same objectives as indicated above. They all present a step of research, believed to be essential in every field, but they seem not to give too much importance to the positioning. Obviously, all advertisements and communication actions point to increase brand's equity and make the same brand unique, but none of them talked openly about positioning, which should be essential instead. Deepening the understanding of the positioning cannot be limited to the competitors study, thus looking at the market place as at a full crowded bus, but it has to go beyond and find a seat between the ones already occupied⁷.

Anyhow, after researching and understanding what is the situation, another essential step should be focusing on the competitors, not only with a general competitors analysis, but looking at their visuals, their commercial, their website (Sullivan, 2008, p. 35), and later to acknowledge how they are positioned in the mind of consumers. In jargon what just reported is called benchmarking, in other words the process of comparing and evaluating your company's product against the best in the industry (Ries, Trout, 1993, p. 8).

⁷ "Ted Morgan, A Close-Up Look at a Successful Agency", Ted Morgan, p. 300.

1.5 S for strategy (and I for insight)

The strategy is the road built to reach the objectives. Every agency has his own methodology to develop an advertising strategy, and this is what distinguishes it from the others (Dru, 1996).

David Ogilvy (1963) described eleven principles that could be applied to all kinds of advertising strategy. The very first one is: “(1) What you say is more important than how you say it”. It indicates that what really decides consumers to buy or not to buy is the content of the advertising, not its form because in all areas of advertising, substance is more important (Ogilvy, 1963, p. 110). That is why it is fundamental to choose carefully what to say about a brand, as well as the benefits that are going to be promised (Ogilvy, 1963, p. 131). Adam Ferrier (2014) also agreed with this half century later, bringing up the topic that people are interested in what advertisers have to say because advertising is an integrant part of the brand. In fact, if people do not like the content of a campaign, they will not consequently like the brand, because advertising is the face of the brand itself. On the contrary, Sullivan (2008) and Steel (1998) admitted that actually how you say something in advertising can become much more important than what you say, quoting Bernbach who said that “execution can become the content”, referring to the spot of United Airlines (as cited in Sullivan, 2008, p. 203).

The second point called “(2) Unless your campaign is built around a great idea, it will flop” refers to the quality and power of the idea behind the ad (Ogilvy, 1963, p. 112). In Millward Brow marketing company they described the great idea, calling it “big”, saying it resonates with consumers and remains in their heads (Hernandez, 2012). They also mentioned that: the big idea is able to generate word of mouth and sharing; it stretches the brand, but still keeps the same vision, plus transcending cultural and geographic boundaries; finally, it is disruptive because it changes paradigms and turns conventions in consumer’s heads, “it is a new way of thinking, feeling and acting” (Hernandez, 2012, p. 2). This last point reconnects with Dru’s (1996) principle of Disruption® and Reeves’ (1961) third concept of leverage which says that the proposition has to be strong

enough to move the mass millions. At the same time the proposition has to be unique, thus offering something that the competition cannot and does not offer (Reeves, 1961). Ries and Trout (1993) attached to the big idea their fifth law called “The Law of Focus”, explaining that a big idea for the communication of a brand has to be simple and must narrow the focus to a single word or concept, sacrificing the rest, also because consumers cannot remember every single detail, if we consider the rule of seven as memory of the prospect’s mind from Dr. George A. Miller⁸. To sum up: “Less is more”; indeed sometimes is necessary to give up on something, as the “Law of Sacrifice” reports (Ries, Trout, 1993). Even though they discuss their law from a marketing perspective, it can be interesting also from the communication point of view, going back to the fact that things must be kept simple to generate a big idea.

The third principle called “(3) Give the facts” means that advertisements have to indicate clear and true information, still making the truth fascinating (Ogilvy, 1963, p. 112). But if an advertiser would limit himself to stating the information of the product, advertising would become boring, thing that should not be (Ogilvy, 1963). The secret stands in reframing, in other words to deconstruct the elements framing the brand, product or service in a way that consumer would make assumption about its quality (Ferrier, 2014, p. 68), seeing it differently (Dru, 1996). Jean-Marie Dru broadened the reframing part of his Disruption methodology, proposing the alternative solutions of defamiliarising and recomplexifying, claiming that “the role of advertising is making the unstrange strange, the familiar unfamiliar” (1996, p. 69).

The fourth point is: “(4) You cannot bore people into buying” and means that advertising has to interest consumers into buying. To do so, the choice of the tone of voice is important. It has to be a unique voice, that people must want to read, watch and listen (Ogilvy, 1963, p. 113). Other methodologies do not consider the tone of voice of the brand,

⁸ “According to Harvard psychologist Dr. George A. Miller, the average human mind cannot deal with more than seven units at a time. Which is why seven is a popular number for lists that have to be remembered. Seven-digit phone numbers, the seven wonders of the world, seven-card stud, Snow White and the seven dwarfs, the seven danger signals of cancer” (Ries, Trout, 1993, p. 42).

a part from DDB that gives importance to the moment in which the TOV⁹ is defined, proposing questions about the approach to the target, the coherence with the overall communication of the brand and the specific type of tone to use. Indeed, the advertising must talk like the brand (Sullivan, 2008). The fifth point, “(5) Be well-mannered, but don’t clown”, underlines the necessity to charm the consumer into buying the product, but paying attention to not overpass the comic line (Ogilvy, 1963, p. 114). While the sixth point, “(6) Make your advertising contemporary”, refers to the insight and reflects the absolute necessity to understand the psychology of the consumer, also through choosing advertisers who work in the project in the same range of age (Ogilvy, 1963, p. 114). The insight is the intuition needed to make advertisements work for real, be remembered and surprise the consumer. In other words, consumers have to “feel it in their gut”, as Sullivan wrote in his book quoting Bernbach (Sullivan, 2008, p. 9). Bernbach has also been quoted another time by Smith (1998), when the author reported part of the speech the founder of DDB gave in 1980, when he said that “nothing is so powerful as an insight into human nature [...] if you know these things about a man you can touch him at the core of his being”, or “the guts” (as cited in Smith, 1998, p. XIII). Indeed, between the various definitions of insight, the most valuable characteristics are that it must be actionable, so that it can be tested in practice, and “non-obvious”, because it comes from more sources of information; all of this to earn and keep the trust of customers generating long-term value (Laughlin, 2014).

Anything an advertising agency produces must be relevant to the target, that is why it is necessary to know the consumers better than the competition, to pass the idea that will make them say: “This company knows me” (Sullivan, 2008, p. 200). Ferrier (2014, p. 144) described the insight as the piece of human understanding that is hoped unlocks an opportunity for brand growth. The “contemporaneity” quoted by Ogilvy (1963) can also be identified with the disruptive radically new idea that Jean-Marie Dru (1996) brings up in “Disruption”. He tells about the importance of understanding the convention and the

⁹ “The term ‘Tone of Voice’ has come to be used commercially to refer to the language styles or registers that a company uses to express a distinctive personality or set of values that will differentiate its brands from those of competitors” (Delin, 2005, p. 10).

insight, so that advertising can show reality, but framed in a different way (Dru, 1996). On the contrary, Ferrier (2014, p. 144) completely discredits the insight research, believing that it is useless because made of information coming from the past of the person. He believes that great results can be obtained only by the identification of the behaviour that advertising has to change. Before beginning his career in advertising, Adam Ferrier (2014) worked as psychologist, that is why he is convinced that insight does not need to come before action to change behaviour. Even with a psychology background, his idea is in contrast not only with Ogilvy (1963) and Dru's (1996) principles, but also with Havas Media Group's methodology for which the insight needs to be found in the market, in the product and finally in the consumer.

“Consumers grant brand loyalty only to those companies that relate to their motivations, behaviours, activities, and intent. Mx forges that connection because it focuses on media that matters most to consumers and lives at the crossroads of connection, context, and content” (Havas Media Group, 2019).

In case the methodology is grounded on the insight finding, there are several sources that can be explored to search for it. Parker, Ang and Koslow (2018) in their research reported five of those: research, personal knowledge domains, challenging conventions, borrowed sources and central narrative extension. In this case, research comprehends observation which is also considered a source by Dru (1996) and Lawrence (2014). Concerning other studies on the topic, Lawrence (2014, p. 32) mentioned the personal understanding of human behaviour and the plain old logic as valid sources, which proved wrong what one of the planning directors in an interview by Parker, Ang and Koslow said: “We cannot have an insight on things we never experienced” (2018, p. 245). Similarly to Parker and his colleagues, Sullivan (2008) gave another piece of advice that is related to trust our instincts and feelings when discovering an insight, agreeing with Lawrence (2014). Indeed, he wrote that the advertisers have to figure out what would make them buy the product, and if the feeling makes sense, it will probably make sense also to the consumers, because usually the things about ourselves are the most personal but also the most universal (Sullivan, 2008, p. 203). Similarly, Jon Steel (1998) talked about the importance of trusting these instincts but paying attention to our own personal tastes and opinions. Anyhow,

Parker and his colleagues (2018) made clear that the effectiveness of those previously mentioned sources varies depending on the different circumstances. In conclusion, such specific research has the purpose of finding that human truth called insight and, then, be able to attach it to a brand attribute or benefit, to give a strategic context to the advertisement. Moreover, elaborating some previous studies on the subject, Parker and his fellows (2018) described the characteristics that the human truth has to have. As first, the insight has to be a sociocultural expression of human motivation or need; secondly, it has to be original, so not previously been applied in the category. Usually, advertisers look for the insight into the target; differently, Sullivan (2008, p. 40) proposes to find the central truth, also named human truth, in the product. This truth has to be found so that the final claim will be incontestable (Sullivan, 2008, p. 41). Sometimes, the Empathy Map (EM)¹⁰ is used to reach this goal.

Going back to Ogilvy's methodology, the eighth principles is called "(8) If you are lucky enough to write a good advertisement, repeat it until it stops pulling" (1963, p. 115) and the meaning is in the title itself: repeat the advertising until it loses its power. Likewise, the seventh chapter of Reeves' (1961) book reports that actually a study he conducted proved that repeating the same message the penetration continues by continuing the same pressure. Indeed, he taught an important lesson which is: "Too-frequent change of your advertising campaign destroys penetration" (Reeves, 1961, p. 29). Jean-Marie Dru (1996) seemed agreeing with this point, too. He reported that famous brands in history (Head & Shoulder, Secret, Folgers) based their advertising on the same selling idea, that inspired different executions, preventing the campaign from wearing out during years (Dru, 1996). An Italian example is the pasta brand Barilla using the same pay-off since the 80s: "Dove c'è Barilla c'è casa"¹¹. On the contrary, when the idea stops pulling, it must be let to die, if has not been killed before by the same account (Sullivan, 2008).

¹⁰ Empathy Map (EM): a map that helps visualise what is known about a user.

¹¹ "*Wherever Barilla is, it is home*", in English.

A thing which all these good advertisements, that can be repeated in years, have in common is their simplicity, a characteristic noticed by Sullivan (2008). In fact, he stated that the final strategy has to be simple, so simple that consumers must remember the brand you are advertising with only one adjective: “Keep it simple, of sparkling simplicity” (Sullivan, 2008, p. 72). Sure enough “the consumers tends to remember just one thing from an advertisement - one strong claim, or one strong concept”, wrote Reeves (1961, p. 20), something true at the time and today in the XXI century. Ries and Trout (1993) agreed to this same principle also when talking about names of brand that must be easy-to-remember names.

However, as showed before, other strategies developments have points in common with Ogilvy’s (1963) but are more practical. Therefore Ferrier (2014), who prefers to avoid the research of the insight, based his methodology on actions which are considered to be more effective in order to change consumer’s behaviour. He first analyses the current behaviour and decides how to change it, through measuring the motivation that consumers have to change their behaviour and the ease with which this can happen. Later he applies one among the motivation and ease spurs to reach the objectives. On the other hand, Dru (1996) headed toward disrupt the conventions in the consumers’ mind through surprise them and distinguish the brand from the competition. They have different guidance lines to produce advertising, but both very effective.

Differently, Thomas Reynolds and Alice Craddock (1988), marketers experts in market research, generated a strategy that completely differs from the ones above and it takes into consideration the brand positioning. It has the main purpose of generate alternatives that integrate consumer research and advertising strategy specification.

To develop a unique positioning for a product in a competitive, perceptually crowded marketplace, a manager needs research tools and an interpretative framework that helps:

- (1) *Identify* the perceptual orientations or segmented that exist in the marketplace, including the personal motivations that provide the underlying basis for interpreting products/services.

- (2) *Specify* the product's current strategic position as well as that of its competitors.
- (3) *Integrate* the consumer perceptual information and the current assessment of strategic positioning into the identification, assessment, and choice of alternative strategies and communication.

(Reynolds, Craddock, 1988, p. 41)

The results give a direction to the strategy and help in finding a central concept on which develop the advertisement or the campaign. Reynolds and Craddock (1988) used the Hierarchical Value Map (HVM) and the Means-End Conceptualisation of the Components of Advertising Strategy (MECCAS) model to create a “framework for thinking” to reduce subjectivity and redundancy. The Table of Lexicon and the HVM show what elements motivate the consumer to buy but also the tangible product or service attributes. These factors allow the strategist, also called account planner, to make combinations in new meaningful ways both for the strategic part and the creative one (Reynolds, Craddock, 1988).

Both the HVM and the MECCAS model found their bases in the Means-End Model, that in turn has a lack of clarity in its theoretical bases, even though it has been deepened in the last decades by Reynolds and Gutman (Reynolds, Olson, 2001). The “means-end approach” is the name of different methods of interviews and interpretation of consumers' responses (Reynolds, Olson, 2001). Reynolds and Olson (2001) studied it with the purpose of showing how inspiring and important it can be for marketing and advertising strategies focusing on the six-level model. This model is formed by the six following points: Concrete Attributes → Abstract Attributes → Functional Outcomes → Psychosocial Outcomes → Instrumental Values → Terminal Values. It allows to study the choices of consumers considering the consequences at different levels of abstraction (2001).

