



GLOBAL ADVERTISING MANAGEMENT

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Table of Content

Title	Pg. No.
Learning Journey – Short Story	3
Advertising Campaigns	11
The Time We Have Left – Ruavieja	11
The Name Catalogue – IKEA	13
Helmet Has Always Been a Good Idea – Danish Road Safety Council	15
28.57 m – o2 Deutschland (Telefónica Germany)	17
The Last Photo – CALM & ITV	22
The Man Who Walked Around the World – Johnnie Walker	25
The Epic Split – Volvo Trucks	27
India and You – Incredible India	29
Eat Them to Defeat Them – ITV & Veg Power	31
We Will Rock You (Gladiator Ad) – Pepsi (featuring Beyoncé, Britney Spears, Pink, and Enrique Iglesias)	31
Annotated Bibliography	34
Reference	43

Learning Journey – Short Story

When the semester began, I was genuinely excited to explore advertising on a global scale. Prior to this module, my understanding to how advertising actually worked was very limited. The first week served as a gateway into the field, showing me both creative depth and global structure of the advertising field. Learning about Leo Burnett who is known as a legend in the advertising industry showed me how he have used advertising not just creatively but strategically and shape the industry for the better.

What stood out most was the introduction of major global agency groups I had never encountered before:

- WPP Group, London - home to Ogilvy, JWT, Grey, VML
- Omnicom Group, New York City include - BBDO, DDB, TBWA
- Publicis Groupe - Leo Burnett, BBH, Saatchi & Saatchi
- Interpublic Group - FCB, McCann, MullenLowe
- Dentsu, Tokyo

Each of this groups have thousands of staff and holds billions in revenue, highlighting the true scale of global advertising. Until this point, I had not realized how interconnected, structured, and competitive the industry was.

Professor also asked us to share our 5 year career plan and what we want to be, to me it gave me an opportunity to really think about my future and how to proceed towards that dream of mine.

Another moment that surprised me was the story of Marlboro's brand transformation. Originally marketed as a women's cigarette, featuring a pink filter with slogan "Mild as May" was struggling after World War 2, particularly as concerns around health and safety grew. Instead of taking a defensive or scientific route, Leo Burnett chose a bold, symbolic approach. He introduced the cowboy as a rugged, masculine figure, repositioning the product entirely. The campaign turned Marlboro into a global symbol of manhood, this campaign got popular by the name "Marlboro Country". This campaign made me realise how advertising could change not only perception, but brand identity.

Week two felt especially personal, as it aligned closely with my own ambition of starting an advertising agency in the future. The session began with the 6Ms of startup planning – Men, Material, Money, Machinery, Minutes, and Market which provided a foundation checklist of what every new agency needs. But beyond resources, I have been taught next thing a company should have is AIM, Vision and Mission. AIM must include who organization is, what it does, and where it is going. It must be clear, long-term, and consistent, and easy to understand. It also include Purpose, Vision, and Values. This emphasis on clarity and direction made me reflect on how important it is to anchor a business not only in resources but also in principles.

I was also introduced to the McKinsey 7S Model, which outlined seven interconnected elements that ensure internal alignment –

Hard S's – Structure, Strategy, System

Shared Value

Soft S's – Skills, Staffing, Style

This led into a deeper exploration of organisation culture through the Cultural Iceberg Model, which separates what is visible from what lies beneath the surface. While the Formal Organisation includes things like structure, vision, and processes, the Informal Organisation consists of internal stories, assumptions, unwritten rules, and shared norms. These hidden cultural aspects often determine how people really work and collaborate. Prof. shared his own story and mentioned that small start-ups often function like families, but as agencies scale, maintaining the family environment becomes increasingly difficult.

I also explored team development using the classic six stage mode – Forming, Storming, Norming, Performing, Dorming and Mourning/Adjourning. Each stage revealed how group dynamics shift over time, and how conflict or silence may signs of growth rather than breakdown. I found this especially relevant when thinking about managing creative teams under pressure.

In a separate discussion. I examined the traits of learning organisation - one that thrives on conflicting viewpoints, tolerates failure, and embraces uncertainty. For such an environment to flourish, assumptions must be openly discussed and challenged. Tolerance of ambiguity and acceptance of diverse perspectives stood out as critical traits of innovation. This made me reflect on how I would want my future agency to operate – Not just structurally, but philosophically.

We also covered the Tannenbaum and Schmidt Continuum, which maps out how much authority a manager holds versus how much freedom is given to employees. I believe a balanced approach is most effective – one that allows creative freedom within a clear structure.

Finally, I looked at the five components of a communication strategy – Message, Audience, Channel, Cadence, and measurement. These elements from the blueprint from campaign execution and evaluation.

Outside of the theory, one campaign truly stood out: Bertha Benz by Mercedes-Benz. The storytelling, historical significance, and emotional pull made it one of the most compelling piece I've seen. It reminded me that the heart of great advertising isn't just strategy – it's a story/ I also took part in an activity where we ranked the characteristics of a good agency, which made me more aware of what I would prioritise when selecting an agency as a client. It reinforced that both strategic structure and culture fit matter when assessing creative partnerships.

Week 3 shifted focus to the topic of corporate social responsibility (CSR) highlighted the ethical dimension of advertising and the broader accountability that companies have – not just to shareholders, but to society. I began to understand CSR as more than buzzword; it reflects how organisations position themselves in relation to the world around them, particularly in terms of social and environmental impact.

A key concept introduction was the 7C's of marketing, a more consumer centric evolution of the traditional 7P's. This framework helped me see marketing from the consumer's perspective.

1. Product- Customer Solution
2. Price – Convenience
3. Promotion – Communication
4. Place – Convenience
5. People – Consideration
6. Process – Coordination
7. Physical Evidence – Confirmation.

The session also explored the broader responsibilities companies have toward community, employees, suppliers, and competitors. I get to examine the triple bottom line approach, which reframes business success around three pillars – People (social), Planer (Environmental), and Profit (Economic). The idea helped me think critically about how global campaigns must reflect these values not only in content, but in action.

Finally, I looked at three key theoretical approaches to CSR:

1. Shareholder Approach
2. Stakeholder Approach
3. Societal Approach

Understanding these distinctions helped me reflect on how brands adopt different levels of commitment when engaging with social issues – some out of obligation, others out of genuine alignment with their values.

In Week 4, the focus shifted to the complexities of planning international advertising campaigns. I learned that the foundation of any campaign begins with identifying the target customer, step that determines every creative and strategic decision that follows. This became clearer through examples from the automotive sector. In my interpretation, Subaru appeals to off-road enthusiasts, Honda attracts luxury-seeking drivers, and Jeep targets adventurous families who enjoy round trips. These examples helped me understand how brand positioning varies across consumer segments and geographies.

We then explored concepts such as brand recognition, brand recall, and brand preference. These became practical through a task involving Badbokas graphs, where we had to make strategy decisions based on shift in consumer recall of the ads and preference. It gave me better sense of how consumer perception influences the actions an organisation must take in response.

The session also introduced a structured approach to campaign planning. A well-designed campaign should include a clearly defined audience, core messages, measureable outcomes (attitudes, knowledge, actions), methods for control, and a plan for evaluating results. This planning process is not just creative – it's deeply analytical.

We examined integrated marketing communications (IMC), which brings together both marketing and organisational communication functions. On one side, marketing communication covers area like advertising, sales promotion, and personal selling. On the other, organisational communication involves public relations, internal communication, and stakeholder engagement. When combined, this approach leads to experience marketing where brand value is built through both message and interaction.

The Marketing Communications Planning Framework (MCPF) by fill provided a clear structure for campaign design. It includes context analysis, communication objectives, strategic tools and media, coordinated messaging, resources planning, scheduling, implementation, and feedback. It made me realise how campaigns must remain both creatively engaging and operationally sound.

We also discussed RABOSTIC, a model introduced by Pickton and Broderick, which I found more practical for real world marking strategy compared to SOSTAC. It follows a logical cycle –

1. Research
2. Audience
3. Budget
4. Objectives
5. Strategy
6. Tactics
7. Implementation
8. Control

Finally, I learnt about external factors that influence corporate reputation and campaign success. Using frameworks like PESTELIE and PRESTON, we were taught how to assess political, economic, technological, ethical, and competitive variables, These tools helped me appreciate the broader environmental scanning required before launching any global campaign.

Week 5 centered around one of the most vital but often misunderstood elements in advertising – Creativity. We began by unpacking the core definition – Creativity involves not only generating original ideas but also insuring their successful implementation. This dual focus reminded me that a creative idea is only powerful if it resonates with the audience and achieves its intended outcome.

One of the key takeaways was the idea that creativity is not exclusive to a few. While some individuals may naturally think differently, creativity can be learned, encouraged, and practiced. This made the concept feel more accessible, especially within an agency environment where collaboration often sparks innovation.

We explored a variety of techniques for generating ideas, including classic methods like brainstorming, mind-mapping, and asking fundamental questions – Why, Who, What, Where, and when. Other techniques such as challenging assumptions, using oxymoron, combining, unrelated elements, and thinking in opposites where introduced as whys to push past surface-level thinking. I also found De Bono's Six Thinking Hats particularly useful for viewing an idea for multiple perspectives – logic, emotion, caution, creativity, optimum, and process.

The session also addressed how to capture creative thoughts which often arrive unexpectedly. Some of the methods suggested – using words, sketches, photography, drawing, inspiration from nature, or even travelling – encouraged me to think beyond structured environments and into everyday experiences as potential sources of inspiration.

A particularly engaging moment was an interactive activity involving a Ferrero Rocher advertisement. We were asked to interpret a series of visual scenes and try to determine what it is trying to convey. This exercise reminded me that in advertising, meaning is often constructed through emotions and symbolism rather than direct explanation. It deepened my appreciation for the craft of storytelling within the brand messaging.

