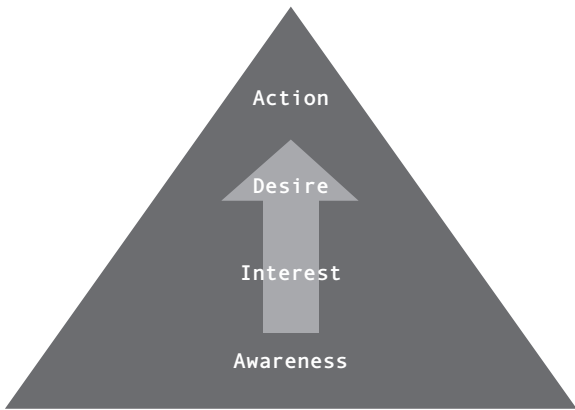


Figure 1.1 The AIDA model



Source: adapted from Lewis (1903).

Figure 1.2 The creative agency brief template

TITLE	THE PRODUCT IS...	THE BRAND IS...
WHAT key business challenge does the brand face?		
WHO are we trying to engage and what competes for their attention?	What's the role for communication?	WHERE and WHEN will communication have most power?
HOW does the category engage creatively and how could we challenge this?		
Practical considerations		

Figure 2.1 The layout for the Weight Watchers food experiment

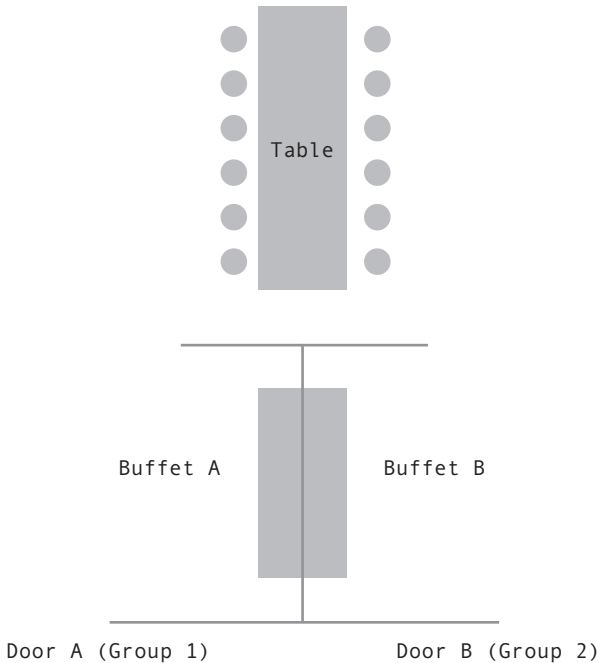


Figure 2.2 The behaviour framing grid

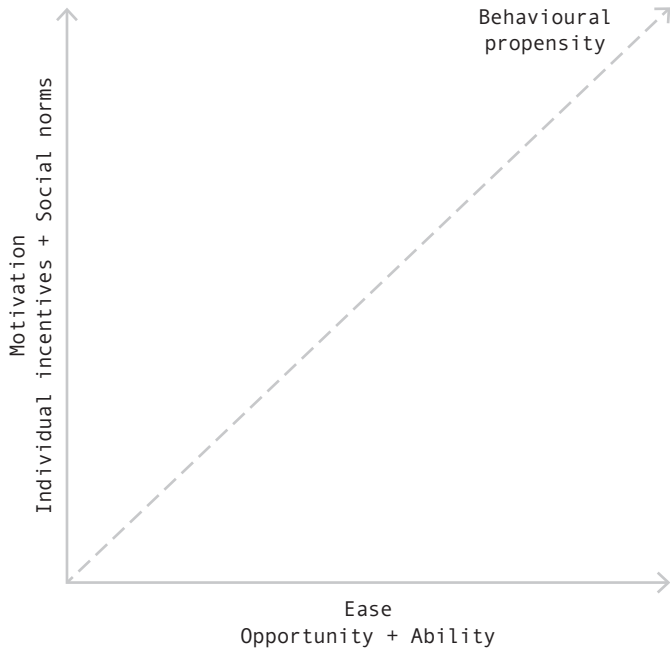


Figure 2.3 Mapping people's likelihood to eat cereal chips for breakfast

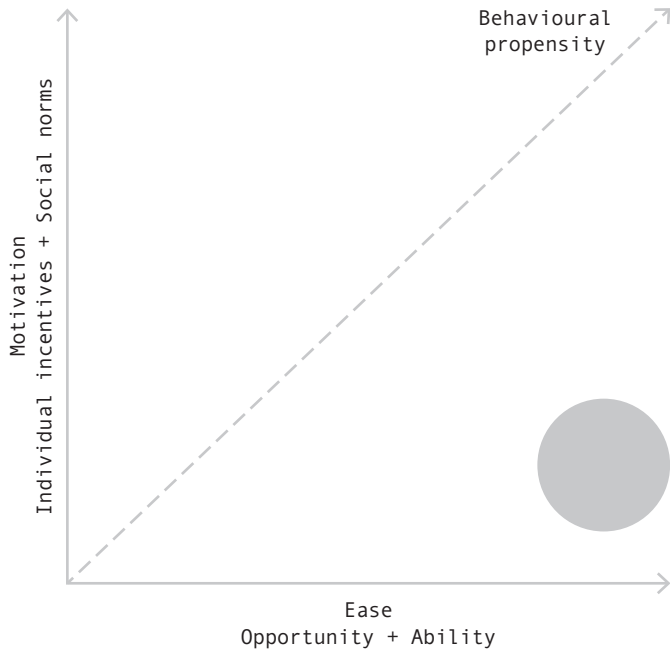


Figure 2.4 The potential behaviours to change to sell beer

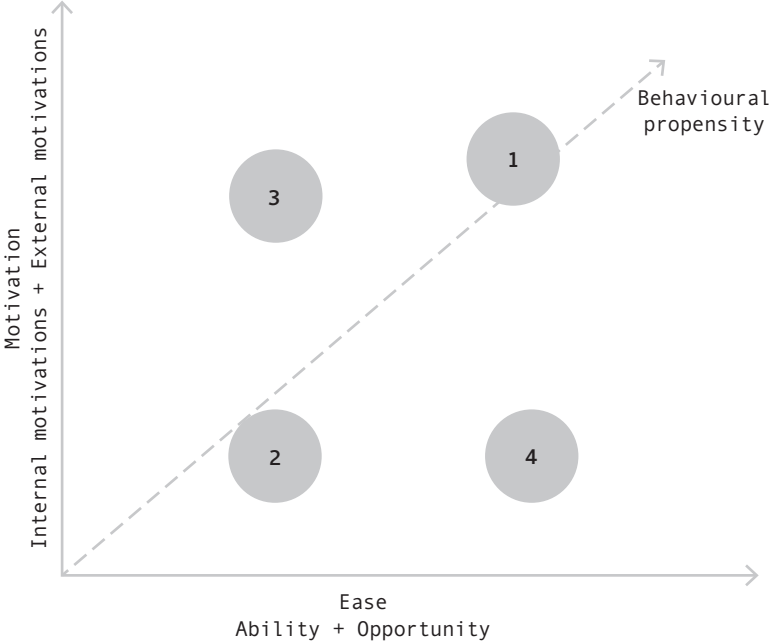


Figure 2.5 Approximate sizing of the behaviours to change as a contribution to sales