Concrete Attributes → Abstract Attributes → Functional Outcomes →
 Psychosocial Outcomes → Instrumental Values → Terminal Values

Figure 2. *Means-End Model* (Reynolds, Olson, 2001, p. 13).

1.6 T for tactics and A for actions

The elaboration of the tactics and the actions corresponds to the fifth and last step of James Webb Young's (1940) methodology, better explained with the figuring out of how to implement the idea found. In fact, between the elaboration of the strategy and the development of tactics and actions, Steward, Cheng and Wan (2008) proposed a step inspired by Wallas (1926) that considers the element of time as a part of the methodology. The step is called incubation and involves time to nurturing creativity and let powerful ideas emerge (Sullivan, 2008). This fact has also been studied by Grant Adam (2016), an American psychologist who analysed the habits of original thinkers and found out that the time passed without thinking about the plan is not pointless, but it is used by the brain to compare divergent ideas, to think in nonlinear ways and to make unexpected leaps. They are not the only ones: James Webb Young (1944), whose method was mentioned in the lines above, considered time as the third element of his technique, firmly believing that the subconscious would work on the problem during the time spent without reasoning on it, Sullivan (2008) explained; this way, the idea will appear as clear as possible in the advertisers' mind.

Nonetheless, all the methodologies reported until now do not explain the steps of describing the tactics and actions in which the strategy expresses itself, a part from a research section powered by Havas Group (2019) called Meaningful Brands. They reported that content in their tactics has to cover six roles (inspire, entertain, educate, help, inform and reward) in order to be meaningful to the consumers, even though it is a high expectation for one campaign or communication action. Adam Ferrier (2014) also believes in these roles but from a behaviour changing perspective. In fact, he decides which tactics and actions to adopt choosing among seven motivation spurs and three ease spurs that advertisers can use to drive the consumer to act in the expected way (Ferrier, 2014). He based his choices on individual incentives and social norms (motivation), as well as on the ability and opportunity (ease) of each consumer. Motivation spurs concern the action of reframing, presenting emotions, using the feelings of collectivism or ownership, creating games or occasions to play, explaining utility and finally using modelling. On the other

hand, ease spurs indicated by the same Ferrier (2014) have the purpose of eliminating complexities, or illustrating the skills and present commitment. Similarly Ogilvy (1963) called the “skill up” spur, “how-to-do-it” information. In this case, talking about singular actions, the strategy needs to choose at least one spur to reinforce the action. It is difficult for a single brand and a single action to cover all the roles mentioned before elaborated by the Havas Group (2019). Nevertheless, not considering the concept of motivation and ease being spurs, these two factors are usually used by Ferrier (2014) to measure the likelihood of a behaviour being changed: the result is called behaviour propensity. Thus, a higher motivation to undertake the behaviour and a higher ease will result in a higher behavioural propensity, in other words, in a behaviour likely to happen. On the other hand, when behaviours are high in motivation but low in ease or the contrary, the behaviour might happen. But, finally, if both the motivation and the ease are low, the behaviour will be unlikely to happen (Ferrier, 2014). That is why these two factors (motivation and ease) could be also used to control the same tactics and see if they could be effective, simply by measuring them and calculate whether the advertisement could change behaviour (Ferrier, 2014).

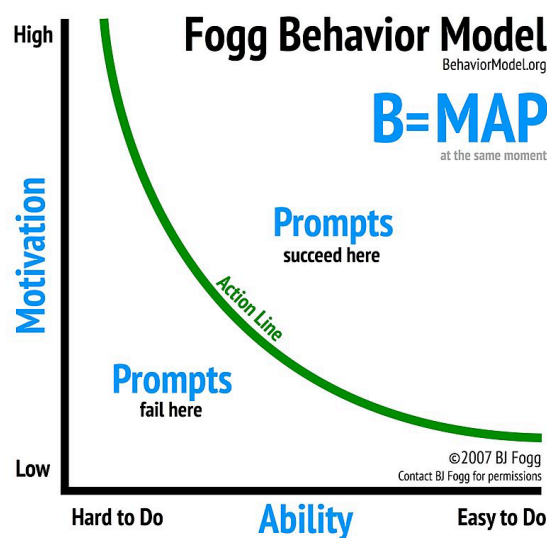


Figure 3. *Fogg Behavior Model* (Fogg, 2007).

This process was also inspired by Fogg's (2007) behaviour model, that also considered the prompt factor in measuring the possibility of a behaviour to change. Another concept that Fogg (2007) presented as important is the fact that motivation mostly changes because it depends on the same person and on the circumstances, thus it fluctuates constantly. Similarly the ability and the prompt: to resume, an advertisement can influence a behaviour but this same behaviour is influenced by the motivation, and the resulting behaviour by the ability, and the next one by a prompt and so on.

On the other hand, Jean-Marie Dru (1996) and Munari (1977), one of the most famous Italian designers, were of the idea that tactics and actions are generally created by associating information. In his own methodology, Dru (1996) developed some tools to help him with the association, as watching old good campaign or proposing a list of questions that would help to see the situation from a different point of view. Similarly, Sullivan (2008) brought up the idea of leafing through newspapers and past campaigns and asking questions, but not in an organised way, considering the dumb ones as useful, because anything could help to see things from a different perspective. Both these two authors relied on questions because it is essential to bring into discussion the conventions and the reality. Diversely, Munari (1977), who is not an expert in advertising but in creativity, wrote that intelligence, worked on with memory, together with fantasy, creativity and invention are the real tools for associating information researched before, to make a good creation through imagination. And later bringing the production to the external world (Munari, 1977, p. 23).

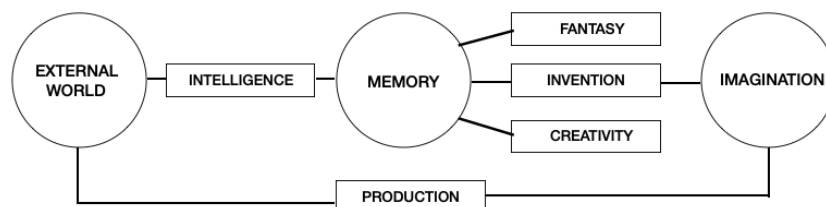


Figure 4. *Creation Process* (Munari, 1977, p. 24), translated by the author.

The concept of associating ideas appears to be close to another of Sullivan's points. Indeed, he proposed to write different words and payoffs, even the bad ones, and then try to associate them, before writing things straight, and then making them great, thus elaborate it better (Sullivan, 2008, p. 42). All of this avoiding the use of negative forms, because considered dangerous (Ogilvy, 1963). In any case, what is produced has to be written as a person would say it, in a smooth way with a rhythm that sounds natural (Sullivan, 2008), in other word in a colloquial language (Ogilvy, 1963). This author also suggested to try to think about inverse and opposite characteristics of the products to get inspiration, also trying to be provocative (Sullivan, 2008), but always making the truth fascinating as Ogilvy (1963) clearly stated. In general, different mental processes permit to look at the problem from a different angle (Sullivan, 2008), but to make this possible the advertiser has to free his or her mind of the mental habits and the things known: basically disrupting the convention (Dru, 1996). Differently, Carol Williams (2018), American expert in advertising, proposes to look into the customer journey to better find inspiration. The Customer Journey Map is "a visual depiction of the sequence of events through which customers may interact with a service organisation during an entire purchase process" (Rosenbaum *et al.*, 2016, p. 2). Generally, the tactics should improve the customer experience associated with each touchpoint with which the same customer enters into contact: this contact can be analysed from the communication perspective. Rosenbaum and his colleagues divided the map into three parts: pre-service, service and post-service (Rosenbaum *et al.*, 2016).

Sullivan (2008) then moved to the visual, suggesting to be inspired by thinking about the product in different ways: making it bigger, stretched, dramatising the interesting aspects, similarly to what Munari (1977), the great Italian designer, suggested in his book. In actual fact, the advertiser has to take into consideration the visual message that is sent by the image of the ad, if present (Munari, 1972). Different mental processes can bring great ideas at a copy level, but also from a visual perspective, as it can be finding commonalities or differences among disparate groups of people (Dru, 1996). A good point would be taking

inspiration from concepts that already exist in consumers' minds, as for examples showing metaphors visually (Sullivan, 2008). Anyhow, something has to dominate in the ad and when the advertisement is visual, it is of help thinking directly about visual solutions (Sullivan, 2008), paying attention to no recreating an ugly layout because this is going to suggest an ugly product (Ogilvy, 1963, p. 140).

Tactics and actions also decide the channel that is going to be used to communicate: visual advertising will be completely different than the one on radio. Indeed, TV commercials, Social Media, billboards, print, engage the consumers also visually, while radio is typically on in the back-ground while people are busy doing other things (Sullivan, 2008). In every channel already mentioned, it is possible to add a testimonial (Ogilvy, 1963), considering the case; Ferrier (2014, p. 155) calls this the "modelling" spur. Nevertheless, when there is no visual (TV or radio), Sullivan (2008) explained that the way the script has to be written is similar, because there has to be enough creativity to make people imagine what they hear. In any case consumers' attention has to be earned through being simple, agreeing with Ries and Trout (1993), having a well structured ad, saying the name of the product, with the right tone of voice, as well as paying attention and respect the time (Sullivan, 2008). When there are no limitations about the channel, the secret is think creatively about different media where your message can appear, as guerrilla advertising or an event (Sullivan, 2008). Anyhow, when it is possible to show something cool or invite consumers to play, doing it means not paying because they will want to watch it and play (Sullivan, 2008), reconnecting to Ferrier's (2014) motivation spur of playing.

A different vision comes from Ries and Trout (1993), the marketing experts who admitted that the negative can be helpful. In the past, different brands like Avis and Listerine took advantage of the negative points, following the "Law of Candor", "having honesty as their best policy" (Ries, Trout, 1993, p. 91). To do this is useful to use concepts which are already in the mind of consumers, thus going for the obvious can help when it is not possible to change the consumers' mind (Ries, Trout, 1993). Again, Sullivan mentions conflict and drama as characteristics of an advertisements which creates interests, because

usually normal happy events are not very catchy, as “the brutal truth is that people don’t slow down to look at the highway, they slow down to look at the highway accident” (Sullivan, 2008, p. 254), so this would be another inspiration point, as well as the one of dramatising the benefits to call for attention to arouse the curiosity (Ogilvy, 1963).

The above-mentioned processes can be considered a sort of personal brainstorming that advertisers faced in different and similar way, but all with the purpose to produce information that were successively shared with the partners at the table, as Sullivan (2008) explained, underlining the necessity of sharing also dumb ideas. All of this while consulting the copywriter before making the media schedule (Ogilvy, 1963). During the processes of brainstorming it can happen to overlap the advertising creativity with art. It must be remembered that art needs to be only a means to an end, a vehicle to make an ad more distinctive and memorable; indeed, wether there is an exaggeration the effectiveness of the same ad could be compromised (Steel, 1998).

As presented before, creative outcomes are achieved in different ways: it is due to the ambiguous nature of creativity and its processes (Ahmad *et al.*, 2017). For some advertisers these procedures are more or less structured, but generally the approach should lie somewhere between the freedom and constraint (Ahmad *et al.*, 2017), in a sum of sequential steps adopted to generate the creative outcome (Wallas, 1926). Such process can be more individualistic or collaborative, but generally it is more of collaboration in advertising agencies (Ahmad *et al.*, 2017). The moment of major collaboration happens during the brainstorming where the debate uses multiple perspectives for a given task and the interactions generate more creative ideas, as emerged from Ahmad and his colleagues’ study (2017). During the brainstorming it is important to share every idea because any idea can be good since the editing and rationalisation come later (VanDusen, 2020).

1.7 C for control

The last step of the SOSTAC® (PR Smith, 2019) planning method is control. This particular step cannot be found in the previous methodologies because it is probably

considered to be separated from the development of a strategy and its creativity. It concerns the control of the campaigns or other types of advertisements to check if the goals stated in the beginning have been accomplished and how was consumers' reception of the message. Usually, who takes care of this step is the data analyst whose research is crucial to understand how the reception of the message has been, at least online. Once the research is done and the data recorded, the analyst discusses the situation with the decision makers (Kulkarni *et al.*, 2016) so that the approach can be modified if the actions went wrong. Therefore, control is essential because, as David Ogilvy said once, "advertising is still an inexact speculation" (1963, p. 79) and even after almost 60 years it is still considered like that. Even though today there are media centres that analyse consumers and their behaviours, any advertising agency would not be able to forecast the future and the exact results of a campaign. Moreover, it will always be extremely difficult to measure the results of a service as advertising without considering different variables or only considering the sales (Reeves, 1961).

Despite advertising will always be approximate and its reception unpredictable, there are different ways to measure its effectiveness once is aired, and today with the existence of digital channels is even more easy. In the past, measurements were done through methods as personal interviews, diaries, phone interviews or calls, but nowadays there are more sophisticated methods (iab, 2018), even though surveys are still used (Mohanraj, Divya, 2018). For instance, for what concerns digital advertising, there are panels that allow data analysts to see the trends of a campaign, as on Facebook and Google: these tools are named Business Manager (Facebook, Instagram) and Google Analytics (Google Ads). They show different points in the reception of the message: for example, Business Manager on the social media Facebook presents reach and impressions, in other words how many people saw the content and how many times it was displayed. Another way to reveal advertising performance is to measure consumers' conversations, for example tracking what is being said online on social media, blogs or forum, but also with online surveys on different categories (Fay *et al.*, 2019).