Although week six was shortened due to a career fair and was continued on week seven. It offered essential insights into how culture shapes advertising strategies across international markets. I learnt that in global advertising, understanding and respecting cultural difference is not just courtesy. It is a necessity for effective communication, elements like language, religion, social norms, traditions, and values play a significant role in shaping consumer behavior and perception.

One of the key themes was the importance of cultural adaptation. We discussed how culture influences everything from the tone of a message to the visual language used. Successful campaigns must build trust and loyalty by aligning with local expectations while avoiding cultural missteps.

I explored Edward Hall's theory of high and low context cultures, which are especially valuable. In low-context cultures such as Germany and North America, communication relies heavily on direct language and detailed explanations. In contrast, high-context cultures like Japan and Latin America use non-verbal cues, gestures, and shared understanding to convey meaning. This distinction helped me see how one message could be interpreted differently depending on cultural context, and why tailoring communication style is critical in international advertising.

I also examined Hofstede's six dimensions of culture, including power distance, uncertainty avoidance, individualism vs collectivism, masculinity vs femininity, long term vs short term orientation, and indulgence vs restraint. These dimensions provided a structured way to evaluate national cultures, although it oversimplifies complex societies using rigid models.

Lastly, we were introduced to Trompenaars' seven-dimension model, which further explored how cultural values influence business practices and organisational behavior. I realized that cultural understanding is not just theoretical—it's central to developing relevant, respectful, and effective global campaigns.

Week eight expanded my perspective on how global advertising strategies are formed, refined, and executed. One of the key concepts introduced was the idea of strategic fit – the alignment between an organisation and its external environment. This foundational link reminded me that no campaign can succeed without considering both internal capabilities and the realities of the market.

We explored three type of promotional objectives: corporate, marketing, and communications. I learned that communication objectives must be SMART – specific, measureable, achievable, relevant, and time bount – and they typically aim build awareness, shaped attitudes, improve reputation, or enhance brand image. The discussion also introduced two critical dynamics: the perceived offering – how consumers interpret and understand a brand’s message – and the target audience – those who experience and assess the value being comunicated.

One of the standout tools for me was the FCB Grid, which maps sonsumer decisions based on levels of thinking, feeling, and involvement. I found it incredibly practival in predicting how costomers approach different product categoriesl. It gave structure to understanding emotional vs. rational decision-making, and high vs. low engagement.

Branding was amother central focus of the week. Through examples such as the “Incredible India” campaign, we saw how the same country could be positioned through different emotional and cultural lenses. This helped me understand that the strategic role of branding goes far boyand visual identity – it’s about shaping perceptions and aligning them with long-term positioning goals.

We also worked through Peter Drucker’s Five Strategic Questions, which I found applicable not only to advertising but to broader decision-making in business and life. Questions like “What is our mission?” and “What should we be doing?” encouraged a deeper level of thinking when building strategy.

Complementing that, we discussed six core strategic planning questions, covering Analysis, Formulation, Direction, Evaluation, Implementation, and Control. These steps serve as a practival roadmap for campaign preparation, from insight development to execution and refinement.

Several models helped bring all of this together. The Ansoff Matrix offered a way to assess whether a company should focus on market penetration, development, product innovation, or diversification. Keller’s Brand Equity Model – structured like pyramid – outlined how a brand progresses from identity to loyalty. Similarly, Aaker’s Brand Equity and Brand Identity models highlighted connections between awareness, perceived quality, and loyalty.. We also reviwed Jennifer Aaker’s brand Personality framework and Kapferer’s Brand Identity Prism, both of which gave me a better understanding of how to express a brand’s emotional tone and character.

This week gave me comprehensive toolkit to think more strategically about branding and campaign planning. It became clear that every decision – creative or strategiv – must be informed by insight, direction, and alignmnet with broader brand goals.

Week 9 was focused on how contemporary global isses are shaping the world of advertising and the decisions marketers make when responding to change. Topisc like the war in Ukraine, the Black Lives Matter movement, and the increasing role of artigicial intelligence highlighted the need for campaigns to be socially aware, ethically grounded, and responsive to cultural and potitical ahifts. These examples made me reflect on how global brands must now operate with more sensitivity and purpose than ever before.

A helpful part of the session was a website shared by the professor that outlined various roles within the advertising industry. Since I want to work in an advertising agency, seeing the responsibilities linked to creative, strategy, media, and account roles helped me visualise where I might fit and what skills I need to develop further.

We also looked at two important advertising theories: the Elaboration Likelihood Model (ELM) and the Rossiter-Percy Grid.

The ELM explains how people process persuasive messages through two routes. The central route is used when someone is deeply involved and thinks logically about the message. For example, if someone is buying a car, they might consider the price, safety, and performance. In contrast, the peripheral route is more emotional and based on surface level cues – like visual, music, or celebrity appearances. In this case, someone might want the car simply because it “looks cool” or is shown alongside glamorous imagery. This model helped me understand that effective communication depends on how involved the audience is with the product and how they process information.

The Rossiter-Percy Grid was another insightful tool. It maps different types of consumer motivation – informational (solving a problem) and transformational (seeking emotional rewards) – against level of involvement. This grid helps determine the best way to approach messaging. For instance, high-involvement informational products (like insurance) need fact based advertising, while low-involvement transformational products (like chocolate) can rely more on emotional appeal. Understanding where a product fits on this grid makes it easier to design campaigns that resonate with the audience in the right way.

This week made it clear that advertising is no longer just about creativity - it's about relevance, responsibility, and strategy. Theories like ELM and Rossiter-Percy gave me new tools to assess how and why messages work, while the industry roles overview grounded the theory in practical career insight.

The final lecture of this module focused on global brand creation through promotion, offering a fitting conclusion to everything we had explored over the semester. We began by analysing how the same product – Dakkar Noir – was advertised differently in Europe and Saudi Arabia. This comparison illustrated how deeply culture influences brand communication. A global brand cannot afford to present itself in a single, uniform way; it must adapt to regional norms, values, and expectations.

We explored the core elements involved in developing a marketing communication plan, including target audiences, channels, strategies, objectives, positioning, branding, interaction, competitors, and resources. These elements serve as building blocks for campaign success and required careful alignment to ensure consistency and effectiveness.

The steps for crafting effective communication were also introduced – asking critical questions such as:

1. Who is the target Market?
2. What will be said?
3. How, when, and where will be communicated?
4. Who will deliver the message?

This sequence helped me understand how strategic planning translates into real-world media activity.

A particularly engaging part of the session was the breakdown of media and promotional outlets, ranging from cinema and in-store displays to guerrilla marketing and digital playforms. This variety reminded me of how many different touchpoints exist between brands and consumers and how strategic selection of these outlets can shape the overall impact of a campaign.

One concept that stood out to me was media planning. It was entirely new to me, and I found it both technical and fascinating. Media planning helps determine the most effective route for delivering a message to the right audience. However, we also discussed challenges like media fragmentation, audience fragmentation, and limited budgets. Despite these hurdles, media planning remains essential.

Key metrics such as reach, frequency, opportunity to see (OTS), gross rating points (GRPs), duplication, and effective frequency were introduced. These helped me understand how planners evaluate the strength and efficiency of campaigns, something I had never considered in such detail before.

Looking back, this module has been one of the most eye-opening parts of my academic journey. It revealed the strategic depth behind advertising on a global scale from theory and cultural dynamics to branding, creativity, and execution. I now understand that even when companies offer the same product, their campaigns must be tailored to fit the culture, preferences, and expectations of each market. That's what makes advertising both challenging and incredibly exciting.

Advertising Campaigns

The time we have left

This ads relate with very human as everyone is busy in their life and do not have much time to spend with their loved ones. It connect with the consumer at a deeper level as the people acting in this ads are not actor or celebrity but common people. Ruavieja experts use algorithm and National Institute of Statistics to share how much time people have left to spend with each other. This ads promote bonding and spend time with their family and friends. Product placement is very less in this ads but the bonding and time spending together directly relate to Ruavieja brand.

1	Campaign/Ad	The Time We Have Left
2	Client	Pernod Ricard
3	Agency	Leo Burnett Madrid
4	Creative	Leo Burnett Creative Team
5	Production	Leo Burnett Madrid
6	Other Players	
7	Media Used	Online and digital platforms, including YouTube and online video platforms, Ruavieja website and social media. Broadcast channels were also likely utilized.
8	Country	Spain
9	Classification	Emotional awareness, Value of bonding, Value of time
10	Presumed TG	This ads is targeting for audience who spend more time away from home, spend more time on work or surround themselves with technology. This can apply for all the age group.
11	Brand Values/Desired Brand Image	Authenticity, emotional connection, human relationships, time well spent
12	Storytelling	Emotional reveal of "how little time we have left" with loved ones; real people reacting to data-driven insights
13'	Message	People have limited time in this life so people have to spend more time with their loved ones.
14	Value Proposition	Emotional wakeup-call, Brand Ruavieja connecting with the feeling of togetherness
15	Reason Why/Evidence	Ruavieja created a tool which allowed them to find out time spend with loved ones, based on the frequency with which they currently see each other and data extracted from the National Institute of Statistics.
16	Credibility/Sincerity	Uses random people, genuine reactions, No Celebrity artist is used and statistical tools used.