Measuring advertising efficacy is important in order to avoid mistakes that can happen when airing an ad that could damage the brand and its personality (Rodgers, Thorson, 2017). Rodgers and Thorson (2017) wrote that, since advertising is more emotional in the last decades, it is more difficult to measure its results because they need to consider the changeable psychological state and behaviours of consumers. This is why new technologies as electroencephalography (EEG) are of help, as well as facial analysis and checking physiological responses, for instance (Rodgers, Thorson, 2017). Generally, all these different actions are part of the performance measurement. More specifically there is a measure called KPI¹² which is used to track the performance of a campaign. Another performance measure used in advertising is the ROI¹³, that can also be evaluated through conversion tracking.

However, the difficulty always remains in correlating the numbers to sales (iab, 2018) and still to track offline ads, but this is an issue related to other roles: media researcher and data analyst who specifically control the trends of the advertisement that has been aired.

1.8 C for control (before airing)

From another point of view closer to the advertising strategy and the role of the account planner, the step of control can be intended not only as a final step to check on the results of the advertising production, but it can ensure an effective outcome if applied before. Indeed, Amabile (1983) in her studies on the creative process, chose to add a fifth point called “outcome” to the framework, which generally describes the way in which an individual might assemble and use information. The outcome point can be easily seen as a control point, where the advertiser can stop to understand if the goal has been accomplished, or the responses until that moment are no reasonable (Amabile, 1983). In short, the control moment is not only needed when the advertisement has already been implemented and aired, but it is needed before the same application, as a validity check.

¹² KPI (Key Performance Indicator) is a type of performance measurement which informs about how the organisation is performing in their critical success factors (Parmenter, 2019, p.4).

¹³ ROI (Return On Investment) is a value developed by comparing program costs to benefits (Phillips, 1997, p.197).

Indeed, at this step, the account planner and the creatives present the work to the account executive that has got the knowledge to understand if what has been proposed is a good idea. In case it is not yet, the account will be able to help to retool the strategy to get the client, as for example when an idea has to be corrected to be made land on the exact target (Sullivan, 2008). Indeed, one of the sources that might help solve the problem is considering the years of experience in marketing, advertising and life as valid to decide whether an advertising strategy is strong enough (Steel, 1998). Another validity check could be also related to the vision point in Dru's (1996) methodology Disruption®, because checking that the concept elaborated fits to the brand, its personality and its history could be considered as a primary control before the final production of the advertisement. On the other hand, there are clients who request to test the advertisement before airing it, even though the advertising has been built on a specific target and inspired by a consumer input, that is why it should not be necessary (Steel, 1998, pp. 190-192).

2.1 Linearity and methodologies in other agencies

Having a methodology to develop creative advertising strategies as illustrated before seems to imply the necessity to follow an order, like a step-by-step linear process similar to an assembly line (Dru, 2007, p. 146), that begins with some raw material (the client's brief) and ends with a final production (the advertisement). Rules are not what precludes the deliberate thinking, but exist to establish an order in the steps to undertake. In fact, having a methodology does not imply the absolute necessity of finding the "great idea" mentioned by Ogilvy (1963) with a certain linearity. Indeed, contrary to popular belief, there is no harm in articulating the steps of a strategy only after having found that idea (Dru, 2007). Dru calls it "retrofitting": the action of finding an idea before and then check its validity by verifying if it is really a rupture, as the Disruption® methodology wants (2007, p. 147).

Every agency has its own methodology to create the best advertising strategies. For instance, at Ogilvy they still use a methodology based on research that David Ogilvy (1963) established years ago, in order to create and operate with good bases. Ferrier (2014) brought to the advertising agency he founded and in the one where he works now

the concept of a method to change consumers' behaviour. Dru (1996), as Ogilvy (1963) did, founded an entire advertising agency, now present in dozens of countries in the world, on the concept of disrupting the convention to bring something new to the public. Similarly, in McCann they want to bring the truth "well told".

These methodologies can look very different from each other but they all do have a common factor: they want to bring out a new advertising concept, well planned, new, surprising, that can change the behaviour of the consumer. Thus, a good methodology can help with obtaining these results.

2.2 The role of the account planner

Every advertising agency has its own internal organisation made up of rules and roles. The methodology is one of these rules, which needs to be followed by the employees related to those specific steps of the advertising creation in order to obtain the most effective final production. A methodology can concern one role or more, anyhow the presence of all the functions of a general advertising agency are not guaranteed. It depends on the dimensions of the agency and the services it offers, but they all should have an account planner in order to reduce the risk in the process of production (Hackley, 2003). The account planner's tasks are connected to all the steps of the plan, namely the briefing (objectives), the research (situation), the strategy, the creativity (tactics and actions) and the control, but only partly. In fact, this planning role was conceived to bring different functions of advertising consumer research, strategy planning and creativity closer together and based around a focus on the consumer perspective (Barry *et al.*, 1987).

The Account Planning Group of London (2001) listed a series of roles that the account planner fulfils with his or her work: market researcher, data analyst, qualitative focus group moderator, information centre, bad cop, NPD consultant, brainstorming facilitator, target audience representative, soothsayer, media planner, strategic thinker, writer of the creative brief, insight miner. A similar list demonstrates how such role can be vital in an advertising

agency. Between all the responsibilities, Chriss Hackley, professor of Marketing at the University of London, explains that

modern account planners are, therefore, expected not only to design, carry out and interpret marketing and consumer research: they are also charged with the responsibility of ensuring that consumer insights are acted upon in the creative advertising development process (2003, pp. 446-447).

In other words, the account planner has to consider the consumer in the process of developing advertising, mentally stepping out of the advertiser shoes and get into the consumers' (Steel, 1998). This person is a crucial bridge able to bring the key insight from the consumer understanding to the communication strategy (APG, 2001). The data does not have to be analysed only to find interesting insights, but it has to be interpreted in interesting and innovative ways. Thus, an account planner has to be strong both strategically and creatively (Steel, 1998), to bring to the agency the potential benefits to find actionable consumers insights (Hackley, 2003).

Jon Steel (1998) believed that exists a triangulation to work with a perfect collaboration to obtain a successful advertising. It stands in the role of the account planner who is supposed to embrace the client's business perspective, the agency's creative perspective and the opinions and prejudices of the consumers. Concerning this opinion, Ogilvy (1963) gave an advice writing that this person has to behave as if he or she was in the client's team, so to be able to bring the company's point of view into the advertiser perspective.

Planning is about identifying and assimilating external information about consumers to successively use them in the creative process, even though the search itself it is a highly creative process, too (Parker *et al.*, 2018, p. 237). Basically, the account planner takes external information about consumers and transforms it into highly usable knowledge, commonly known as insight (Parker *et al.*, 2018). Thus, what the planner finds informs and inspires creative ideas for the creative team, remaining objective to truly understand the target (Steel, 1998).

Going back to the research, the account planner is supposed to be a good researcher, even though research is not enough to give value to this role because the best advertising solutions tend to demonstrate the application of common sense and creativity to interpret the research, combining rational analysis and lateral thinking, always considering several different perspectives (Steel, 1998). This is why the planner is also able to control and direct the creativity (Hackley, 2003). Steel supports the account planners who generally open their minds, considering a vast range of stimuli and retaining the interesting ones, calling this person “extra-environmental man” (1998, p. 119), agreeing with David Ogilvy (1963) who insisted on the fact that a person working in such an advertising environment needs to be the “best-informed man”, reading books on the subject of the account’s market and studying the competitors’ add. Even though he specifically wrote about the role of the account executive, it still can be considered a precious information regarding the topic. But still, account planners cannot be identified as experts in research (Hackley, 2003).

Between the characteristics of the person who fulfils this role, there is curiosity, ability to think strategically, being a team player and having a great personality (APG, 2001), but despite such abilities, different authors mentioned the moment in which the account planner is stuck. In fact, the role is half way between research and creativity and being stuck means having moved through all the easy stuff (Sullivan, 2008, p. 106). Sometimes the account planner tries hundreds time to uncover the truth but remains completely empty handed (Steel, 1998, p. 138).

Between his or her tasks, there is the responsibility to present a creative briefing with all information found that is able to inspire the creative team, already suggesting the first creative ideas and ways to solve the problem (Steel, 1998). This obviously depends on the internal organisation of the advertising agency, even though it is not an absolute necessity as Steel admitted in the end, since the information can be presented to the creative team in another way which is “no brief at all” (Steel, 1998, p. 187). At any rate, creative breaking or “no brief at all”, account planners are “the voice of consumers”, “the custodians of the

brand” and “the midwives of creativity” (Hackley, 2003, pp. 448-449), thus they are always able to start the creativity or spark ideas (APG, 2001).

Chapter 3

Methodology and findings

The research, the collection of the data and its analysis have been done taking into consideration the aim of this work, thus the production of a methodology to develop advertising strategies at coplaincolla. This is why every data that has been collected was analysed and presented already in the form of steps.

1.1 The research and the objectives

This thesis' research questions concerns coplaincolla, since the overall objective of the work is to provide the agency with a method to develop advertising strategies.

- *Does coplaincolla follow a methodology to develop advertising strategies? If so, it is linear with their workflow? Is it efficient?*
- *Which are the variables that determine this method?*
- *Based on the knowledge acquired, what is the best method for coplaincolla? How is it possible to create one?*

The data collection was done with a certain awareness and objectives coherent with the aim of this work. Thus, the goals were mainly two: the first one, to gather data that could be used to form the steps of the method to develop advertising strategies at coplaincolla; the second one, to form most part of the methodology and then close the gap, fulfilling the missing steps with concepts presented in the theoretical framework.

1.2 The data

The data has been collected from the advertising strategies we elaborated between September 2019 and January 2020 during the five-month internship at coplaincolla. As a matter of fact, the data obtained is secondary since it was produced with a different purpose and later adapted to this work's goal. Indeed, the aim of the data collection is

practical because it concerns the achievement of a methodology to develop advertising strategies at copiacollina. The source has to be considered credible due to the fact that the information was obtained from real projects developed for existing brands during the working period at the agency. Certainly, the gathering was done with a singular perspective and not with general one. Although this can appear as a limitation, it was not because the final work explicitly concerns only a specific reality: the one of copiacollina.

Going back to the data, it has been specifically gathered from the development of several projects, as well as from the final presentations designed for the clients. The analysis of the information has been done with the purpose of extrapolating the mechanisms which had been applied when we had to deal with the creation of an advertising strategy for a new brand. Under these circumstances, the collection was of non-statistical data, since quantitative one presented in charts or graphs were believed to be unnecessary to our work. Indeed, the information had been preferably categorised in sections and steps. All advertising strategies that we produced were very different and had different objectives, so this data could not be collected as quantitative. In fact, as explained before, the info was obtained from the mechanisms we adopted to produce the advertising strategies or some steps of the same, that later were considered appropriate to be reproduced anytime a strategy was created. For instance, in the very first project we developed, the steps used to make the initial research were eventually adopted in the next works assigned to me because the final result was good and the specific outcomes of the initial research very useful. In this case, similar data could be obtained but had not been registered to avoid the redundancy of similar material.

Going back to primary data, as the ones that could be obtained from surveys or interviews, were not necessary for a specific reason related to the purpose of this work. In fact, to prepare a custom-made methodology for copiacollina, quantitative data from other advertising agencies' methods or other strategies were not regarded as appropriate. Firstly, because other advertising agencies are considered competitors; secondly, because a custom-made methodology needs to be based on data acquired on fieldwork in the same

agency; thirdly, because classical theories and studies on advertising strategies and insight are much more trustable since they have been put in practice for years and published by declared experts in the field. Moreover, every methodology is supposed to be unique and adequate to a certain working environment, recurring to the fact that a general method made up with general information coming from data gathered from different places in the world would not be satisfying for copiacolla, neither for any other advertising reality.

1.3 The collection and analysis

The collection and addition of this data was a necessity firstly because the methodology had to be based on works developed at the agency and, secondly, because the existent literature did not always provide specific steps, rather it reported methodological actions in a broad way, as for instance in the initial step of research. Thus, the collection of this data helped in the formation of the final work giving a concrete application of the theories during the construction of the same projects or even after the end of the internship. It is also important to state that some steps of the final method to form the advertising strategies were initially created and applied by me during the internship; on the other hand, other steps joined later after the study of the theories because judged interesting and useful to complete the work.

Regarding the information, it was collected to be later analysed, but firstly prepared and divided into consecutive points according to the order of the steps that an account planner undertakes when he or she has to develop an advertising strategy. The data was code to get the key idea and then divided into points, to subsequently be interpreted and applied in the last chapter to form the steps of the advertising method for copiacolla. In all of this no software or technical tool was useful to collect or interpret the data since it was qualitative and secondary. The collection was manual and made full use of paper sheets and programs like Word.

In conclusion, the best way to develop a methodology to create advertising strategies at copiacolla was with the secondary data obtained from the fieldwork, in order to establish

a set of rules enriched by classical theories and recent studies done by experts in order to close the gap. This way, the final work will not be a sum of theories from the classic famous methods in advertising history, but a system made of steps created by the study of the theory and the mechanisms put in practice on the field. Consequently, the final methodology will be created by different components: theories on advertising strategies, recent studies on marketing and insights, secondary data obtained from strategies elaborated in the same agency, thus concrete experience in coplaincolla's specific working environment and knowledge of the field. Different points of view came together this way to arise in something unique and exclusive for coplaincolla. Defined unique not only because it differs from the others but because it was built taking into consideration the workflow of the environment and the resources available at the agency. Indeed, creating a methodology without observing and respecting the composition of the same agency would be inefficient and unsuitable for any existing reality.

1.4 Validity and limitations

The limitations in the collection and the usage of the data concerned the validity of the same. It has been considered valid to collect and later use certain data rather than others when the final project ended positively, thus it was approved by the senior copywriter (the supervisor) and the account executive, either accepted by the customer or won a competition announced by other prospective clients. On the contrary, data related to projects which had been rejected, had not been considered valid to collect, analyse and use in the construction of the final work.

Another limitation concerns the effectiveness of the same valid data. Indeed, the data of all these projects has been accepted because the resulting advertising strategies were considered to be good and effective either by the senior copywriter, the account executive and finally the client. The effective productivity of the same strategies in the truth is the real limitation because of different reasons as time and privacy. Part of these reasons are that the advertisements have not been aired yet or are being aired right now and the results are measured with some months of distance, collected in private graphics which will be

analysed by the data analyst, presented to the clients and cannot be publicly shared. Moreover, it has to be partly considered a limitation also the Covid-19 world pandemic which delayed the realisation of some projects due to the lack of funds in the respective companies.

2.1 Findings

The following paragraphs report the findings obtained from the strategies we developed at copiaincolla during the internship period, between September 2019 and January 2020, with modalities of collections and limitations that had been anticipated in the previous paragraphs. All information are firstly reported in notes taken while working or slide extrapolated from client's presentations, then elaborated and presented as steps of the methodology that will serve copiaincolla in the production of advertisements. Indeed, the findings are directly presented by tables and models, but their use and application will be deepened in the following chapter.

A minor limitation can be found in the data report because, for a matter of privacy, the name of two brands had been translated into X and Y to avoid the risk of identifying information that was agreed to be kept confidential: through the anonymisation the data can still be used (Given, 2008, p. 196). Equally, the information gathered from the projects developed for those two brands are partly cancelled to avoid the identification.

2.2 The research in Terra e Pane's advertising strategy

The very first information collected concerns a former advertising strategy elaborated during the first month of internship, September 2019, for an Italian brand of biological vegetable drinks called Terra e Pane. The first approach to the project was researching about the brand and the products, its communication, the market in which it is present, to then move on to analysing the competitors and the target. The first move was to write a short list of the main information needed for the research on the brand and later elaborate a set of questions to be answered to obtain a clear view on the situation and enough

information to handling the communication of a brand. For what specifically concerns the target, the following questions only represent an initial research.

Sep. 2019
What to research:
<ul style="list-style-type: none">• Info about Terra e Pane, its history, identity, values• Understand how the brand communicates online and offline + limitations• Understand positioning• Get to know the market, the actual trends, the products, composition of the same• Who are the competitors?? Why are they different?? Check their communication!!• Target (marketing and communication)

Figure 5. *Notes on research for Terra e Pane.*

In all of this, curiosity was a drive but made such research be essential in different ways. The purpose was not limited to understand the environment of such market, but to get closer to its language, production and target. Researching for the first time and successively developing the strategy allowed us to understand whether this type of research was complete and collected enough information. Thus, when creating an advertisement, to obtain a complete view on the topic and the situation, all the following questions have to be answered. The information in figure 5 were elaborated as a list of questions divided into sections (see figure 6).

The brand

- What, where, when and to who does the brand sell?
- What is the identity of the brand? Mission, vision and values?
- How does it inspire people?
- Does it have a story?
- How is it positioned?

<p>The communication</p> <ul style="list-style-type: none"> - How is the online communication? And the offline one? - What channels does it use to reach consumers? - Are there any barriers or limitations in its overall communication?
<p>The market</p> <ul style="list-style-type: none"> - How does the market work? - What are the products or services offered? - What are the trends? Who are the trendsetters?
<p>The competitors</p> <ul style="list-style-type: none"> - Who are the players in the market? - How is their communication? - What do they all have in common? For what do they differ (products, services)?
<p>The target</p> <ul style="list-style-type: none"> - By whom is formed the marketing target? And the communication one? - What are the incentives to buy the brand and follow its communication? - Is there any social norm that could be a limitation?

Figure 6. *Questions for Step 1 - Research.*

These questions allow the account planner or whoever approaches the research for the advertising strategy to get complete information to understand a new market environment. However, following these guidelines does not preclude and limit the whole research: in fact, the same investigation on the topic can broaden and expand to touch other issues that could be interesting to the project, like articles or news about the working sector, as well as actual consumer trends.

2.3 The brand research in Tigros' contest

The above-reported questions of figure 6 appeared to be an essential guideline to realise a complete research to understand the brand and its environment made by the market, the communication, the competitors and the target. The same step has been applied as first action in all the projects which followed: to implement the research step in the other

strategies meant to strengthen its validity, but also allowed it to be slightly modified depending on the necessity of each specific project.

The questions added to this initial research step have been extrapolated from the work done for the contest announced by the brand Tigros on November 2019, a chain of mass retailers located in the northern area of the Italian region Lombardia. Working on this project, another point came into play: the specific analysis of pieces of communication of the brand to comprehend the actual situation of its communication and its identity. While doing an online research, it was put in practice a simple exercise advised by Sebastiano, CEO and account executive of copiaincolla, which was the analysis of a piece of communication of Tigros to understand if the personality of the brand clearly appeared and was recognisable in its online and offline content. It was done by covering the logo of the brand or reading the body of the ad. At the same time, several questions related to the logo and the brand appeared. This exercise was translated into questions, useful to be added to the list of queries related to the communication of the brand in the research step.

The original notes from which the questions originated can be found in figure 7; the queries that will become part of the research in the table of figure 8.

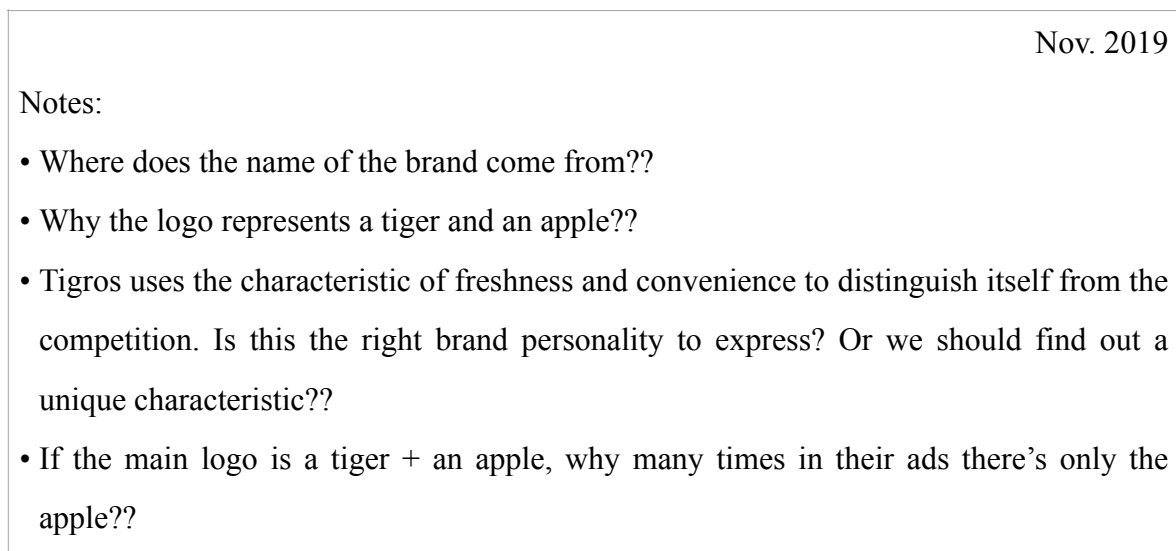


Figure 7. Notes on brand communication for Tigros.

The communication

- How is the online communication? And the offline one?
- What channels does it use?
- Are there any barriers or limitations in its overall communication?
- **Is the brand recognisable by its own communication?**
- **If you take an ad or piece of communication of this brand, is it identifiable?**
- **Does the brand express its identity in the overall communication?**

Figure 8. *Questions for brand communication section of Step 1 - Research.*

Depending on the brand and on the project, sometimes it is necessary to deepen the knowledge on the brand and its personality to comprehend if there is an expression of it in the overall communication. The importance of these questions stands in finding the unicity of a brand and bring it out through the advertising to show it to all consumers so it can become strongly recognisable in its style and way of communicating.

2.4 The Competitors Map for Brand X

Among the questions forming part of the first step called research or eventually situation, as in the SOSTAC® planning method (PR Smith, 2019), there is a section that concerns the analysis of the competition. A part from the actual competitors research and the inner comparison with the best in the market, action which has been technically named benchmarking (Ries, Trout, 1993), there is a mapping that we created and found graphically clear and of immediate understanding. It is not extremely innovative, but a system that consists in organising in an horizontal line the competitors to compare them and better understand how they are positioned and which are the central concepts of their actual communication.

This specific step has been adopted the first time during December 2019 while working with a brand of sauces (that for privacy issues will be called Brand X) with the purpose of proposing an innovative campaign. The Competitors Map appeared to be practical in this

project because there was the necessity to compare different brands in a highly competitive market as shown in figure 9.

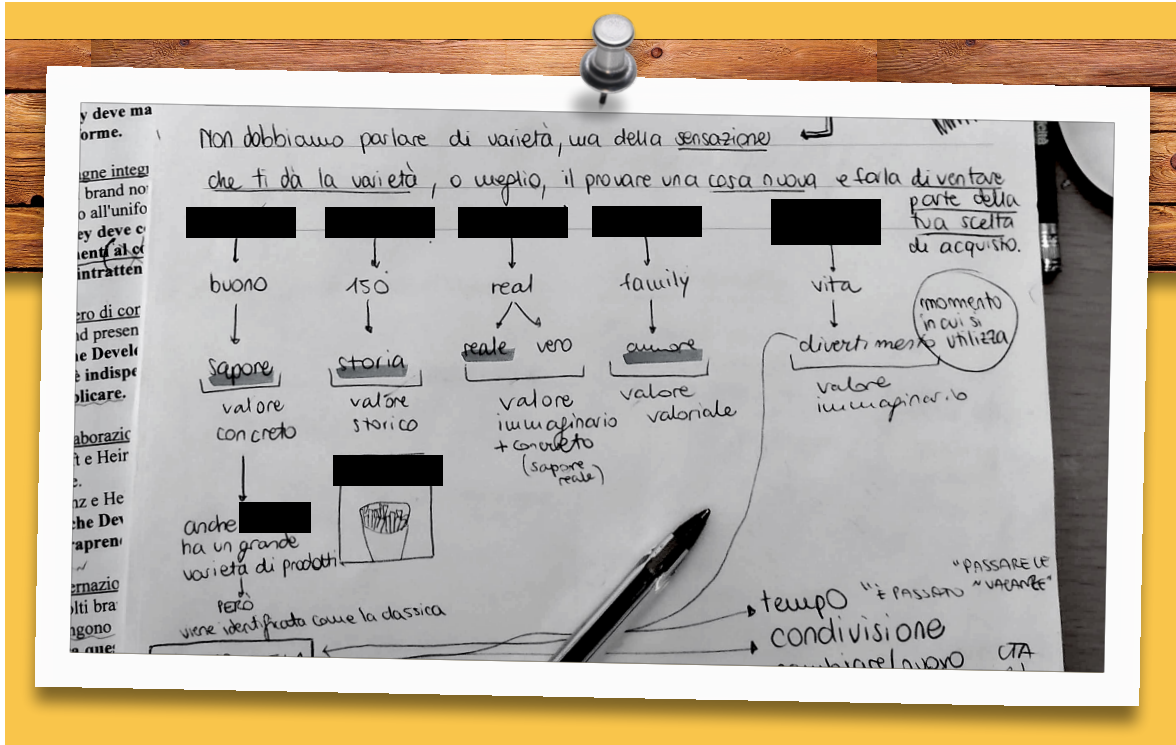


Figure 9. Notes on competition for Brand X.

Competitor A	Competitor B	Competitor C	Competitor D	Brand X
good	150	real	family	life
taste	history	real/true	love	central concept
concrete taste brand power	historical brand power	imaginary value power	personal/human brand	fun and good

Figure 10. Translation of figure 9.

Re-elaborating figure 9 in a general Competitors Map that can be adopted whenever is needed, the reproduction is done by drawing a table of four lines and as many columns as the brands that have to be compared. The second step consists in filling it in with the

names of the brands, their current advertising topic, their central concept and the positioning, as described in figure 11.

Competitor 1	Competitor 2	Competitor 3	Our brand
current advertising topic	current advertising topic	current advertising topic	current advertising topic
central concept	central concept	central concept	central concept
positioning	positioning	positioning	positioning

Figure 11. *Competitors Map for Step 2 - Competitors analysis.*

2.5 The Customer Journey Map for Brand Y's contest

Already part of the strategy development phase, the Customer Journey Map has been applied to understand where or, more precisely, in what moment to intervene and integrate the communication, as well as to get inspiration for the same strategy or even for the following creative steps.

This specific step was extrapolated from a project which was developed in occasion of a contest announced by an Italian pharmaceutical company, that will be called Brand Y to respect the privacy. Other four advertising agencies were invited to compete, and the briefing, which was the same for everyone, required the proposal of a strategy to design the new packaging of four different medications, without the insertion of a visual proposal. This was the second time the Customer Journey Map was adopted to understand where the strategy had to head towards. The first time was for Brand X's campaign, but in this specific case, it was useful to retrace the path generally followed by a common customer, from the purchase moment to the storage and use of the product. The second time was indeed for this competition.

The Customer Journey Map is a well-known exercise to get closer the consumers' behaviour and approaches, but its application as inspiration in the advertisement strategy and creative phase can be considered innovative as it is a source of inspiration. It is

interesting to see how such a commonly known map can be used to study the reality and consumer's actions under a different perspective. The points of the classical customer journey were modified to add steps and questions used by me during the work on the project. The table can be adapted on a case by case basis, depending on the type of product or service.

Such type of analysis can be deepened with the help of data on consumers, if considered too difficult to approach. Most of the time, this data comes from marketing analysis rather than from the communication level.