17	Production Values/Execution	Amazing cinematography, minimalist yet powerful setting
18	Acting	No actors are used. Random people showing their genuine reaction.
19	Personalities	Friends, Family members, Colleagues
20	Sound	Subtle, lo-fi emotional piano, minimalistic
21	DRIP factors. AIDAR etc.	DRIP: Persuade (change behavior) AIDAR: Desire (connecting Ruavieja with a tradition to have a drink with family and friends when they meet) Action (visit and meet friends and family more and at the end there is only small visual for call to action)
22	Presumed Strategy	Brand shared social message and positioned itself as a product people can enjoy when they are together with loved ones
23	Creativity Comments & Score	Good creativity approach – combining algorithm + time + emotion (7/10)
24	Execution	Minimalist visual and music used but emotionally intense
25	Hook	Shock is used to grab attention. Realization of how little time we have left with loved ones
26	Call to Action	Only brief call to action glimpse at the end of the ads.
27	Effectiveness	Memorable, heart touching, unique approach to inspire people to spend time together.
28	Comments/Additional Research Link to theory: FCB Grid MCPF (Push/Pull/Profile) PLC Stage Family Life Cycle Stage, etc.	https://clios.com/winners-gallery/details/93741 https://thekitefactorymedia.com/cannes-lions-2019-our-pick-of-the-winners/ https://www.warc.com/awards/cannes-creative-effectiveness-lions? https://www.dandad.org/awards/professional/2020/231683/the-time-we-have-left/ FCB Grid: Feeling / High Involvement (emotionally deep, long-term life choices) MCPF: Pull strategy – Attracting audience with emotion appeal. PLC Stage: Mature brand – uses emotional reinforcement to refresh brand identity Family Life Cycle Stage: All adult stages, especially parents, partners, friends with limited time. Global Ad Theory: Uses universal emotional appeal (human mortality, relationships).
29	Scoring	Memorability - 10/10 Effectiveness (Presumed) - 6/10

		Style - 8/10 Heart - 10/10 Humor - 0/10 (not intended) Execution (Production Values) - 8/10 Topicality (how 'Of The Moment' is it?) - 9/10 Creativity - 9/10
30	Overall Score/10	7/10

This ads is very emotional however as per my view_Ruavieja have missed the opportunity to show the product throughout the ads. The ads was mostly about emotional connection between people. There was no product placement. Call to action was brief which can be over looked by consumer.

The Name Catalogue

During the Norway's Baby Boom, IKEA Norway collaborated with the agency TRY to launch "The Name Catalogue" campaign. The intent behind this campaign was to repurpose IKEA's tradition of naming the products after Scandinavian names by creating a digital catalogue of over 800 baby names so it is easier for parents to pick a name for their baby, each name is corresponding to IKEA's past products. This help IKEA to reinforce their brand presence in Norwegian homes.

1	Campaign/Ad	The Name Catalog
2	Client	IKEA Norway
3	Agency	TRY (Oslo-based creative agency)
4	Creative	TRY Creative Team
5	Production	TRY
6	Other Players	
7	Media Used	Television (60-second TV spot), Digital (interactive website: ikea.no/navnekatalogen)
8	Country	Norway
9	Classification	Brand Engagement / Cultural Relevance
10	Presumed TG	Expecting parents and families in Norway, particularly those seeking unique or meaningful baby names
11	Brand Values/Desired Brand Image	Innovation, cultural integration, family orientation
12	Storytelling	The campaign shows IKEA's history of product naming, connecting it to a resource for baby names, thus intertwining the brand's legacy with personal family milestones

13'	Message	IKEA has a long tradition of assigning human names to its products, offering a rich source of potential baby names for expecting parents Making it easier for parents to give names to their kids making IKEA brand a part of the family.
14	Value Proposition	Provides a unique, culturally resonant, and extensive list of baby names, reinforcing IKEA's presence in Norwegian households beyond furniture
15	Reason Why/Evidence	The names are sourced from over 5,000 pages of IKEA catalogues dating back to 1950, demonstrating authenticity and a deep-rooted tradition
16	Credibility/Sincerity	High – leverages IKEA's genuine product naming conventions and offers a practical tool for parents, enhancing brand trust
17	Production Values/Execution	High-quality production in both the TV spot and the interactive website, reflecting IKEA's standard for clean and user-friendly design
18	Acting	Babies, News Reporters
19	Personalities	Everyday Norwegian families and expecting parents, emphasizing relatability and community connection
20	Sound	Playful music
21	DRIP factors. AIDAR etc.	DRIP: Differentiate (Positions IKEA uniquely by connecting product names to baby names) Reinforce (Strengthens IKEA's cultural relevance and familial association) AIDAR: Attention (Grabbed consumers attention quickly with unique approach) Retention (Reintroducing brand to parents and creating space in their family)
22	Presumed Strategy	Pull strategy – attracts consumers through cultural relevance and emotional engagement rather than direct advertising
23	Creativity Comments & Score	Highly creative – transforms a unique aspect of IKEA's branding into a culturally resonant and practical tool for consumers (8/10)
24	Execution	Seamless integration of traditional media (TV), digital platforms, and directly reaching to parents at hospitals with physical copy of the name catalog ensuring broad accessibility and engagement
25	Hook	The intriguing connection between IKEA product unique names and potential baby names

26	Call to Action	Visit the interactive website to explore and choose baby names, let people know what kind of products IKEA have.
27	Effectiveness	Quick media attention and consumer engagement, High UGC gave quick social media attention
28	Comments/Additional Research Link to theory: FCB Grid MCPF (Push/Pull/Profile) PLC Stage Family Life Cycle Stage, etc.	FCB Grid: Feeling / Low Involvement – emotionally engaging but low-risk decision; the ad connects on a personal level without requiring much effort or cost from the viewer. MCPF: Pull strategy – invites the audience in through cultural relevance and curiosity, rather than pushing product messages. PLC Stage: Mature brand – IKEA uses this campaign to refresh its image and stay relevant by focusing on emotional storytelling over sales. Family Life Cycle Stage: Expecting parents – directly speaks to individuals or couples preparing to start a family, making it relatable and timely. Global Ad Theory: Globalization – combines IKEA's global branding with local culture
29	Scoring	Memorability - 10/10 Effectiveness (Presumed) - 9/10 Style - 7/10 Heart - 10/10 Humor - 6/10 Execution (Production Values) - 8/10 Topicality (how 'Of The Moment' is it?) - 9/10 Creativity - 9/10
30	Overall Score/10	8/10

While the approach was really impressive, the campaign was limited to only Norway. Parents might reject the campaign as they may not want to give their children names inspired by furniture as it could make the children feel uncomfortable and possibly lead to them being mocked by others. After the baby boom ends, this campaign might be forgotten.

Helmet has always been a good Idea

This ad shows how even the strongest have to take care of their safety by wearing helmets. Nordic warriors are considered to be one of the strongest and renowned warrior but while going

to the war they must wear helmet to be safe from any head injury, motivating normal people to wear helmet always for safety while riding bikes

1	Campaign/Ad	Helmet has always been a good idea
2	Client	Danish Road Safety Council
3	Agency	&Co. /NoA
4	Creative	Thomas Hoffmann (Creative Director), Ole Hoffmann & Kristoffer Winther Sørensen (Art Directors), Kristian Eilertsen (Copywriter)
5	Production	New Land
6	Other Players	
7	Media Used	Television, YouTube, Cinema, Social media, and PR coverage
8	Country	Denmark
9	Classification	Public Awareness/Road Safety/ Behavioral change
10	Presumed TG	Cyclists in Denmark, especially adults who avoid wearing helmets
11	Brand Values/Desired Brand Image	Bold, Culturally aware, Social Responsible, Smart in how it convey serious message.
12	Storytelling	Playful, Historic, Safety
13	Message	Wearing helmet is not uncool or uncomfortable. It is important, even the Viking Warriors wear them.
14	Value Proposition	Wearing Helmet is good for safety
15	Reason Why/Evidence	Even strongest Viking Warrior need safety.
16	Credibility/Sincerity	Strong – Bold connection for safety with cultural connection.
17	Production Values/Execution	High-Quality, cinematic production from New Land; strong editing and visual effects used.
18	Acting	Scripted, Professional Actors
19	Personalities	
20	Sound	Sound design - Kevin Koch; Composer - Jonas Larsen
21	DRIP factors. AIDAR etc.	DRIP: Differentiate (a road safety ad disguised as a Viking film), Persuade (encourages helmet-wearing through humor and pride) Attention (dramatic visuals and twist), Desire (aligns helmet use with cultural identity), Action (mental shift towards wearing helmets),
22	Presumed Strategy	Pull strategy — it doesn't tell people what to do directly.
23	Creativity Comments & Score	Clever, Funny, Without losing the seriousness of the message

		9/10
24	Execution	Slow pace, Feels Premium,
25	Hook	Cultural connection through Strong Viking
26	Call to Action	Wear Helmet
27	Effectiveness	Ad was shared widely on social media, picked by news outlets.
28	Comments/Additional Research Link to theory: FCB Grid MCPF (Push/Pull/Profile) PLC Stage Family Life Cycle Stage, etc.	FCB Grid: Low Involvement / Feeling – encourages a simple action through emotional and cultural appeal ELM: Peripheral Route – the ad persuades through visual humor, cultural symbolism, and likability rather than rational argument or data Global Ad Theory: Local storytelling with universal shareability – the Viking imagery works globally, but it's rooted in Danish culture Family Life Cycle Stage: The Bachelor Stage and Newly Married Couples
29	Scoring	Memorability - 9/10 Effectiveness (Presumed) - 8/10 Style - 7/10 Heart - 9/10 Humor - 6/10 Execution (Production Values) - 8/10 Topicality (how 'Of The Moment' is it?) - 8/10 Creativity - 9/10
30	Overall Score/10	7/10

Although the ad was really creative, language can be a barrier. If people from a foreign country who are living in Denmark see this ad, they may not be able to understand the message. Additionally, people might not be able to relate to Viking culture

28.57 m

This ad demonstrates the dedication required to achieve what seems unachievable. Creating this ad involved extensive training and the use of data collection equipment over a period of six months to determine exactly when and where the highest wave would appear, allowing Sebastian Steudtner to ride it. The ad became popular immediately as it was live-streamed in real time.