Oct. 2019
<p>Customer's journey</p> <ol style="list-style-type: none"> 1. Communication channel —> consumer 2. Where is the interest?? 3. Purchase - place, moment, reason 4. Use - place, moment, reason 5. After the purchase and the use —> How the clients keeps communicating or receiving communications from the brand?

Figure 12. *Notes on customer journey.*

1	Awareness	What communication or action brought the target to the brand?
2	Interest	What characteristic of the brand/product/service interest the target the most?
3	Purchase experience	How does it happen?
4	Use experience	How does it happen?
5	After	What happens after? How the target gets in touch with the brand?

Figure 13. *Personalised Customer Journey Map for Step 3 - Strategy.*

The personalised Customer Journey Map in figure 13 was extrapolated from the notes of figure 13 that were used to understand how the consumers of Brand Y think and behave. Such “journey” made of questions written in a specific order helps in comprehending and getting familiar with consumers’ behaviour in relation to a specific brand.

2.6 The Means-End Model used in Fiocchi di Riso’s contest

One of the latest projects was another contest announced in December 2019 by Fiocchi di Riso, an Italian brand specialist in self-care products for newborns, children and mums. In this case, the task completely corresponded to the one of the account planner: taking care of the research phase, meaning the analysis of the current situation and the study of the competitors and the target.

To better understand motivations and values that brought the consumers closer to Fiocchi di Riso, the six levels of the Means-End Model used by Reynolds and Olson (2001) were applied in a different way. Even though this model is generally used to interpret interviews, it appeared to be useful to explore the target from different levels and laying the foundations of the strategy. Considering the fact that copiacollita does not make use of qualitative research as in-depth interviews or focus groups, this model could not be applied regularly, but differently with the use of secondary data and the application personal knowledge.

The table we created was very similar to the initial one but applied in an innovative way, differently from its first purpose. The analysis was presented to the client as a system to comprehend what were the values in the mind of consumers and to show which ones stood at the bases of such an advertising strategy as shown in figure 14 and 15.

Prodotto	Prodotti per la pelle	dei piccoli	delle mamme
Attributi concreti	Creme, saponi, oli, etc.	Principi attivi nutritivi naturali	Amido di riso
Valori	Rispetto per la pelle	Tradizione	Preparati naturali
Conseguenze funzionali	Utilizzo un prodotto di qualità	Comportamento positivo	Effetti positivi sulla pelle del bebè
Conseguenze psicologiche	<i>Mi sento bene perché utilizzo prodotti di qualità</i>	<i>Mi sento bene perché do il meglio a mio figlio</i>	<i>Mi sento bene perché lo curo</i>
Valore finale	Sicurezza	Benessere	Amore

Figure 14. *Personalised Means-End Model for Fiocchi di Riso - table.*

Per il **target mamme**,
Fiocchi di Riso significa

SICUREZZA
BENESSERE
AMORE

Tre **valori che saranno trasmessi**
dalla voce del vostro brand.

Figure 15. *Personalised Means-End Model for Fiocchi di Riso - final values.*

As mentioned before, the study was presented to the client during a meeting, but later reported in this finding chapter re-elaborated in form of questions distributed in the table of figure 16.

Product/service	What product/service?
Concrete attributes	What are the physical characteristics of the product/service?
Abstract attributes	What values the brand gives to the consumer?
Functional consequences	What are the functional consequences of using the brand/product?
Psychological consequences	How does the consumer feel thanks to the brand and using its products?
Terminal value	What is the end state (social harmony, personal gratification, self actualisation, security, love, personal contentedness...)?

Figure 16. *Personalised Means-End Model for Step 3 - Strategy and Step 4 - Creativity.*

Similarly to the personalised Customer Journey Map of the previous paragraph, this model is made of a list of questions that have to be answered following the given order to start understanding the consumer and the brand from the outside to the inside.

2.7 The noun list for Pegaso's social media strategy

Around October 2019, Pegaso, a brand that produces supplements and natural medications sold in pharmacies and herbalist shops, requested to copiaincolla a social media strategy and one-year-management, or more, of their social media page of Facebook.

In copiaincolla they believe that when developing a social media strategy it is important to arrange different lines of narrations, that touch different topics to best connect with the users in the target. To do so it is essential to understand the composition of the product, the type of market and do the usual complete initial research. After the first research action, we wrote on a white sheet of paper all the names of the products the company wanted to

promote specifically, their ingredients and resulting actions, plus similar words, metaphors of the same results. This process helped visualising all the words and topics that can be used in the social media strategy in the creative moment. The same procedure was applied the first time to write the payoff of Terra e Pane, the first brand assigned to me.

Once these words are written down, it is easier to combine them to form payoffs, sentences, titles or whatever is needed. Firstly, because it is a visual help; and secondly because it presents nouns, adjectives or other words that must be used in the communication of a certain brand. This way a new model called “noun list” was created, to reproduce the most simple mechanism of combining together words in a concrete way.

2.8 Overall view

It appears clear that most of the models and maps are a graphic and visual representation of mechanisms that happen in the brain when processing and elaborating information to produce advertising. Representing them visually is of help in various ways, also depending on the approach an advertiser adopts at work. Firstly, it is useful to better remember information and key data that can open up new insights and perspectives. Secondly, with a view to the brainstorming moment, written concepts conserve the ideas in the form of basic info and elaborated concepts: this is essential because illumination can be found anywhere, even in basic information. Finally, the models help the brain in making new combinations and think laterally, moreover when dealing with different projects at the same time.

Chapter 4

The Unique Place Methodology

This fourth chapter presents the whole methodology that has been created with the combination of the findings illustrated in the previous chapter and the theory presented in the theoretical framework. As already mentioned several times before, the final methodology has the purpose of presenting the steps that will be used to develop advertising strategies at coplaincolla by the copywriter, the account planner or any other future strategist.

1.1 The methodology

The initial idea was to build a methodology mainly based on certain steps extrapolated from the advertising strategies elaborated during the internship. Unfortunately, the data gathered in five months was too little to construct an entire methodology. This is why the theory consistently came into play, fulfilling the gap left by the missing data and providing theoretical sustain to the work. Clearly, the methodology could not be entirely built following the theoretical concepts because the final production has to be used exclusively at coplaincolla. This is why it was essential to apply the steps already implemented at work and complete them with theoretical studies, to obtain a final methodology that was unique and valid for coplaincolla. In short, the main steps will be the following:

- 0 - Briefing;
- 1 - Research;
- 2 - Competitors' analysis;
- 3 - Strategy;
- 4 - Creativity;
- 5 - Channels;
- 6 - Validity check.

The Unique Place Methodology	
0 - Brief presentation	Listen to the brief
1 - Research	Understand the situation
	<i>Research questions</i>
2 - Competitors analysis	Look for competitors
	<i>Competitors Map</i>
3 - Strategy	Build a strategy
	<i>Customer Journey Map</i>
	<i>Means-End Model</i>
	<i>Exploratory Map</i>
4 - Creativity	Make it real
	<i>Deliberate thinking</i>
	<i>Nouns list</i>
	<i>Inspirational campaigns</i>
	<i>Ferrier's spurs</i>
	<i>Brainstorming</i>
5 - Channels	Bring it out
6 - Validity check	Check it all again
	<i>Vision check</i>
	<i>Ferrier's motivation and ease</i>
	<i>Experienced supervisor control</i>

Figure 17. *The Unique Place Methodology steps.*

1.2 The application

The original idea was to build a methodology and later apply it to a real project to illustrate how these steps can be implemented in the reality to produce advertising strategies. For every step there would have been an example of application to accomplish two purposes: firstly, to explain how to apply the step; secondly, to prove that such methodology works and produces insightful pieces of communication.

Indeed, the first idea was to implement a campaign developed at *copiaincolla* between September and December 2019 for a brand of sauces sold in the Italian large-scale distribution. Unfortunately, when discussing on brands and advertising agencies it is common to encounter difficulties in expliciting certain details. That is why it became impossible to apply all the steps without encounter problems in terms of privacy, that was also previously reported as a limitation in the methodology of this research and the findings report.

The solution that appeared as the most appropriate not to cause harm to *copiaincolla*, nor to the brands, was to limit the application of the Unique Place Methodology to some steps to avoid revealing crucial information that would bring the reader to recognise the brand or the project, but still being able to show how the most complicated models are applied and can be used. Therefore, to avoid such issues the decision went to implementing only Step 2 and Step 3, which basically represent the base of the campaign and the strategic phase. The first two steps could not be applied in order not to reveal essential information on the work; the last steps could not be implemented either because the campaign would have been easily recognised. That is why it was necessary to resort to anonymisation to maintain the data confidential (Given, 2008). Hence, the following paragraphs report and describe all the steps of the Unique Place Methodology, but it will be possible to find a demonstration concerning the project for Brand X only in Step 2 and in the models of Step 3.

2.1 Step 0 - The briefing

The step that comes before all the others is the number 0 because, as in the SOSTAC® planning theory (PR Smith, 2019), the first step should be the one about the entire situation around. In this particular methodology, Step 0 is the very beginning of the whole work and it is called “The briefing” since the essential document needed at this point is the client’s brief.

As already explained in the theoretical framework, the briefing, or in short “brief”, is a document prepared by the client that contains the guidelines that must be followed while producing the advertisements or other communication projects. This document should contain the objectives (Turnbull, 2015), both marketing and communication ones, as well as the target and other information that are the raw material on which the communication will be built (Dru, 2007). This way, the second step of the SOSTAC® (PR Smith, 2019) called “objectives” is automatically part of Step 0 because those objectives can be found in the briefing, indeed.

The presentation of the briefing needs to be done before the other steps because it is the starting moment of a project at copiacoll: the account executive, who keeps the contacts with the client, obtains all the details that are the guidelines and presents them to the senior copywriter, the account planner or any other employee who will be involved in the development of the strategy. In this specific moment the bases of the advertisement begin to appear and all relevant information necessary to build the strategy are stored in the minds (Amabile, 1983). If the briefing is not inspiring or is incomplete, the account executive has to be the one to inspire the colleagues and explain better the brief (Turnbull, 2015), taking advantage of the on-going contact with the customer, or prospective customer, to gather as much information as possible.

To sum up, Step 0 consists in an internal discussion on the brief, thus a reunion between the account executive (A.E.), or eventually the business developer, the senior copywriter (S.C.), the account planner (A.P.) or whoever will be implicated in the development of the

communication project, where the brief is presented and the guidelines for the advertising strategy are clarified. Here, who had a direct contact with the prospective client will be the one explaining the details needed to start the work. At this point it is important to have a clear view of the objectives that coplaincolla has to accomplish through its advertising production.

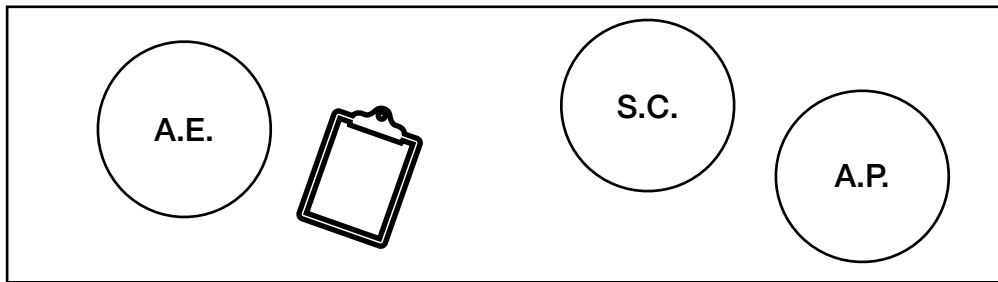


Figure 18. *Presentation of the briefing - Step 0 of the Unique Place Methodology.*

2.2 Step 1 - The research

The second step, that following the numeration is called Step 1, actually corresponds to the first step of the SOSTAC® planning theory (PR Smith, 2019). In fact, the “S” of “situation” stands for the action of understanding the situation through a research on different factors connected to the brand for which the advertising strategy has to be produced. Some of the information is already written by the client and can be found in the briefing, even though to get a complete view on the subject the search can include other useful and interesting information concerning the topic.

Step 1 is mainly built with the data gathered from the strategy developed for Terra e Pane and it consists in different questions that have to be answered to obtain a clear view of the whole situation. As mentioned in the third chapter, following those questions does not preclude the account planner, or whoever is dealing with this step, from expanding the research to similar topics which concern the project in their own way. Indeed, if necessary, the search can be deepened also by making use of well known types of analysis, like the PEST or the SWOT, for instance. Both can be used to collect information or simply organise it in a certain order. To resume, in order to complete Step 1 the strategist has to

research and simply answer to the questions in the table to obtain a clear view on all aspects of the topic, and later widen the search to similar subjects.

The brand

- What, where, when and to who does the brand sell?
- What is the identity of the brand? Mission, vision and values?
- How does it inspire people?
- Does it have a story?
- How is it positioned?

The communication

- How is the online communication? And the offline one?
- What channels does it use?
- Are there any barriers or limitations in its overall communication?
- If you take an ad or piece of communication of this brand, is it identifiable?
- Does the brand express its personality in the overall communication?

The market

- How does the market work?
- What are the products or services offered?
- What are the trends? Who are the trendsetters?

The competitors

- Who are the players in the market?
- How is their communication?
- What do they all have in common? For what do they differ (products, services)?

The target

- By whom is formed the marketing target? And the communication one?
- What are the incentives to buy the brand and follow its communication?
- Is there any social norm that could be a limitation?

Figure 19. *Research questions - Step 1 of the Unique Place Methodology.*

2.3 Step 2 - The Competitors Map

Step 2 is the most important above all because it lays the foundations of the advertising strategy and the Unique Place Methodology. Indeed, as mentioned at the very end of chapter one, it gives the name to this methodology. This step appears before the one of the strategy because it is important to know how the competitors are positioned and communicate to the consumers, so that it will be possible to develop our brand's communication in a space that is unique and untouched. Placing this action before constructing the strategy is effective because it prevents the account planner, or whoever is working on the project, from developing a similar strategy to the one of the competitors.

Concerning what just mentioned, Jean-Marie Dru (1996) said that it is important for a brand to be in a category where it can be first and, if it is not in the first place in the given market, then it should be built a new category where it can be number one. The same concept is shared by Ries and Trout (1980) who explained it through the "Law of Leadership". To do what just illustrated, Luke Sullivan (2008) advised to understand the competition's strategy and their look, as well as their communication by visiting their website, for instance.

There are different types of competitor analysis, and all distributes the brands on a map in relation to different variables. In this case, the map is applied in an unusual way, considering the variables needed to form a visual plan of the information about the positioning of the brands in a given market and their communications.

The Competitors Map is normally used to see how the competitors are positioned in order to make a comparison. In this case, it is applied also to understand what they are advertising, as well as the commonalities and the differences in their values and personalities; this is why it will be different and with more information than the primary version. Therefore, when Step 2 is reached, the strategist has to fulfil the next table as indicated, writing key words for every space to get an immediate visual impact on the

competition. The map serves for a later purpose: using a famous advertiser’s¹⁴ metaphor, the map will look like a bus full of passengers and the account planner’s job is to find a free seat.

Competitor 1	Competitor 2	Competitor 3	Our brand
current advertising topic (payoff)	current advertising topic (payoff)	current advertising topic (payoff)	current advertising topic (payoff)
central concept	central concept	central concept	central concept
positioning	positioning	positioning	positioning

Figure 20. *Competitors Map - Step 2 of the Unique Place Methodology.*

The table in figure 21 represents a real application of the competitor analysis map. The first line should be fulfilled with the original names of the brands of a given market and the second line with their actual payoff, that in this case it was not possible to insert to maintain the anonymity. The third and the fourth lines include the central concepts and the positioning: it all can be easily represented by a few key words.

C 1	C 2	C 3	C 4	Brand X
“good”	“years”	“real”	“family”	“life”
taste	history	taste value	love	fun
classic	classic/famous	classic	classic	perceived as new/varied

Figure 21. *Application of the Competitors Map of Step 2 for Brand X.*

The table shows the situation in the present, with the actual advertisements that are on air in a specific period, or the campaign of the year. The last column needs to be filled in with present information on our brand so that the strategist has a clear vision of all the positions already occupied by everyone in the market and can elaborated a new one, obviously excluding the others in use or already used in the past.

¹⁴ Morgan, Ted (1932).

2.4 Step 3 - The strategy

The third point of the Unique Place Methodology consists in the development of the strategic phase, exactly like in the SOSTAC® planning theory (PR Smith, 2019) where the third letter and second “S” stands for strategy. Step 3 is the central one because it is the moment during which the bases of the advertising concept are created. In fact, the strategic phase is the elaboration of what will be the bases of the communication on which the creativity will be built later.

This step is formed by three maps or models: the Customer Journey Map, the Means-End Model and the Exploratory Map. These three models should be applied possibly in the indicated order and help the account planner, or whoever is dealing with the creation of the strategy at copiacollina, to understand where, when and how to enter into consumers’ lives with the brand’s communication. Indeed, the Customer Journey Map will help in comprehending how the products get in touch with the consumer and it will inspire the advertising ideas. The Means-End Model will be necessary to understand the values of such brand in relation to consumers’ lives. Finally, the Exploratory Map will contribute to the knowledge of the target and help assist the strategist in deciding on what key factor to work (the insight).

2.4.1 Step 3 - The Customer Journey Map

Part of Step 3 is the Customer Journey Map. Even though it is well known in the marketing sector with the classic steps¹⁵, in the sphere of the Unique Place Methodology it is applied differently, making only use of the points of most interest.

This version approaches the consumer’s journey from a different point of view, considering the behaviours of the consumers, more than the resulting data of purchase as from the marketing perspective. Actually, it is not the first time the map is employed differently: Carol Williams (2008) proposed to look into it to find inspiration while creating an

¹⁵ Awareness, consideration, purchase, retention and advocacy.

advertisement. Indeed, the map is used during the strategy development to build it, and then also to get inspiration and ideas during the creative phase.

An incentive to apply such a different version of the Customer Journey Map comes from the concept of reframing, mentioned several times in different words by Ogilvy (1963), Dru (1996) and Ferrier (2014). These famous advertisers explained the idea that advertising has to tell the truth, but making it fascinating. Therefore, the point of departure has to be the reality and that is why the customer's journey seemed to be a good beginning to take inspiration to "making the unstrange strange, the familiar unfamiliar" (Dru, 1996, p. 69).

The points of interests used in the Customer Journey Map of the Unique Place Methodology are five. Firstly, the awareness factor that tries to understand what communication or channel brought the target to the brand and to buy or be interested in its products or services. Later, the second point called "interest" registers the characteristics of the brand that intrigue the target the most. Thirdly, the exploring of the purchase experience brings the strategist into the actions and thinking made by the consumer while buying products or services of that specific brand. Fourthly, the same happens for the use experience and, at the end, the last point studies what happens after, to see if and how the target stays in contact with the brand.

The information to complete this mapping can be gathered through simple online and offline research and personal knowledge. On the other hand, if a deep and precise understanding of the process is needed, in-depth research as interviews, focus groups or surveys can be done to extrapolate other data. Considering that coplaincolla works without the usage of big data and the gathering of primary one because of the missing resources and abilities, this process can be easily brought to an end without any primary data.

If not written, the same information could be drawn or narrated with notes and arrows, as the strategist prefers.

<p>1. AWARENESS</p> <p>What communication brought the target to the brand?</p>
<p>2. INTEREST</p> <p>What characteristics of the brand/product/service interest the target the most?</p>
<p>3. PURCHASE EXPERIENCE</p> <p>How does it happen?</p>
<p>4. USE EXPERIENCE</p> <p>How does it happen?</p>
<p>5. AFTER</p> <p>What happens after? How the target gets in touch with the brand?</p>

Figure 22. *Customer Journey Map - Step 3 of the Unique Place Methodology.*

<p>1. AWARENESS</p> <p>Brand X had a TV commercial runnings for a few months and a good Social Media management, often with sponsored posts.</p>
<p>2. INTEREST</p> <p>The sauces of Brand X are more ethnic and of not common tastes compared to the competitors. Some sauces are even natural. Many are sold in glass bottles.</p>
<p>3. PURCHASE EXPERIENCE</p> <p>The consumer goes to the supermarket - or grocery online - and then moves to the “condiment area” and choses between the brands. In big supermarkets all the brands appeared to be relatively similar in terms of presentation of the products.</p>

4. USE EXPERIENCE

First thing is the visit to the supermarket; secondly, do grocery and go home; thirdly, the product is place in the fridge or in a piece of furniture in the kitchen (or storage) depending on the customs.

When it is time to eat the product, this is taken out from the storage place, and put on the kitchen while cooking or on the dining table to be add to the dish.

To use it, it is shaken, passed on the food or squeezed on the side, eventually passed to other people eating at the same table. The same happens when at the restaurant. The first and last gesture is open/close the cap.

The sounds that come out are related to the opening/closing of the cap or the squeezing (“prrrrr”) [Note: competitor number 2 (C2) already used the sound in its ad on November 2019]

Example of particular use: when the consumers wants to eat something tastier of feel the desire of junky food.

5. AFTER

If the TV commercial are not running anymore, the communication can eventually be kept alive from the Social Media or some communication actions happening in supermarkets.

Figure 23. *Application of the Customer Journey Map of Step 3 for Brand X.*

In the second table the Customer Journey Map has been applied as indicated before. In this case, the information were gathered with simple research and obtained through personal knowledge, but it depends on the brand and market that the strategist is studying. For Brand X most of the information was easy gathered from basic sources and assembled to have a clear view on the journey of a basic customer who deals with such brand and its products. The five steps of the journey are helpful to understand in what moment to intervene to communicate with the consumer and to get inspiration in the development of the strategy and later the creativity.

2.4.2 Step 3 - The Means-End Model

After the Customer Journey Map, still part of Step 3, there is the Means-End Model that stands at the base of the MECCAS model, the version adapted to the making of advertising strategies. In fact, MECCAS stands for Means-End Conceptualisation of Advertising Strategy, but its basic version seemed to be more adapt to the Unique Place Methodology, even though Reynolds and Craddock (1988) preferred the MECCAS.

However, the Means-End Model was used by Reynolds and his colleague Olson (2001) to interpret the interviews they made to certain consumers' group, it appeared to be useful in some projects developed at coplaincolla because the information to complete the six-levels of the model could be provided even without data coming from the interviews. This was essential since, as already mentioned in the current chapter and in the previous ones, coplaincolla does not make use of primary data in its researches. Again, the model has been slightly modified so that it can be adapted to the individual necessities of a single project, as well as to the way in which the strategies are developed at coplaincolla.

To make use of this model, the strategist has to answer the questions with key words or short sentences, nouns or adjectives, that describe a specific point. In the end, no more than four terminal values have to be written to sum up the list and obtain a clear vision on the subject.

Product/service	What product/service?
Concrete attributes	What are the physical characteristics of the product/service?
Abstract attributes	What values the brand gives to the consumer?
Functional consequences	What are the functional consequences of using the brand/product?
Psychological consequences	How does the consumer feel thanks to the brand and using its products or services?

Terminal value	What is the end state (social harmony, personal gratification, self actualisation, security, love, personal contentedness...)?
-----------------------	--

Figure 24. *Personalised Means-End Model - Step 3 of the Unique Place Methodology.*

Product/service	Sauces, dressings
Concrete attributes	Ethnic sauces, different dressings, natural mayonnaise and ketchup, glass bottle, quality sauce
Abstract attributes	Good quality, trust, security, trust about new tastes
Functional consequences	To make food tastier; satisfy the desire for junky food moments; it is good quality so people do not feel bad about it
Psychological consequences	Junky moments satisfaction; more taste to my food = contrast (1) sauces are not good for health so I feel bad (2) good quality so it is okay to eat
Terminal value	Personal gratification, self actualisation, security (in terms of food), personal contentedness

Figure 25. *Application of the personalised Means-End Model of Step 3 for Brand X.*

The second table shows how the Means-End Model is applied to the strategy development for Brand X. The table is fulfilled differently depending on the brand, the products and the context: what is more important is the insertion of the most central and important concepts that will bring the strategist to understand what the consumers think and how they act in relation to a brand.

2.4.3 Step 3 - The Exploratory Map

The last model which concludes the third strategic step is the Exploratory Map. It has been entirely developed the first time in this internship report as it was inspired by the five-month experience on the field at coplaincolla and by a theoretical framework that sustains all advertising experts who considered the discovering of the insight a necessity in order to develop an effective advertising strategy. In fact, the insight has been described as a piece of human understanding necessary to create a brand communication able to reach the

consumers “in their gut” (Sullivan, 2008, p. 9). Similarly to the Customer Empathy Map, this exploratory map tries to get to know the target gradually, firstly superficially and then more deeply, following three levels respectively named “superficial”, “deeper”, “profound”. It can be applied to one or more consumer types of subject. It is also useful to identify the main conventions, the idea around which Jean Marie Dru (1996) built his methodology: once the convention is recognised, it can be disrupted and changed.

The first level is composed by three factors that influence the consumers superficially: culture, context and convention. It relates to the surface of consumer’s personality because it only looks at:

- the culture, considering the consumer’s culture as the social rules that are part of his life;
- the context, as the type of life the consumer normally conduces;
- the convention, as the ideas believed to be true by the overwhelming majority of consumers concerning a certain topic.

The second level goes deeper into the targets’ minds and feelings, to try to understand the values and the purposes they have in their own lives, concerning the brand and the environment in which the brand lives. The third level is made of four profound factors that are characteristic of the inner feelings and thoughts of consumers. These are: the beliefs, the personal and social concerns (social norms), the wishes, the aspirations, and finally the regrets. When distributing the information following these factors, it is essential to remain in the brand’s sphere, without adding too many information that would result dispersive from the insight finding.

Equally to the previous presented models, the information required to complete such map has to be found in personal knowledge, secondary data, or eventually in the gathering of primary data. Even though in this case there are different sources that have to be explored, following the ensuing order as reported in Parker, Ang and Koslow’s (2018) research. Indeed, the first way to get information regarding the target is to use personal knowledge domain, paying attention to the factor of subjectivity and personal taste, as claimed by

Steel (1998). Using personal knowledge is considered a source by Parker and his colleagues (2018), as well as by other experts. For the insight discovering, Lawrence (2014) mentioned the use of the personal understanding of human behaviour and Sullivan (2008) encouraged the account planners to use their own instincts. On the other hand, also Munari (1977) and Amabile (1983) treated the personal knowledge as a source, while discussing creativity. Munari (1977) talked about using the plain old logic and intelligence and Amabile (1983) wrote about searching memory and use information that are present in our brain, to later check what has been obtained against factual knowledge.

To check this first source against factual knowledge can be done through the application of other sources, elaborated taking into account the way in which coplaincolla has always been working. For instance, before obtaining primary data as from surveys, interviews or focus-groups, the sources to be explored are three. Initially, the account planner or who is dealing with this step, can ask for opinions to the people around him, since they all are consumers, too. At the same time, it is advisable to observe people's behaviours in the environments where the brand is sold or used. Afterwards, an online and offline research can help with secondary data, articles, or social media conversations, to learn more about the consumers. Following this, looking at the competitors, as well as brands that are in similar situations can be helpful to enlarge the vision on the target and discovering a special insight. As usual, the map has to be filled in with keyword or reproduced and completed with sentences in order to obtain a clear and immediate perception of the consumers' feelings.

Clearly, the insight cannot be directly obtained from a map, nor it will instantly emerge from this table, but it is the outcome of a complete understanding of the consumers of a determined brand through different models, as anticipated before.