1	Campaign/Ad	28.57 m
2	Client	Telefonica Germany/ o2 Deutschland
3	Agency	Media Agency: Havas Media Germany Digital Agency: Slash.Digital
4	Creative	Chief Creative Officer: Alex Schill - SERVICEPLAN GROUP

		German Chief Creative Officer: Till Diestel - SERVICEPLAN GROUP Managing Creative Partner: Leif Johannsen, Patrick Matthiensen Executive Creative Director Art: Pavel Bondarenko Executive Creative Director Copy: Daniel Steller Creative Director: Giuliana Jelko
5	Production	Film Production Company: BWGTBLD Service Production Portugal: Sur FilmPost Production: Jonas Ellerbrock - Protokoll Studios Post Production: Isabel Jankowski - Protokoll Studios
6	Other Players	Deutsche Telekom (Telekom), Vodafone Germany, 1&1 Drillisch
7	Media Used	Television, YouTube, online video platforms, social media, digital outdoor, Clio Sports press coverage
8	Country	Germany
9	Classification	Brand positioning / Sports-based brand storytelling / Motivation & identity
10	Presumed TG	Young adults, digital natives, action-sports fans, o2 users or prospects
11	Brand Values/Desired Brand Image	“Can Do” mindset, empowerment, resilience, tech-driven support, emotionally inspiring, modern.
12	Storytelling	Motivational, futuristic, technological
13	Message	With the right mindset and support, humans can break boundaries. o2 shows their mission and achievement through this ad.
14	Value Proposition	o2 doesn't just sell connectivity, it connects with people's ambition.
15	Reason Why/Evidence	Based on a real, record-breaking achievement by a world-famous surfer. It uses documentary-style footage.
16	Credibility/Sincerity	Very high — it's a true story, respectfully told.
17	Production Values/Execution	Very High - Visually stunning, with perfect pacing, sound design, and storytelling
18	Acting	real footage of Sebastian Steudtner, captured in a stunning visual.
19	Personalities	Sebastian Steudtner
20	Sound	Sound Design / Music Company: Staub Audio Motivational Music

21	DRIP factors. AIDAR etc.	DRIP: • <i>Differentiate</i> – o2 distances itself from feature-based telecom ads by telling a powerful story about pushing limits • <i>Reinforce</i> – connects to o2’s existing “Can Do” brand positioning AIDAR: • <i>Attention</i> – the height of the wave and visuals grab attention immediately <i>Action</i> – subtle call to associate o2 with motivation and achievement
22	Presumed Strategy	Pull strategy – It doesn’t ask you to switch networks
23	Creativity Comments & Score	High - Stunning Visual, Real life event, Live telecast – 8/10
24	Execution	Extremely polished. Feels global and cinematic.
25	Hook	sheer size and beauty of the wave
26	Call to Action	N/A
27	Effectiveness	The campaign received international acclaim and was awarded at Clio Sports 2024, EPICA awards 2024 for communication and public services
28	Comments/Additional Research Link to theory: FCB Grid MCPF (Push/Pull/Profile) PLC Stage Family Life Cycle Stage, etc.	FCB Grid: Low Involvement / Feeling – viewers aren’t making a complex buying decision; they’re connecting emotionally ELM: Peripheral Route – persuasion happens through visuals, pride, emotion, and momentum, not hard logic or comparisons MCPF: Pull strategy – the story creates interest and emotional investment Global Ad Theory: Global storytelling with local pride — Steudtner is German, but the story is universal Family Life Cycle Stage: Bachelor Stage / Young, ambitious professionals who aspire to do more and align with brands that inspire them
29	Scoring	Memorability - 9/10 Effectiveness (Presumed) - 9/10 Style - 9/10 Heart - 9/10 Humor - 0/10

		Execution (Production Values) - 8/10 Topicality (how 'Of The Moment' is it?) - 8/10 Creativity - 9/10
30	Overall Score/10	8/10

This ad has stunning visuals and storytelling. However, it might not be appealing to people who are not enthusiasts of sports, particularly surfing. Additionally, there is no call to action.

The Last Photo

This ad aimed to spread awareness about suicide in the UK, as it is a topic people often avoid discussing. The ad featured 50 photos, each being the last image taken of individuals who died by suicide. These photos showed people smiling and appearing happy, even though they were likely struggling mentally. The campaign was launched on June 20th at South Bank, London, and ran for seven days, attracting over 500,000 visitors during that time. It received significant media attention and emotionally moved many people.

1	Campaign/Ad	The Last Photo
2	Client	Campaign Against Living Miserably (CALM) in partnership with ITV
3	Agency	adam&eveDDB
4	Creative	CHIEF CREATIVE OFFICER- <u>Richard Brim</u> CREATIVE DIRECTOR - <u>Andy Clough</u> & <u>Richard McGrann</u> EXECUTIVE CREATIVE DIRECTOR - <u>Ant Nelson</u> & <u>Mike Sutherland</u>
5	Production	Agency In-House Production Company cain&abelDDB / London Production Company Creative Giants / Brighton Music / Sound Production Company

		Radford Music / London Wave Studios / London Post Production Company Final Cut / London Joint Head of Production Ben Sharpe Jack Bayley
6	Other Players	N/A
7	Media Used	Media Distribution Company - the7stars / London Bill Board, Television News, Social Media
8	Country	United Kingdom
9	Classification	Suicide prevention / Mental health awareness / Public service
10	Presumed TG	TG can be everyone
11	Brand Values/Desired Brand Image	Empathy, honesty, social courage, vulnerability, conversation-driven advocacy
12	Storytelling	Emotional, Social Awareness
13`	Message	People who have suicidal tendency does not always look suicidal.
14	Value Proposition	Reframes mental health awareness by using real, emotionally jarring portraits to inspire empathy and conversation.
15	Reason Why/Evidence	Real families provided consent to share the final photos of their loved ones, reinforcing authenticity.

16	Credibility/Sincerity	Exceptionally high — it's raw, respectful, and grounded in truth. The transparency from families and CALM enhances trust.
17	Production Values/Execution	Stark, minimalist visuals. No distractions. just real faces and facts. The TV film is handled with care, giving space to the voices of those left behind.
18	Acting	Not acted — real people, real families, real losses
19	Personalities	Featured individuals who died by suicide, along with stories from their loved ones
20	Sound	Subtle and respectful - soft ambient music
21	DRIP factors. AIDAR etc.	DRIP: • <i>Differentiate</i> – unlike other mental health ads, this doesn't dramatise or simplify; it shows calm, smiling faces to subvert expectations • <i>Reinforce</i> – supports CALM's mission of open conversation and early intervention AIDAR: • <i>Attention</i> – the smiling photos stop people in their tracks • <i>Interest</i> – the real stories behind each image pull viewers in • <i>Desire</i> – creates urgency to understand, reach out, or get help
22	Presumed Strategy	Pull strategy – engages through honesty and emotion
23	Creativity Comments & Score	It's subtle but devastatingly powerful. Using unexpected imagery to reveal uncomfortable truths shows deep creative maturity. Creativity Score: 9/10
24	Execution	Seamlessly integrated across platforms. From outdoor displays to prime-time TV to social media, the message stays consistent and sincere.
25	Hook	The contradiction between the joyful images and tragic reality grabs immediate attention.

26	Call to Action	N/A
27	Effectiveness	Huge media impact. Wide press coverage. High engagement on social.
28	Comments/Additional Research Link to theory: FCB Grid MCPF (Push/Pull/Profile) PLC Stage Family Life Cycle Stage, etc.	FCB Grid: High Involvement / Feeling – the subject is serious and emotionally complex, demanding reflection and empathy MCPF: Pull strategy – reaches hearts through honesty and connection ELM: Peripheral Route with emotional triggers, but also some central processing through reflection and follow-up action Global Ad Theory: Local roots with global relevance — the visual strategy works internationally
29	Scoring	Memorability - 9/10 Effectiveness (Presumed) - 9/10 Style - 5/10 Heart - 10/10 Humor - 0/10 Execution (Production Values) - 8/10 Topicality (how 'Of The Moment' is it?) - 10/10 Creativity - 9/10
30	Overall Score/10	9/10

An interesting approach to spreading awareness about suicidal incidents and encouraging people to speak out. However, there was no call to action or mention of any place or contact where individuals experiencing suicidal tendencies or struggling mentally could go for help.

Johnnie Walker - The Man Who Walked Around The World

It's a full-length documentary that tells the story of how Johnnie Walker grew from a small-town whisky into a global symbol of ambition. It focuses on the people, the culture, and the mindset behind the brand's legacy. Instead of promoting a product, it shows what "Keep Walking" really means through real stories and voices.