Superficial (first level)	Culture	Context	Convention	
	(society)	(life)	(common believes)	
Deeper (second level)	Values		Purposes	
	(life)		(life)	
Profound (third level)	Beliefs	Concerns	Whishes/ aspirations	Regrets
	(life)	(personal social norms)	(life)	(life)

Figure 26. *The Exploratory Map of Step 3 of the Unique Place Methodology.*

<p>Superficial (first level)</p> <p>Culture = people happen to crave junk food with sauces but now realise that it is not healthy, so they try to eat it less</p> <p>Context = what they eat depend on their life style - generally nowadays a lot of people exercise more and try to eat healthier</p> <p>Convention = culture says sauces of any brand are good but not healthy, thus = sauces are good to eat sometimes =/ Some people do not consider all this topics and do not apparently care about eating properly, they just care about the taste. Anyhow, Brand X's sauces are of good quality so they feel less bad?</p> <p>Deeper (second level)</p> <p>Values (in life/regarding the topic) = generally in Italy values related to food concern the eating of good food, tasty, mostly Mediterranean kitchen - but the trend now goes for healthy food</p>

Purposes (in life/regarding the topic) = why they do so relates with the shape of the body and the healthy positive lifestyle.

Purposes for who does not care about eating decently is only to have tastier food.

Profound (third level)

Beliefs = X

Concerns = consumers are more concerned about their health, mostly nowadays - they care about what people say - maybe when they eat in company they chose to eat less sauce

Whishes/aspirations = to eat properly

Regrets = they regret not to eat properly, to fall into temptation so they prefer to eat sauces just sometimes and not at every meal

Result

Most people of the target want to take care of their physical aspect and of what they eat, but sometimes they cannot resist and add sauces to their meals, to make food tastier.

We have to make them understand that using Brand X's sauce it is not only related to add taste and use a non-defined-healthy product, but it donates them a special moment with the sauce and their food: the sauce moment, a tasty moment, a special moment. Even though it doesn't happen every day.

= The moment in which they use the sauce has be brought out in the communication, thinking about gestures, sentences and actions undertaken when using Brand X's sauces.

Figure 27. Application of the Exploratory Map of Step 3 for Brand X.

Through the application of the model, it is possible to notice that the Exploratory Map is not a tool with which an insight on consumers is obtained, but it is a way to explore the mind by degrees. Indeed, behaviours are influenced by external and internal factors and to change behaviour the strategist need to leverage on those factors.

2.5 The incubation

Between the strategic Step 3 and the creative actions of Step 4, it is important to consider the opportunity to incubate all information obtained through the research and with the strategic models. Indeed, sometimes it is necessary to let an indefinite amount of time pass before undertaking the creative steps. Such action is called incubation and is treated as a significant measure by different authors as Steward, Cheng and Wan (2008), Sullivan (2008), and Grant (2016).

The incubation is a period of time that is supposed to nurture creativity and let powerful ideas emerge (Sullivan, 2008), and would avoid the “block moment” to which many creatives are exposed. It is common to force the mind to find immediate solutions, but it is counter-productive because it has been proved that the time spent without thinking about something is not wasted, but still is a way to elaborate information (Grant, 2006). To conclude, if needed, such action will not be a loss of time but a re-elaboration that occurs in the brain while the advertiser is doing something else.

2.6 Step 4 - The creativity

Step 4 corresponds to the step of tactics in the SOSTAC® planning theory (PR Smith, 2019). During the creative step the central concept obtained through the models of the strategic phase will be converted into a payoff or other type of communication which is needed to achieve the objectives. To do so, a list of different actions has been extrapolated from the secondary data and the theory in order to develop creative ideas.

The points of this step are:

- deliberate thinking;

- Customer Journey Map;
- nouns list;
- other campaigns;
- spurs;
- group brainstorming and questions.

There is no need, nor obligation, to use all the points that form part of this step to create a piece of communication. Instead, the strategist only has to use the ones considered more useful according to the type of project and the objectives.

With the strategic step the purpose is to find an insight, as well as a powerful central concept from which the advertisement will be developed. Consequently, the creative part is the moment dedicated to the implementation of the idea that has been found before into something more concrete.

2.6.1 Step 4 - The deliberate thinking

The very first action to undertake when having all information from the research and the bases of a strategy is to take some time to openly thinking about the project. This open thinking comes from Steward, Cheng and Wan's (2008) study, where they took inspiration from the Wallas' (1926) model, which was the elaboration of a framework used to think. Such action lets the thinking expand and elaborate different ideas, even the ones that are not related to the current topic. In fact, it is not wrong to think about different topics because what apparently seems unrelated can be connected to form a path that will bring the advertiser right to the final idea.

2.6.2 Step 4 - The Customer Journey Map (a second time)

Obviously it is not easy, neither enough, to develop a whole creativity only with some general thinking. At this point, the Customer Journey Map that was applied before comes into action again to help the creatives, as well as the same account planner, to find ideas that will implement the strategy into reality.

The first model is the Customer Journey Map presented at page 87. The results obtained with the map before can be read again from a creative perspective this time, bringing the attention to the words used, the consumers' gestures, as well as any other inspiring detail.

2.6.3 Step 4 - The nouns list

Even though the noun list was a step employed the first time during the internship at coplaincolla, it is not a new exercise in the world of advertising, made of nouns and adjectives, different meanings and reframed reality. As explained in the previous chapter, this step consists in writing a list of nouns, adjectives, names, and other words related to the brand, the product, the service, the market, the consumers and so on. Doing so, it is possible to form a visual representation of the words that are fluctuating in the creatives' brains: keeping track of them through writing allows to have a visual variant in front of the eyes while thinking and it is helpful because it ensures that no words or piece of information gets lost or forgotten.

Different authors wrote about similar exercises without giving them a name. Sullivan (2008) suggested to write words and sentences, even the bad ones, taking inspiration from opposite characteristics of the products. David Ogilvy (1963) suggested to avoid the negative form in this process.

The noun list has a very free design: the words can be written in the preferred order without any constraint. Depending on what type of communication has to be produced, it is recommended to write the words following lists or concepts one next to the other, in case sentences have to be formed, for instance. If what needed is a sentence, this has to be conceived with a rhythm that sounds natural (Sullivan, 2008). To sum up, this step consists in preparing a clean sheet of paper or an empty Word page and write words concerning the brand and its surroundings.

2.6.4 Step 4 - Other campaigns

This point is also part of the inspirational feature of the creative phase of Step 4. It is an action that consists in watching good old campaigns or more new ones that are inspirational to who is developing the advertisement. This action is also suggested by Sullivan (2008), but better translated into an organised process by Jean Marie Dru (1996). Indeed, he suggested a similar point in the Disruption® methodology: he talked about creating a folder where interesting advertisements, campaigns or other communications are saved and ready to be leafed through whenever inspiration is needed (Dru, 1996).

This step is a way to get inspired by others' work. It is very far from copying, because it does not consist in taking direct inspiration from the final work, but from the details or mental processes carried out to develop such communication. The final folder is the conclusion of studies and needs to be updated any time an interesting ad is produced and noticed. To conclude, to put in practice this step it is sufficient to go through campaigns that were important to the same strategist but, also famous because of their success and effectiveness.

2.6.5 Step 4 - Spurs

The following is one of the most precise between the creative steps. Part of Adam Ferrier's (2014) methodology, it is a list of different spurs that any strategist can adopt to translate into practice an advertising concept. Seven of these stimulus put pressure on motivation (that is made of individual incentives and social norms), the other three on ease (that is ability and opportunity), but all are focused on changing consumers' behaviour (Ferrier, 2014).

This model has been included in the Unique Place Methodology because is of help in the moment of choosing what tactics to implement in order to realise the advertisement. These spurs are only inspirational and could help in transforming the main concept into something concrete. So, once the strategy is built and the other creative actions undertaken, it is possible to carry out the advertising concepts adopting one of these spurs.

They are very different but all encourage the consumers to change behaviour through different approaches. For what concerns motivation, these approaches are:

- Reframing “It’s not what you say - it’s *how* you say it”: it consists in presenting the facts in a different way;
- Evocation “Can you feel it?”: it is a spur related to present feelings that would capture consumers’ attention;
- Collectivism “Everyone else is doing it”: it incites the consumers in joining popular causes;
- Ownership “What do *you* think?”: it makes the consumer feel part of the same process;
- Play “The world is a game”: it creates an advertisement made of games and fun;
- Utility “No more empty promises”: it explains how something is truly useful;
- Modelling “Monkey see, monkey do”: it uses testimonials or a special target to set social norms and encourage imitation.

Regarding ease, the spurs are:

- Skill up “Stop the I don’t know how”: it consists in explaining how to do something through the ad;
- Eliminate complexity “Knock down the hurdles”: to make things easy;
- Commitment “How a small request leads to a bigger agreement”: it concerns asking the consumers for a small task to align their thoughts and feelings.

The presented spurs were not introduced in the methodology to create a whole strategy as it was for Adam Ferrier (2014), but in this creative phase they are advantageous to inspire the tactics that will be adopted to put in practice the main advertising concept found through the insight in Step 3. To put in practice this list of spurs the strategist has to go through it and see if any of these application could be interesting to be applied in the project he or she is dealing with.

Motivation	Ease
Reframing	Eliminate complexities
Evocation	Illustrate skills
Collectivism	Present commitment
Ownership	
Games and play	
Explain utility	
Modelling	

Figure 28. *Motivation and ease spurs elaborated by Ferrier (2014) - Step 4 of the Unique Place Methodology.*

2.6.6 Step 4 - Brainstorming and questions

The previous steps of the creative phase in the Unique Place Methodology can be applied independently from one another, in any order or preference, but this last step must come mandatorily at the end of the process. In fact, the brainstorming is a crucial moment at coplaincolla, because the account planner or who took care of developing the strategy meets with the senior copywriter to present and discuss what has been done until that moment.

The copywriter is also the head of the team of the creatives, therefore he must be the one conducting the brainstorming, listening to one's idea and later inventing together. In case he works contemporary on the same project, there will be an exchange of ideas during a discussion that can also last for an hour or more. This process is usually more complex than what it seems because with the presentation of the insight and the central concept, extrapolated from the strategic phase, there can be an evolution and different ideas can be combined together to form one of more impact. To create such inspirational talks, it is necessary to ask questions and let the mind flow freely and openly.

Asking questions is essential to expand the brainstorming, almost to find new brain waves. Jean Marie Dru (1996) elaborated a tool formed by a list of questions to help him seeing the situation from another point of view. Sullivan (2008) also decided to employ the action of asking questions, but without any order or tool because openly talk and enquires encourages to put in discussion the conventions and the reality.

In conclusion, the Unique Place's brainstorming does not establishes a rigid system to guide the flow of the idea, but similarly to the first action of deliberate thinking wants to obtain more inspirational ideas, as if it were a second round in group. The characteristic of this specific brainstorming is the one of feeling free to ask even the dumbest questions because it could be unexpectedly useful.

2.7 Step 5 - Channels

The final part of the creative phase is Step 5 and it concerns the choice of the channel or channels where the advertisements will be aired. It relates to the fifth point of the SOSTAC® planning theory (PR Smith, 2019) actions, that similarly to the tactics is the implementation of the strategy. This choice depends on several circumstances: firstly, the preference of the client; secondly, the available budget; thirdly, the channel more adapt to such piece of communication and that better expresses the concept; fourthly, the best way to reach the target and conquer it. Together with the choice of the channel, the indication of a timeline which presents the actions in order and that respects the client's request in timing is essential to present a complete project.

2.8 Step 6 - The validity check

Second to last step is number 6 and corresponds to the control moment, last step of the SOSTAC® theory (PR Smith, 2019). In the PR Smith's methodology, the control is done to check if the advertisement accomplished the objectives. Differently, in this specific methodology, step 6 is the validity check, an action that comes before the final control of an aired advertisement. The validity check was inspired by the working process normally adopted by copiacollata. Indeed, before presenting the project to the client, it needs to be

exposed to the account executive who will be the one bearing the responsibility to give the final approval. In the Unique Place Methodology, this step is composed by three different actions: the vision check, the motivation and ease one and, finally, the experienced supervisor control.

2.9.1 Step 6 - The vision check

The vision check was translated into a controlling step based on Jean Marie Dru's (1996) concept of vision in the Disruption® methodology. The idea is to check if the advertisement which has been elaborated fits to the brand, to its tone of voice (TOV) to its personality and its history, to verify whether there is coherence in what has been produced. This action should be implemented in any type of communication, from the elaboration of packaging designs to social media strategies because there is an absolute necessity for a brand to be coherent with his image and public perception. A change in this has to be planned and is always a delicate operation that goes beyond advertising and enters into the branding sphere. Anyway, to put in practice this test is sufficient to go back to Step 1 and look for any incongruence between the actual future advertisement and what communication was produced in past few years.

2.9.2 Step 6 - The motivation and ease check

The motivation and ease check was created by Adam Ferrier's (2014) when he was building his behaviour changing steps. Quite similarly to his idea, this step is applied in the same way. Therefore, when having a finished ad, the analysis to put in practice is based on two factors: the motivation that will bring the target to change behaviour and the ease with which he will do that. As mentioned before, the first factor is composed by individual incentives and social norms, while the second is made of ability and opportunity.

Motivation	Individual incentives
	Social norms
Ease	Ability/capacity
	Oppurtunity

Figure 29. *Motivation and ease in the validity check elaborated by Ferrier (2014) - Step 4 of the Unique Place Methodology.*

To apply such control model, the strategist has to take the piece of communication and ask himself or herself what are the motivation and ease to put in practice such behaviour, that could be reproducing an action presented in an advertisement, for instance. As in the previous models, the questions have to be answered with plain sentences that explain what are the individual incentives, the social norms, the ability or capacity to undertake such behaviour and the opportunity. At the end, the result will be visible. In case both are high, the behaviour will be likely to happen; on the contrary, if they are both low, it will be more difficult for a behaviour to happen and so on and so forth.