1	Campaign/Ad	The Man Who Walked Around the World
2	Client	Diageo (Johnnie Walker)
3	Agency	BBH London

4	Creative	Creative Director: Mick Mahoney; Senior Copywriter: Justin Moore
5	Production	Production Company: Rattling Stick; Director: Jamie Rafn; Cinematographer: George Richmond
6	Other Players	Jack Daniels
7	Media Used	Television, Online Platforms (e.g., YouTube)
8	Country	United Kingdom
9	Classification	Alcoholic Beverage / historical
10	Presumed TG	Adults aged 25-45, whisky enthusiasts, aspirational individuals
11	Brand Values/Desired Brand Image	Progress, resilience, heritage, and sophistication
12	Storytelling	A monologue delivered by Robert Carlyle, walking through the Scottish Highlands, narrating the brand's history in a single continuous shot
13'	Message	Emphasizes the brand's journey, resilience, and commitment to progress
14	Value Proposition	Johnnie Walker stands as a symbol of enduring progress and quality
15	Reason Why/Evidence	Historical legacy since 1820; global recognition; consistent quality
16	Credibility/Sincerity	High – Authentic storytelling rooted in the brand's rich history
17	Production Values/Execution	High – Single-take shot showcasing technical prowess and narrative depth
18	Acting	

		Robert Carlyle delivers a compelling and engaging monologue
19	Personalities	Robert Carlyle
20	Sound	Subtle background score complementing the narrative; natural ambient sounds
21	DRIP factors. AIDAR etc.	DRIP: Differentiate – The brand stands out by using long-form documentary storytelling instead of a traditional ad format. Reinforce – Strengthens the core brand message of “Keep Walking” by embedding it into stories of resilience and progress. AIDAR: Attention – The continuous single-take shot and compelling documentary structure grab and hold attention. Desire – Builds emotional desire through legacy, pride, and a sense of aspiration. Retention – The iconic “Keep Walking” message, supported by emotional narrative, makes the campaign highly memorable.
22	Presumed Strategy	Pull strategy – Engages audience through storytelling rather than direct promotion
23	Creativity Comments & Score	Innovative use of single-take storytelling; emotionally resonant; aligns with brand. Creativity Score: 9/10
24	Execution	Seamless integration of narrative and visual elements; high production quality

25	Hook	Continuous single-take shot with engaging monologue
26	Call to Action	N/A
27	Effectiveness	Widely acclaimed; enhanced brand perception; increased engagement
28	Comments/Additional Research Link to theory: FCB Grid MCPF (Push/Pull/Profile) PLC Stage Family Life Cycle Stage, etc.	FCB Grid: High Involvement/Feeling – Appeals to emotions and brand loyalty. ELM: Peripheral route – Uses storytelling and visuals to engage. MCPF: Pull strategy – Attracts audience through narrative. Family Life Cycle: Targets mature adults appreciating heritage and quality.
29	Scoring	Memorability - 9/10 Effectiveness (Presumed) - 8/10 Style - 9/10 Heart - 9/10 Humor - 2/10 Execution (Production Values) - 9/10 Topicality (how 'Of The Moment' is it?) - 8/10 Creativity - 9/10
30	Overall Score/10	7/10

While the film is visually stunning, it's too lengthy, Not everyone will stay engaged for an entire documentary. People who don't drink alcohol or have no connection to the Johnnie Walker brand may struggle to relate to the legacy-focused message. It also doesn't include a clear call to action, making it feel more like brand storytelling than something interactive.

Volvo perfect split

This ad shows Jean-Claude Van Damme calmly standing between two Volvo trucks. As they move apart, he performs a perfect split between them, demonstrating the steering precision and stability of the Volvo trucks. No CGI was used in this ad, which also highlights the actor's sheer skill.

1	Campaign/Ad	The Epic Split
2	Client	Volvo Trucks
3	Agency	

		Forsman & Bodenfors (Sweden)
4	Creative	Art Directors: Anders Eklind, Sophia Lindholm; Copywriters: Björn Engström, Martin Ringqvist
5	Production	Production Company: Folke Film; Director: Andreas Nilsson; Director of Photography: Ed Wild; Editor: Peter Brandt
6	Other Players	Scania, MAN Truck & Bus, Mercedes-Benz Trucks, DAF
7	Media Used	Online video (YouTube), digital platforms
8	Country	Sweden (filmed in Spain)
9	Classification	Automotive (B2B)
10	Presumed TG	logistics professionals, truck drivers, and industry stakeholders
11	Brand Values/Desired Brand Image	Precision, innovation, reliability, and control
12	Storytelling	Real-time demonstration of Volvo's dynamic steering system through Van Damme's epic split between two reversing trucks
13'	Message	Showcases the stability and precision of Volvo's dynamic steering technology
14	Value Proposition	Volvo trucks offer unparalleled control and stability, even in challenging scenarios
15	Reason Why/Evidence	Authentic, real-time stunt performed without CGI, highlighting the trucks' capabilities
16	Credibility/Sincerity	High – The stunt was executed without visual effects, emphasizing authenticity

17	Production Values/Execution	Exceptional – Single-take shot during sunrise, meticulous planning, and execution
18	Acting	Scripted, stunt performance, brand showcase
19	Personalities	Jean-Claude Van Damme
20	Sound	Enya’s “Only Time” complements the serene yet intense atmosphere of the stunt
21	DRIP factors. AIDAR etc.	DRIP: Differentiate – Unique real-time stunt; Reinforce – Volvo’s commitment to innovation and precision. AIDAR: Attention – Captivating visual of the split; Desire – Aspiration for reliable and precise vehicles; Retention – Memorable execution leaves a lasting impression.
22	Presumed Strategy	Pull strategy – Engages viewers through awe-inspiring visuals and storytelling
23	Creativity Comments & Score	Innovative and daring execution that aligns with brand values. Creativity Score: 9/10
24	Execution	Flawless – Real-time stunt performed with precision and captured in a single take
25	Hook	Jean-Claude Van Damme’s epic split between two reversing trucks
26	Call to Action	N/A
27	Effectiveness	Highly effective – Over 100 million views on YouTube; significant media coverage and brand engagement

28	Comments/Additional Research Link to theory: FCB Grid MCPF (Push/Pull/Profile) PLC Stage Family Life Cycle Stage, etc.	FCB Grid: High Involvement / Thinking – targets professional decision-makers making rational, performance-based purchases ELM: Central route – relies on evidence (the real stunt) and rational consideration MCPF: Pull strategy – engages through performance and product demonstration
29	Scoring	Memorability - 9/10 Effectiveness (Presumed) - 8/10 Style - 9/10 Heart - 8/10 Humor - 0/10 Execution (Production Values) - 10/10 Topicality (how 'Of The Moment' is it?) - 7/10 Creativity - 9/10
30	Overall Score/10	8/10

The ad is visually stunning and technically impressive, but in today's world, it could easily be mistaken for an AI-generated stunt. It also lacks a clear call to action, relying on admiration rather than direction. This leaves the audience impressed but unsure about what to do next.

India and You

This ad takes you on an emotional, cinematic journey, portraying India not just as a location, but as a feeling. With powerful visuals, music, and narration, it captures how India resonates with your soul—from spiritual rituals and cultural warmth to everyday human moments. It invites you to connect, reflect, and experience something more profound. It's not just about sightseeing; it's about feeling a sense of belonging.

1	Campaign/Ad	India and You
2	Client	Ministry of Tourism, Government of India
3	Agency	Ogilvy, Gurgaon, India

4	Creative	Executive Creative Director: Ajay Gahlaut; Senior Creative Directors: Gaurav Nautiyal, Jossy Raphael; Copywriters: Jossy Raphael, Richa Jain
5	Production	Production Company: Scrambledeggs; Director: Tassaduq Hussain; Cinematographers: Tassaduq Hussain, Kavin Jagtiani; Producer: Rajiv Viswanathan
6	Other Players	N/A
7	Media Used	Television, Digital Platforms (e.g., YouTube), News channels
8	Country	India
9	Classification	Tourism Promotion
10	Presumed TG	International travelers seeking cultural, spiritual, and experiential journeys
11	Brand Values/Desired Brand Image	Diversity, spirituality, warmth, and transformative experiences
12	Storytelling	Showcases India's cultural richness and personal connections, emphasizing emotional and spiritual experiences over just sightseeing
13	Message	India offers not just destinations but profound personal experiences that stay with you
14	Value Proposition	A journey to India is a journey within, offering unique cultural and spiritual enrichment
15	Reason Why/Evidence	Authentic visuals of diverse Indian landscapes, traditions, and people, reinforcing the emotional and spiritual appeal
16	Credibility/Sincerity	High – Real locations and genuine cultural representations enhance authenticity

17	Production Values/Execution	High – Cinematic visuals, authentic music, and immersive storytelling
18	Acting	Non-actors and real-life scenarios to maintain authenticity,
19	Personalities	N/A
20	Sound	Traditional Indian music and ambient sounds to evoke emotional connection
21	DRIP factors. AIDAR etc.	DRIP: Differentiate – Emphasizes emotional and spiritual experiences; Reinforce – India's image as a diverse and transformative destination. AIDAR: Attention – Captivating visuals and music; Desire – Evokes longing for personal transformation; Retention – Memorable storytelling and cultural richness.
22	Presumed Strategy	Pull strategy – Attracts travelers through emotional storytelling and cultural allure
23	Creativity Comments & Score	Innovative portrayal of India as an emotional and spiritual journey. Creativity Score: 8/10
24	Execution	Seamless integration of visuals, music, and narrative to create an immersive experience
25	Hook	Emotional resonance and cultural authenticity
26	Call to Action	N/A
27	Effectiveness	Strengthened India's global tourism image; increased interest among experiential travelers

28	Comments/Additional Research Link to theory: FCB Grid MCPF (Push/Pull/Profile) PLC Stage Family Life Cycle Stage, etc.	FCB Grid: High Involvement/Feeling – Appeals to emotions and personal values. ELM: Peripheral route – Engages through storytelling and sensory appeal. MCPF: Pull strategy – Attracts audience through cultural and emotional narratives.
29	Scoring	Memorability - 9/10 Effectiveness (Presumed) - 8/10 Style - 9/10 Heart - 9/10 Humor - 0/10 Execution (Production Values) - 9/10 Topicality (how 'Of The Moment' is it?) - 8/10 Creativity - 9/10
30	Overall Score/10	8/10

The visuals are stunning and emotionally rich, but the absence of narration leaves the message somewhat open-ended. It feels more like a spec video than a fully developed tourism campaign. There's also no clear call to action, making it more about setting a mood than providing direction. Adding a strong voiceover could have brought clarity and a deeper connection to the message

Eat Them to Defeat them

This ad transforms veggies into an evil army threatening the world, with kids as the heroes who can save the day by eating them. It's dramatic, fast-paced, and feels like a trailer for an epic kids' movie. The approach is bold yet clever, turning vegetables into something fun to conquer rather than something to avoid. It's not a lecture; it's an adventure.

1	Campaign/Ad	Eat Them to Defeat Them
2	Client	Veg Power and ITV
3	Agency	adam&eveDDB

4	Creative	
5	Production	Production Company: Pulse Films; Director: Ninian Doff
6	Other Players	Aldi, Birds Eye, Co-op, Sainsbury's, Tesco
7	Media Used	Television (ITV, Channel 4, Sky), Digital Platforms (e.g., YouTube), Schools Program
8	Country	United Kingdom
9	Classification	Public Health Campaign
10	Presumed TG	Children aged 5-11 and their parents
11	Brand Values/Desired Brand Image	Fun, engaging, health-conscious, child-friendly
12	Storytelling	Vegetables are portrayed as villains invading the world, and children are the heroes who can defeat them by eating them.
13	Message	Encourages children to eat more vegetables by making the act of eating them a fun and empowering activity
14	Value Proposition	Transforms healthy eating into an exciting and enjoyable experience for children
15	Reason Why/Evidence	The campaign has reached over 1.5 million children in nearly 5,000 schools, with 77% of parents reporting increased vegetable consumption by their children
16	Credibility/Sincerity	High – Backed by reputable organizations and has shown measurable success
17	Production Values/Execution	High – Cinematic visuals with a playful, action-movie style

18	Acting	Features children as protagonists, engaging performances suitable for the target audience
19	Personalities	N/A
20	Sound	Dramatic, action-oriented music to enhance the adventurous theme
21	DRIP factors. AIDAR etc.	DRIP: Differentiate – The campaign stands out by turning vegetables into villains and kids into heroes. AIDAR: Attention – Grabs attention with action-movie visuals and voiceover. Desire – Creates a fun, empowering challenge for kids.
22	Presumed Strategy	Pull strategy – Attracts children through entertaining content rather than direct instruction
23	Creativity Comments & Score	Innovative use of storytelling to address a common challenge in children's nutrition. Creativity Score: 9/10
24	Execution	Well-executed with high production quality and engaging narrative
25	Hook	

		The concept of vegetables as villains that children can defeat by eating
26	Call to Action	Eat Vegetables
27	Effectiveness	Proven impact with increased vegetable consumption among children and positive feedback from parents and schools
28	Comments/Additional Research Link to theory: FCB Grid MCPF (Push/Pull/Profile) PLC Stage Family Life Cycle Stage, etc.	FCB Grid: Low Involvement / Habituate – Encourages consistent healthy eating through fun repetition. ELM: Peripheral route – Uses engaging visuals and characters to shift attitudes. MCPF: Pull strategy – Captures attention through cinematic storytelling rather than health messaging. Family Life Cycle: Full Nest 1 and Full Nest 2 – Targets families with young and school-age children, focusing on daily mealtime habits.
29	Scoring	Memorability - 9/10 Effectiveness (Presumed) - 8/10 Style - 9/10 Heart - 8/10 Humor - 7/10 Execution (Production Values) - 9/10 Topicality (how 'Of The Moment' is it?) - 8/10 Creativity - 9/10
30	Overall Score/10	7/10

The campaign is fun and creative, but there's a subtle undertone of violence that might not appeal to all parents. Making vegetables look like ugly, villainous creatures could backfire rather than encouraging kids to enjoy them, it might reinforce the idea that veggies are unappealing.

We Will Rock You – Pepsi Gladiator Ad

The ad is set in a Roman gladiator arena, but instead of a violent showdown, Beyoncé, Britney Spears, and Pink break into a powerful cover of “**We Will Rock You**” by Queen. They're dressed as gladiators, flipping the script by turning rebellion into performance. Enrique Iglesias plays the evil emperor, and the crowd joins in as the pop icons defy him.

It's big, dramatic, and totally driven by **female empowerment, music, and spectacle** — classic early-2000s Pepsi brand energy.

1	Campaign/Ad	We Will Rock You – Pepsi Gladiator Ad
2	Client	PepsiCo
3	Agency	BBDO
4	Creative	Creative Director/Art Director/Copywriter/Agent/Talent Negotiator - Martin Hummel
5	Production	Director: Tarsem Singh; Filming Location: Rome, Italy; Visual Effects: Glassworks VFX
6	Other Players	Coca-Cola
7	Media Used	Television, Digital Platforms (e.g., YouTube), Live Events
8	Country	International
9	Classification	

		Beverage Advertisement
10	Presumed TG	Young adults and pop culture enthusiasts
11	Brand Values/Desired Brand Image	Bold, youthful, rebellious, and entertaining
12	Storytelling	Pop icons as gladiators defy the emperor by performing a powerful rendition of "We Will Rock You"
13	Message	Pepsi embodies rebellion and empowerment, aligning with pop culture and music
14	Value Proposition	Associating Pepsi with iconic music and strong female empowerment
15	Reason Why/Evidence	High-profile celebrities and a classic song create a memorable and impactful advertisement
16	Credibility/Sincerity	High – Features globally recognized artists and a renowned director
17	Production Values/Execution	High – Cinematic visuals with elaborate set design and costumes
18	Acting	Performances by top music artists and a notable actor enhance the ad's appeal, music video
19	Personalities	Beyoncé, Britney Spears, Pink, Enrique Iglesias
20	Sound	Energetic and powerful rendition of "We Will Rock You" enhances the ad's rebellious theme
21	DRIP factors. AIDAR etc.	DRIP: Differentiate – Unique blend of pop culture and historical setting; Reinforce – Pepsi's image as a

		bold and youthful brand. AIDAR: Attention – Star-studded cast and dramatic visuals; Desire – Aligns the brand with empowerment and rebellion.
22	Presumed Strategy	Push strategy – Delivers a bold, brand-led message using celebrities, visuals, and mass media to actively drive consumer attention and association
23	Creativity Comments & Score	Innovative fusion of music, history, and pop culture. Creativity Score: 9/10
24	Execution	High-quality production with a compelling narrative
25	Hook	Iconic song performed by leading pop stars in a gladiator setting
26	Call to Action	Drinking Pepsi will give you empowerment
27	Effectiveness	Created a lasting impact and is remembered as one of Pepsi's most iconic ads
28	Comments/Additional Research Link to theory: FCB Grid MCPF (Push/Pull/Profile) PLC Stage Family Life Cycle Stage, etc.	FCB Grid: Low Involvement / Feeling – The ad focuses on fun, emotion, music, and entertainment rather than deep decision-making or product details. ELM: Peripheral route – Relies on celebrity appeal, visual spectacle, and a familiar song to create brand association. MCPF: Push strategy – Brand message is front and center, delivered through massive celebrity power and bold visuals. Family Life Cycle: All stages – The ad is entertaining and visually appealing enough to engage everyone from teens to adults, making it broadly relatable across life stages.
29	Scoring	Memorability - 9/10 Effectiveness (Presumed) - 8/10 Style - 9/10 Heart - 8/10

		Humor - 7/10 Execution (Production Values) - 9/10 Topicality (how 'Of The Moment' is it?) - 8/10 Creativity - 9/10
30	Overall Score/10	8/10

The ad is entertaining and empowering, but it could be seen as oversimplifying Roman history by turning a male-dominated gladiator tradition into a flashy pop spectacle. Some might argue it uses history for drama without much cultural sensitivity. It also frames female rebellion directly against a male authority figure, which might come across as divisive rather than unifying.

Annotated Bibliography

Vaughn, R. (1986). How advertising works: A planning model. *Journal of Advertising Research*, 26(1), 27–33.

The FCB Grid explains how consumers make decisions based on involvement and emotional or logical thinking. The Ruavieja campaign fits into the High Involvement/Feeling quadrant—it's not just about informing consumers but creating an emotional connection. This approach focuses on leaving a lasting impact by appealing to deeper feelings rather than rational decision-making.

Fill, C. (2013). *Marketing Communications: Brands, Experiences and Participation* (6th ed., pp. 288–292). Pearson Education.

The MCPF framework helps marketers plan messages based on brand context, audience, and strategy, using approaches like Push, Pull, and Profile. Ruavieja’s campaign takes a Pull approach—it doesn’t hard sell but emotionally invites people to spend more time together. The goal is to make Ruavieja a symbol of bonding with family and friends.

Kotler, P., Keller, K. L., Goodman, M., & Hansen, T. (2021). *Marketing Management* (16th global ed., Chapter 10, pp. 295–312; Chapter 6, pp. 179–195). Pearson Education. .

The Product Life Cycle and Family Life Cycle highlight how brands and products evolve over time. Ruavieja, as a mature brand, uses this campaign to emotionally reconnect with consumers rather than promote a new product. It’s a strategy aimed at refreshing its image and deepening its connection with people.

Hanlon, A. (2022). How to use the DRIP model? *Smart Insights*. Retrieved from <https://www.smartinsights.com/traffic-building-strategy/offer-and-message-development/use-drip-model/>

This article explains the DRIP model—Differentiate, Reinforce, Inform, and Persuade—and how brands tailor their goals to fit their message. Ruavieja’s focus is on persuasion, aiming to shift how people view time and relationships rather than prioritizing brand visibility.

Fortenberry, J. L., & McGoldrick, P. J. (2020). Do billboard advertisements drive customer retention? Expanding the AIDA model to AIDAR. *Journal of Advertising Research*, 60(2), 135–147. <https://doi.org/10.2501/JAR-2019-003>

This article shows updated AIDA model by including “Retention”, creating messages in ads that lasting impression on consumers It explains how emotional campaigns can stay in people’s memory longer when they build connection rather than just awareness. Ruavieja’s uses Desire and Action showing desire to stay in touch with loved ones while having a drink with them.