2.9.3 Step 6 - The experienced supervisor control

The very last way to control if such piece of communication is valid to be aired is the experienced supervisor control. This step was inspired by the work flow at coplaincolla but also by the writings of Ogilvy (1963) and Steward and colleagues (2008) where the first claimed that advertising is not an exact science and the second wrote about the importance of learning from experience.

It is that experience the essential factor of this step. Indeed, the advertising concept elaborated by the account planner or any other strategist at coplaincolla will be judged firstly by the head of content during the brainstorming, but then in a crucial way by the account executive who will decide for the outcome. Sullivan (2008) agrees with this when he specified that the account will help in recognising the idea.

As just mentioned, this is the moment in which the strategist knows if the goal has been accomplished and so the project is approved by the account and it can be presented to the client. But that outcome is almost never perfect, as explained by Amabile (1983). Indeed, if it was a failure, it has to be started again; if there was a progress towards the result, still the strategist needs to go back to it.

2.10 The after control

The after control is a step that does not concern the strategic phase, nor the creative one since it comes after, when the advertisement has already been aired. It involves the data analyst who checks the resulting data after a specific amount of time. Later, the data will be presented to the client through graphs in a specific presentation at meetings that are generally organised quarterly to keep track of the communication produced.

Conclusion

Considering the criticalities and the necessities observed during the five-month traineeship period at the advertising agency *copiaincolla*, the aim of providing a functional custom-made methodology to produce advertising strategies has been accomplished, with the intention of providing discipline and knowledge to the agency and to my future role in the same. Indeed, the steps of the Unique Place Methodology were successfully elaborated to solve the criticalities and fulfil the necessities illustrated in the beginning of this work, mainly the lack of time to research and to dedicate to potential clients' requests, ending in a loss of profitable business opportunities. Such methodology establishes steps to produce advertisements, conferring more rigour to the elaboration of the advertising strategies, avoiding the loss of important information and enhancing the factors of organisation and timing to preserve sources to be invested to capture the interest of prospective clients.

Given the initial research questions¹⁶ and the fact that this agency never followed a discipline to build strategies before, now it is possible to state that the best methodology for *copiaincolla* is a custom-made one, able to adapt to the inner workflow of the agency. The variables that determine such methodology could be found in the data gathered from the advertising strategies we developed during the internship and the most important theoretical concepts of the field. Therefore, the Unique Place Methodology is unique: it was built exclusively for *copiaincolla* and for the strategists that work and will work there in the future, starting from me.

The characteristic of uniqueness does not preclude an evolution or future adaptation: *copiaincolla* has been capable of changing fruitfully along with the decades and the technological progress, thus its new methodology has to be able to adapt to changes as well. If in the future the agency will modify its approach to the research phase, for instance deciding to invest more in gathering first hand data, the methodology will be updated and

¹⁶ See page 25.

transformed to make its models even more efficient. From another point of view, its uniqueness could also be seen as a limitation due to the absence of the adaptability factor, because it could difficultly be implemented in another advertising agency. Anyway, one more positive characteristic of the Unique Place Methodology is the possibility to use it in a non-linear way, implementing it after having found the main advertising concept. In fact, the idea could be uncovered before and followed by the application of the steps to check its validity, as also Jean-Marie Dru did several times with his method, stating that “there is no harm in articulating the methodology after having found the idea” (Dru, 1996, p. 147). Similarly, it is not mandatory to implement every step of the method or to follow a certain order: sometimes only some models are strictly necessary.

With the Unique Place Methodology, copiacollà will not change its working flow and values, but will save time and confer order to the daily actions of the agency, at least for who is involved in the strategy production process, not only in terms of research but also considering other steps. copiacollà was already doing a great work in these 20 years: more knowledge based on data gathered from its projects and the theories of the most important advertisers of the century will not inflict damage, but provide the discipline that was missing.

In conclusion, after the delivery of this internship report, copiacollà will be provided of an exclusive unique methodology with which the time to develop strategies will be more controlled: the process will have an order, starting from research; the possibility of losing key points to unlock the insight will be minimised, as well as the loss of interesting opportunities. This will result in more organisation and time for the first account planner walking there to build strategies and creativity on solid bases. All that remains is to apply the steps in the next elaborations of advertising strategies at the agency, putting it into practice and see which are the qualities and the limitations of the Unique Place Methodology to possibly provide corrections in the near future.

Bibliography

Amabile, Teresa M. (1983), *The Social Psychology Of Creativity*, New York: Springer-Verlag.

Account Planning Group (2001), *What is Account Planning? (And What Do Account Planners Do Exactly?)*, <https://www.apg.org.uk/single-post/2001/04/02/What-is-Account-Planning-and-what-do-account-planners-do-exactly>, Consulted on 30-Jun-2020.

Ahmad, W., Stufhaut, M., Labianca, J. (2017), <<Collaborative Dynamics of Creative Teams: Modelling Creative Process in Advertising Design>>, *Business & Economic Review*, Vol. 9, No. 4, pp. 157-180.

Barry, D.E., Patterson, R. L., Todd, W. B. (1987), <<The role of account planning in the future advertising agency research>>, *Journal of Advertising Research*, Vol. 27, No. 1, pp. 15-21.

Fay, B., Keller, E., Larkin, R. (2019), <<How Measuring Consumer Conversations Can Reveal Advertising Performance>>, *Journal of Advertising Research*, Vol. 59, No. 4, pp. 433-439.

copiaincolla, <https://www.copiaincolla.com>, Consulted on 10-Feb-2020.

copiaincolla, *TAVOLOBRAIN*, <https://tavolobrain.copiaincolla.com/>, Consulted on 05-Mar-2020.

Cultmethod, Persson, J. (2020), *David Ogilvy's 7 principles of marketing*, <https://cultmethod.com/articles/ogilvys-principles>, Consulted on 11-Mar-2020.

Ferrier, Adam (2014), *The Advertising Effect - How to change behavior*, Melbourne: Oxford University Press.

DDB, <https://www.ddb.com/about-us/>, Consulted on 05-Mar-2020.

Delin, J. (2005), <<Brand Tone of Voice: a linguistic analysis of brand positions>>, *Journal of Applied Linguistics*, Vol. 2, No. 1, pp. 1-44.

Dru, Jean-Marie (1996), *Disruption: overturning conventions and shaking up the marketplace*, New York: John Wiley & Sons, Inc.

Dru, Jean-Marie (2007), *How Disruption Brought Order: The Story of a Winning Strategy in the World of Advertising*, New York: Palgrave MacMillan.

Fogg, B.J. (2007), *BJ Fogg's Behavior Model*, <https://www.behaviormodel.org>, Consulted on 23-Feb-2020.

Grant, Adam (2016), *The surprising habits of original thinkers*, TED2016, https://www.ted.com/talks/adam_grant_the_surprising_habits_of_original_thinkers?language=en, Consulted on 25-Feb-2020.

Given, M. Lisa (2008), *The SAGE Encyclopedia of Qualitative Research Methods, Vol. 1 & 2*, Los Angeles-London-New Delhi-Singapore: SAGE Publications Inc.

Hackley, C. (2003), <<From consumer insight to advertising strategy: the account planner's integrative role in creative advertising development>>, *Marketing Intelligence & Planning*, Vol. 21, No. 7, pp. 446-452.

HARVARD BUSINESS REVIEW (2014), *Where to Look for Insights*, <https://hbr.org/2014/11/where-to-look-for-insight>, Consulted on 25-Feb-2020.

Havas Media Group (2019), *Havas Media Group Delivers Meaningful Media Engagement Through New Mx Methodology*, <https://havasmedia.com/havas-media-group-delivers-meaningful-media-engagement-through-new-mx-methodology/>, Consulted on 05-Mar-2020.

Hernandez, R. (2012), *Big Ideas: Research Can Make a Big Difference*, Millward Brown, http://www.millwardbrown.com/docs/default-source/insight-documents/points-of-view/Millward_Brown_POV_Big_Ideas.pdf, Consulted on 05-Mar-2020

iab.europe (2018), *Digital Advertising Effectiveness*, https://www.iab.it/wp-content/uploads/2018/09/IAB-Europe_Digital-Ad-effectiveness-White-Paper_September-2018-compressed.pdf, Consulted on 19-May-2020.

Khan, Matin (2006), *Consumer Behaviour and Advertising Management*, New Deli: New Age International (P) Ltd., Publishers.

Kover, Arthur J. (1995), <<Copywriters' Implicit Theories of Communication: An Exploration>>, *Journal of Consumer Research*, Vol. 21, No. 4, pp. 598-611.

Kulkarni, Parag, Joshi, Sarang, Brown, Meta S. (2016), *Big Data Analytics*, Delhi: PHI Learning Private Limited, pp. 149-152.

Laughlin, P. (2014), <<Holistic customer insight as an engine of growth>>, *Journal of Direct, Data and Digital Marketing Practice*, Vol. 16, pp. 75–79.

Lawrence, Ang (2014), *Principles of Integrated Marketing Communication*, Melbourne: Cambridge University Press.

Meaningful Brands, <https://www.meaningful-brands.com/en>, Consulted on 05-Mar-2020.

Mohanraj, P., Divya, S. (2018), <<Measuring the Effectiveness of Advertising>>, *IOSR Journal of Business and Management*, Vol. 20, No. 5, pp. 25-28.

Munari, Bruno (1972), *Design e Comunicazione Visiva*, Bari-Roma:Laterza, pp. 84-87.

Munari, Bruno (1977), *Fantasia*, Bari-Roma:Laterza, pp. 24-28.

Ogilvy, David (1963), *Confessions of an Advertising Man*, Harpenden: Southbank Publishing.

Parker, J., Ang, L., Koslow, S. (2018), <<The Creative Search for an Insight in Account Planning: An Absorptive Capacity Approach>>, *Journal of Advertising*, Vol. 47, No. 3, pp. 237-254.

Parmenter, David (2019), *Key Performance Indicator - Developing, implementing, and using winning KPIs*, Wiley.

Phillips, Jack (1997), *Return on Investment in Training and Performance Improvement Programs*, Burlington: Butterwoth-Heinemann.

PR Smith, <https://prsmith.org/sostac/>, Consulted on 20-March-2020.

PR Smith (2019), *SOSTAC (r) Guide to your Perfect Digital Marketing Plan*, PR Smith.

Reeves, Roser (1961), *Reality in Advertising*, New York: Alfred A. Knopf.

Reynolds, Thomas J., Craddock, Alyce B. (1988), <<The application of the MECCAS model to the development and assessment of advertising strategy: a case study>>, *Journal of Advertising Research*, Vol. 28, pp. 43-54.

Reynolds, Thomas J., Rochon, John P. (1991), <<Means-End Based Advertising Research: Copy Testing Is Not Strategy Assessment>>, *Journal of Business Research*, Vol. 22, pp. 131-142.

Reynolds, Thomas J., Olson, Jerry C. (2001), *Understanding Consumer Decision Making: The Means-end Approach To Marketing and Advertising Strategy*, New Jersey: Lawrence Erlbaum Associates, Inc.

Ries, Al, Trout, Jack (1993), *The 22 Immutable Laws of Marketing - Violate Them at Your Own Risk!*, New York: Harper Business.

Ries, Al, Trout, Jack (1980), *Positioning - The Battle for Your Mind*, New York: McGraw-Hill.

Rodgers, Sally, Thorson, Esther (2017), *Digital Advertising: Theory and Research*, Routledge, London: Taylor and Francis.

Rosenbaum, M. S., Losada Ojalora, M., Contreras Ramírez, G. (2016), <<How to create a realistic customer journey map>>, *Elsevier-Business Horizons*, Vol. 60, No. 1, pp. 143-150.

Rossiter, J. R. (2008), <<Defining The Necessary Components Of Creative, Effective Ads>>, *Journal of Advertising*, Vol. 37, No. 4, pp.139-144.

Steel, Jon (1998), *Truth, Lies & Advertising - The Art of Account Planning*, New York: John Wiley & Sons, Inc.

Steel, Jon (2018), <<Jon Steel - 21st Century Planning>>, Stan Talks, <https://www.youtube.com/watch?v=Yt-6I6jq1IA>, Consulted on 6-May-2020.

Stewart, D. W., Y. Cheng, and H. Wan. (2008), <<Envisioning the future of advertising creativity research: Alternative perspectives. Creative and effective advertising: balancing spontaneity and discipline>>, *Journal of Advertising*, Vol. 37, No. 4, pp. 135-39.

Sullivan, Luke (2008), *Hey, Wipple, Squeeze This - A Guide to Creating Great Ads*, Hoboken: John Wiley & Sons, Inc.

Turnbull, S., Wheeler, C. (2015), <<The advertising creative process: A study of UK agencies>>, *Journal of Marketing Communications*, Vol. 23, No. 2, pp. 176-194.

TWBA, *Disruption Live*, <https://tbwa.com/disruption#methods>, Consulted on 05-Mar-2020.

VanDusen, P. (2020), <<That's Genius Stupid>>, <https://www.linkedin.com/pulse/thats-genius-stupid-philip-vandusen/?trackingId=eXDqkpSbS96dlYXMyXzByg%3D%3D>, Consulted on 16-Jun-2020.

Wallas, Graham (1926), *The Art of Thought*, New York: Harcourt, Brace & World.

Webb Young, James (1944), *A Technique for Producing Ideas*, Lincolnwood: NTC Business Books.

Williams, C. (2018), <<Carol Williams - Developing Strategic Advertising Insights>>, Stan Talks, <https://www.youtube.com/watch?v=faxWScOQyF8>, Consulted on 6-May-2020.