Hanlon, A. (2022). How to use the DRIP model? *Smart Insights*. Retrieved from <https://www.smartinsights.com/traffic-building-strategy/offer-and-message-development/use-drip-model/>

IKEA’s campaign, which repurposes product names as baby names, creates a unique market position by leveraging its brand identity and emotional resonance. The campaign, launched in Norway during a pandemic and baby boom. This initiative reinforces IKEA’s naming tradition while addressing challenges parents face in finding names.

Fortenberry, J. L., & McGoldrick, P. J. (2020). Do billboard advertisements drive customer retention? Expanding the AIDA model to AIDAR. *Journal of Advertising Research*, 60(2), 135–147. <https://doi.org/10.2501/JAR-2019-003>

AIDAR model shows how advertising can not only attract attention and prompt action but also create a long-term customer relationships. IKEA is trying to create a lasting emotional connection with consumer by integrating brand within the families (naming a child).

Vinerean, S., & Dumitrescu, L. (2015). The Glocal Strategy of Global Brands. *Studies in Business and Economics*, 10(3), 67–74. Retrieved from https://www.researchgate.net/publication/227377436_THE_GLOCAL_STRATEGY_OF_GLOBAL_BRANDSResearchGate

This highlights how brands can maintain a global identity while connecting with local consumers through culturally relevant marketing. IKEA's campaign shows this by using its globally recognized product naming system to engage Norwegian consumers in a culturally specific context.

Ayaz, Y. Y. (2018). Glocalization of Consumption Culture Through Global Brand Advertisements. *Ege University*. Retrieved from https://www.researchgate.net/publication/345322716_Glocalization_of_Consumption_Culture_Through_Global_Brand_AdvertisementsSpringerLink+4ResearchGate+4en.wikipedia.org+4

The study emphasizes the importance of cultural codes in reshaping consumer perceptions and behaviors. IKEA's campaign aligns with these finding by combining Norwegian cultural nuances into its global branding strategy, there by strengthening its connection with the local market.

Petty, R. E., & Cacioppo, J. T. (1986). *Communication and persuasion: Central and peripheral routes to attitude change*. Springer-Verlag.

ELM explains how people process messages thorough either deep thinking (creative route) or emotional and surface-level cues (peripheral route). The helmet ad relies on the peripheral route as it uses humor, surprise, and cultural pride to shift public attitude, not facts or fear.

Fortenberry, J. L., & McGoldrick, P. J. (2020). Do billboard advertisements drive customer retention? Expanding the AIDA model to AIDAR. *Journal of Advertising Research*, 60(2), 135–147. <https://doi.org/10.2501/JAR-2019-003>

Memorable campaigns are more likely to shape long-term behavior. The ad gets consumers attention with Vikings, creates desire by linking helmets with cultural strength, and promotes action through humor.

Hanlon, A. (2022). How to use the DRIP model? *Smart Insights*. Retrieved from <https://www.smartinsights.com/traffic-building-strategy/offer-and-message-development/use-drip-model/>

The helmet ad disguises itself as a Viking film to stand out (Differentiation), then persuades using pride and humor. This is a practical source that supports how campaigns can influence attitudes with subtle but strategic storytelling.

Vaughn, R. (1980). How advertising works: A planning model revisited. *Journal of Advertising Research*, 20(5), 27–33.

FCB Grid helps identify how people make decisions based on how much they care (involvement) and whether they're thinking or feeling. Helmet use is a low involvement choice, but the ad appeals to feeling. Vaughn's model explains why the campaign's emotional, not rational.

Vinerean, S., & Dumitrescu, L. (2015). The Glocal Strategy of Global Brands. *Studies in Business and Economics*, 10(3), 67–74.

This article explores how global messages can be adapted to local audiences, a concept known as Glocalization. Even though this ad is specifically Danish, the humor and concept are globally relatable. The Viking twist creates local cultural pride while delivering a message that's universally relevant.

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Family Life Cycle and how life stages influence behavior and product use. The ad mainly targets “Bachelor” and “Newly Married Couples” — younger adults who often cycle and resist helmet use. Understanding these stages helps explain why the tone and humor were crafted to feel modern, relatable, and lightly rebellious

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Fill, C. (2013). *Marketing Communications: Brands, Experiences and Participation* (6th ed., Ch. 10, pp. 288–292). Pearson Education.

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Pull strategies are designed to attract audiences emotionally without direct selling. “India and You” does just that—it invites viewers to imagine themselves in the experience instead of explicitly telling them to visit.

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The DRIP model—Differentiate, Reinforce, Inform, Persuade—shows how campaigns can stand out. “India and You” differentiates India by focusing on personal emotion and reinforces its image as culturally rich and spiritually impactful.

Fortenberry, J. L., & McGoldrick, P. J. (2020). Do billboard advertisements drive customer retention? Expanding the AIDA model to AIDAR. *Journal of Advertising Research*, 60(2), 135–147. <https://doi.org/10.2501/JAR-2019-003>

The campaign follows the AIDAR model: it grabs attention with immersive visuals, builds desire through emotion, and creates retention by anchoring the experience in cultural memory.

Vaughn, R. (1980). How advertising works: A planning model revisited. *Journal of Advertising Research*, 20(5), 27–33.

Vaughn’s FCB Grid shows how consumers react to advertising based on involvement and motivation. This campaign falls into the Low Involvement/Habituate category, focusing on small, daily changes in kids’ eating habits through fun and repetition rather than logic or emotion. The model highlights how habit-based change works best with light, engaging content.

Petty, R. E., & Cacioppo, J. T. (1986). *Communication and persuasion: Central and peripheral routes to attitude change* (Ch. 2, pp. 15–43). Springer-Verlag.

The Elaboration Likelihood Model (ELM) applies here as the campaign uses the peripheral route—it skips health arguments and relies on bold visuals, sound, and humor to shift attitudes. This approach works particularly well for younger audiences who respond more emotionally than rationally.

Fill, C. (2013). *Marketing Communications: Brands, Experiences and Participation* (6th ed., Ch. 10, pp. 288–292). Pearson Education.

Fill’s MCPF framework outlines strategies like Push, Pull, and Profile. This campaign takes a Pull approach—it doesn’t lecture about nutrition but instead draws kids into a fun, hero-filled world. It shows how creative campaigns can influence behavior through emotional appeal rather than logic.

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The DRIP model—Differentiate, Reinforce, Inform, Persuade—applies here. This campaign stands out through Differentiation with its comic-book-style villain narrative, breaking away from typical health campaigns. It also Reinforces the fun, hero-focused approach to eating vegetables, making it engaging and memorable for kids.

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The “Eat Them to Defeat Them” campaign follows the AIDA framework by grabbing attention with bold visuals and storytelling and building desire by making mealtime feel like a fun game. Retention is reinforced through consistent messaging at home, school, and on-screen, helping kids remember and repeat the behavior.

Schiffman, L. G., & Wisenblit, J. L. (2019). *Consumer Behavior* (12th ed., Ch. 10, pp. 324–328). Pearson Education.

The Family Life Cycle shows how behavior and purchase decisions change at different stages. This campaign targets Full Nest 1 and 2 households with young or school-age children, where establishing healthy eating habits can be a challenge.

Vaughn, R. (1980). How advertising works: A planning model revisited. *Journal of Advertising Research*, 20(5), 27–33.

The FCB Grid helps align messaging with how people connect to brands. This ad falls into the Low Involvement/Feeling quadrant, it’s less about logical decisions and more about emotional entertainment and identity. Vaughn’s framework explains why the ad focuses on celebrity, music, and fun instead of functional messaging.

Petty, R. E., & Cacioppo, J. T. (1986). *Communication and persuasion: Central and peripheral routes to attitude change* (Ch. 2, pp. 15–43). Springer-Verlag.

The Elaboration Likelihood Model (ELM) explains how people are persuaded through logic (central route) or emotional cues like visuals, celebrities, and mood (peripheral route). This ad takes the peripheral route, connecting Pepsi to rebellion, empowerment, and pop culture icons. It’s not about product features—it’s all about feeling the brand’s energy.

Fill, C. (2013). *Marketing Communications: Brands, Experiences and Participation* (6th ed., Ch. 10, pp. 288–292). Pearson Education.

The MCPF framework outlines strategies like Push, Pull, and Profile. This ad is a classic Push strategy, it leverages star power, bold visuals, and a brand-driven message to grab attention. Instead of waiting for the audience to discover Pepsi’s values, it confidently puts them front and center.

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The DRIP model—Differentiate, Reinforce, Inform, and Persuade. explains how campaigns shape their messaging. This ad stands out by Differentiating with its mix of historical visuals and pop music, while Reinforcing Pepsi’s bold, youthful, and culturally relevant identity. It’s a great example of how DRIP works even when the focus is purely emotional.

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This source expands the AIDA model by adding Retention. The ad grabs attention with its high-profile cast and Roman arena setting, while building desire by linking Pepsi to power, confidence, and cultural rebellion. This framework explains how the campaign stays memorable, even without relying on a rational message.

Schiffman, L. G., & Wisenblit, J. L. (2019). *Consumer Behavior* (12th ed., Ch. 10, pp. 324–328). Pearson Education.

Family Life Cycle and how messaging connects with different life stages. The Pepsi Gladiator ad appeals across all stages—teens, young adults, and even older viewers can relate to the music, visuals, or performers. It backs up the idea that the brand aimed for broad, intentional appeal in this campaign.

Reference list

Vaughn, R. (1986). How advertising works: A planning model. *Journal of Advertising Research*, 26(1), 27–33.

The FCB Grid explains how consumers make decisions based on involvement and emotional or logical thinking. The Ruavieja campaign fits into the High Involvement/Feeling quadrant—it's not just about informing consumers but creating an emotional connection. This approach focuses on leaving a lasting impact by appealing to deeper feelings rather than rational decision-making.

Fill, C. (2013). *Marketing Communications: Brands, Experiences and Participation* (6th ed., pp. 288–292). Pearson Education.

The MCPF framework helps marketers plan messages based on brand context, audience, and strategy, using approaches like Push, Pull, and Profile. Ruavieja's campaign takes a

Pull approach—it doesn't hard sell but emotionally invites people to spend more time together. The goal is to make Ruavieja a symbol of bonding with family and friends.

Kotler, P., Keller, K. L., Goodman, M., & Hansen, T. (2021). *Marketing Management* (16th global ed., Chapter 10, pp. 295–312; Chapter 6, pp. 179–195). Pearson Education. .

The Product Life Cycle and Family Life Cycle highlight how brands and products evolve over time. Ruavieja, as a mature brand, uses this campaign to emotionally reconnect with consumers rather than promote a new product. It's a strategy aimed at refreshing its image and deepening its connection with people.

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This article explains the DRIP model—Differentiate, Reinforce, Inform, and Persuade—and how brands tailor their goals to fit their message. Ruavieja's focus is on persuasion, aiming to shift how people view time and relationships rather than prioritizing brand visibility.

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This article shows updated AIDA model by including “Retention”, creating messages in ads that lasting impression on consumers It explains how emotional campaigns can stay in people's memory longer when they build connection rather than just awareness. Ruavieja's uses Desire and Action showing desire to stay in touch with loved ones while having a drink with them.

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IKEA's campaign, which repurposes product names as baby names, creates a unique market position by leveraging its brand identity and emotional resonance. The campaign, launched in Norway during a pandemic and baby boom. This initiative reinforces IKEA's naming tradition while addressing challenges parents face in finding names.

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AIDAR model shows how advertising can not only attract attention and prompt action but also create a long-term customer relationships. IKEA is trying to create a lasting emotional connection with consumer by integrating brand within the families (naming a child).

Vinerean, S., & Dumitrescu, L. (2015). The Glocal Strategy of Global Brands. *Studies in Business and Economics*, 10(3), 67–74. Retrieved from https://www.researchgate.net/publication/227377436_THE_GLOCAL_STRATEGY_OF_GLOBAL_BRANDSResearchGate

This highlights how brands can maintain a global identity while connecting with local consumers through culturally relevant marketing. IKEA's campaign shows this by using its globally recognized product naming system to engage Norwegian consumers in a culturally specific context.

Ayaz, Y. Y. (2018). Glocalization of Consumption Culture Through Global Brand Advertisements. *Ege University*. Retrieved from https://www.researchgate.net/publication/345322716_Glocalization_of_Consumption_Culture_Through_Global_Brand_AdvertisementsSpringerLink+4ResearchGate+4en.wikipedia.org+4

The study emphasizes the importance of cultural codes in reshaping consumer perceptions and behaviors. IKEA's campaign aligns with these findings by combining Norwegian cultural nuances into its global branding strategy, thereby strengthening its connection with the local market.

Petty, R. E., & Cacioppo, J. T. (1986). *Communication and persuasion: Central and peripheral routes to attitude change*. Springer-Verlag.

ELM explains how people process messages through either deep thinking (creative route) or emotional and surface-level cues (peripheral route). The helmet ad relies on the peripheral route as it uses humor, surprise, and cultural pride to shift public attitude, not facts or fear.

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Memorable campaigns are more likely to shape long-term behavior. The ad gets consumers' attention with Vikings, creates desire by linking helmets with cultural strength, and promotes action through humor.

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Fill, C. (2013). *Marketing Communications: Brands, Experiences and Participation* (6th ed., Ch. 10, pp. 288–292). Pearson Education.

Pull strategies are designed to attract audiences emotionally without direct selling. "India and You" does just that—it invites viewers to imagine themselves in the experience instead of explicitly telling them to visit.

Hanlon, A. (2022). *How to use the DRIP model?* Smart Insights. Retrieved from <https://www.smartinsights.com/traffic-building-strategy/offer-and-message-development/use-drip-model/>

The DRIP model—Differentiate, Reinforce, Inform, Persuade—shows how campaigns can stand out. “India and You” differentiates India by focusing on personal emotion and reinforces its image as culturally rich and spiritually impactful.

Fortenberry, J. L., & McGoldrick, P. J. (2020). Do billboard advertisements drive customer retention? Expanding the AIDA model to AIDAR. *Journal of Advertising Research*, 60(2), 135–147. <https://doi.org/10.2501/JAR-2019-003>

The campaign follows the AIDAR model: it grabs attention with immersive visuals, builds desire through emotion, and creates retention by anchoring the experience in cultural memory.

Vaughn, R. (1980). How advertising works: A planning model revisited. *Journal of Advertising Research*, 20(5), 27–33.

Vaughn’s FCB Grid shows how consumers react to advertising based on involvement and motivation. This campaign falls into the Low Involvement/Habituate category, focusing on small, daily changes in kids’ eating habits through fun and repetition rather than logic or emotion. The model highlights how habit-based change works best with light, engaging content.

Petty, R. E., & Cacioppo, J. T. (1986). *Communication and persuasion: Central and peripheral routes to attitude change* (Ch. 2, pp. 15–43). Springer-Verlag.

The Elaboration Likelihood Model (ELM) applies here as the campaign uses the peripheral route—it skips health arguments and relies on bold visuals, sound, and humor to shift attitudes. This approach works particularly well for younger audiences who respond more emotionally than rationally.

Fill, C. (2013). *Marketing Communications: Brands, Experiences and Participation* (6th ed., Ch. 10, pp. 288–292). Pearson Education.

Fill’s MCPF framework outlines strategies like Push, Pull, and Profile. This campaign takes a Pull approach—it doesn’t lecture about nutrition but instead draws kids into a fun, hero-filled world. It shows how creative campaigns can influence behavior through emotional appeal rather than logic.

Hanlon, A. (2022). *How to use the DRIP model?* Smart Insights. Retrieved from <https://www.smartinsights.com/traffic-building-strategy/offer-and-message-development/use-drip-model/>

The DRIP model—Differentiate, Reinforce, Inform, Persuade—applies here. This campaign stands out through Differentiation with its comic-book-style villain narrative, breaking away from typical health campaigns. It also Reinforces the fun, hero-focused approach to eating vegetables, making it engaging and memorable for kids.

Fortenberry, J. L., & McGoldrick, P. J. (2020). Do billboard advertisements drive customer retention? Expanding the AIDA model to AIDAR. *Journal of Advertising Research*, 60(2), 135–147. <https://doi.org/10.2501/JAR-2019-003>

The “Eat Them to Defeat Them” campaign follows the AIDA framework by grabbing attention with bold visuals and storytelling and building desire by making mealtime feel like a fun game. Retention is reinforced through consistent messaging at home, school, and on-screen, helping kids remember and repeat the behavior.

Schiffman, L. G., & Wisenblit, J. L. (2019). *Consumer Behavior* (12th ed., Ch. 10, pp. 324–328). Pearson Education.

The Family Life Cycle shows how behavior and purchase decisions change at different stages. This campaign targets Full Nest 1 and 2 households with young or school-age children, where establishing healthy eating habits can be a challenge.

Vaughn, R. (1980). How advertising works: A planning model revisited. *Journal of Advertising Research*, 20(5), 27–33.

The FCB Grid helps align messaging with how people connect to brands. This ad falls into the Low Involvement/Feeling quadrant, it's less about logical decisions and more about emotional entertainment and identity. Vaughn's framework explains why the ad focuses on celebrity, music, and fun instead of functional messaging.

Petty, R. E., & Cacioppo, J. T. (1986). *Communication and persuasion: Central and peripheral routes to attitude change* (Ch. 2, pp. 15–43). Springer-Verlag.

The Elaboration Likelihood Model (ELM) explains how people are persuaded through logic (central route) or emotional cues like visuals, celebrities, and mood (peripheral route). This ad takes the peripheral route, connecting Pepsi to rebellion, empowerment, and pop culture icons. It's not about product features—it's all about feeling the brand's energy.

Fill, C. (2013). *Marketing Communications: Brands, Experiences and Participation* (6th ed., Ch. 10, pp. 288–292). Pearson Education.

The MCPF framework outlines strategies like Push, Pull, and Profile. This ad is a classic Push strategy, it leverages star power, bold visuals, and a brand-driven message to grab attention. Instead of waiting for the audience to discover Pepsi's values, it confidently puts them front and center.

Hanlon, A. (2022). *How to use the DRIP model?* Smart Insights. Retrieved from <https://www.smartinsights.com/traffic-building-strategy/offer-and-message-development/use-drip-model/>

The DRIP model—Differentiate, Reinforce, Inform, and Persuade. explains how campaigns shape their messaging. This ad stands out by Differentiating with its mix of historical visuals and pop music, while Reinforcing Pepsi's bold, youthful, and culturally relevant

identity. It's a great example of how DRIP works even when the focus is purely emotional.

Fortenberry, J. L., & McGoldrick, P. J. (2020). Do billboard advertisements drive customer retention? Expanding the AIDA model to AIDAR. *Journal of Advertising Research*, 60(2), 135–147. <https://doi.org/10.2501/JAR-2019-003>

This source expands the AIDA model by adding Retention. The ad grabs attention with its high-profile cast and Roman arena setting, while building desire by linking Pepsi to power, confidence, and cultural rebellion. This framework explains how the campaign stays memorable, even without relying on a rational message.

Schiffman, L. G., & Wisenblit, J. L. (2019). *Consumer Behavior* (12th ed., Ch. 10, pp. 324–328). Pearson Education.

Family Life Cycle and how messaging connects with different life stages. The Pepsi Gladiator ad appeals across all stages—teens, young adults, and even older viewers can relate to the music, visuals, or performers. It backs up the idea that the brand aimed for broad, intentional appeal in this campaign.