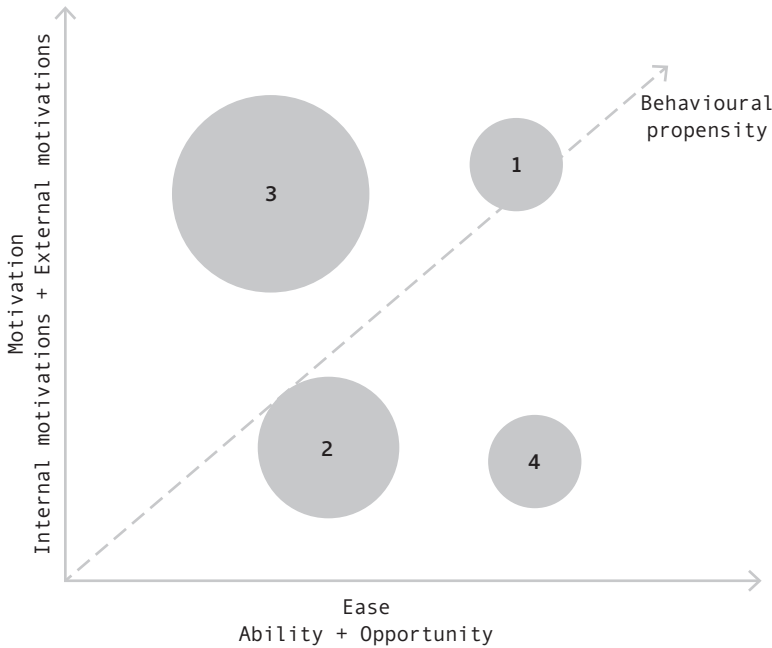


Figure 3.1 The interrelationship between thoughts, feelings and actions

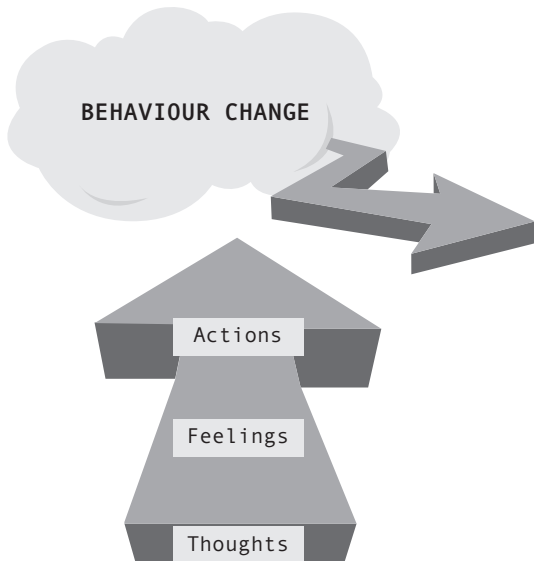


Figure 3.2 Type of message received and donation level

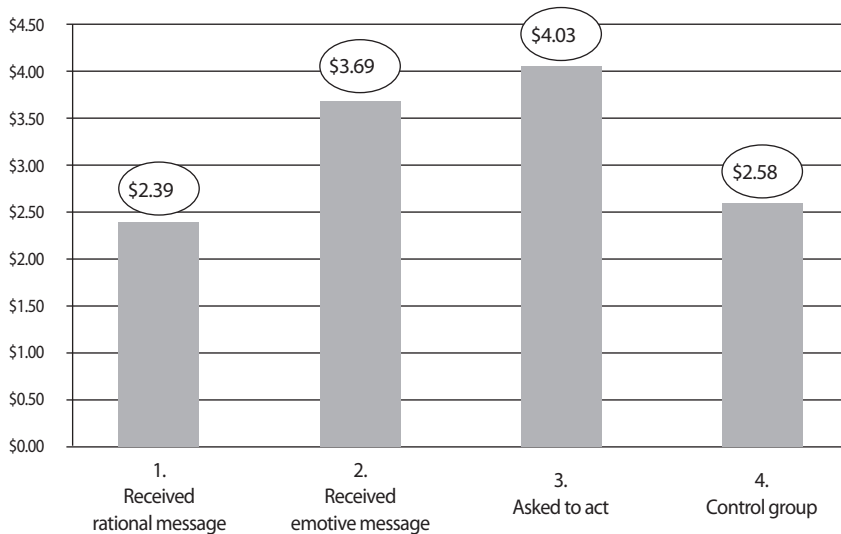


Figure 3.3 Messaging alternatives with passive advertising

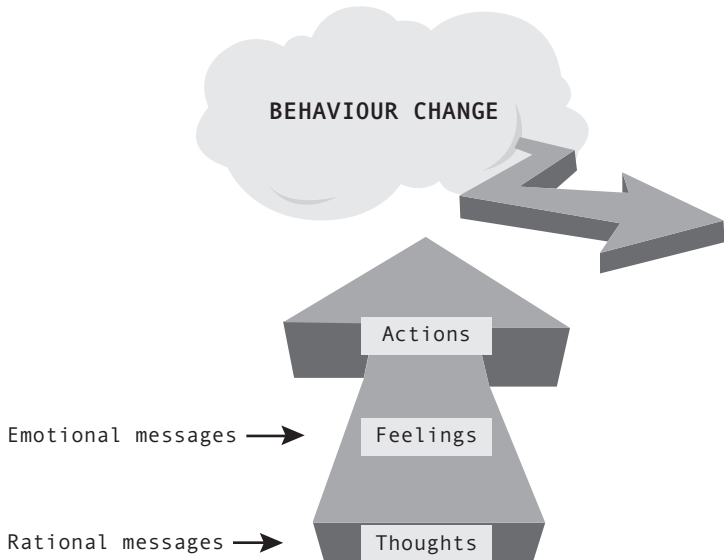


Figure 4.1 The behaviour framing grid and spurs

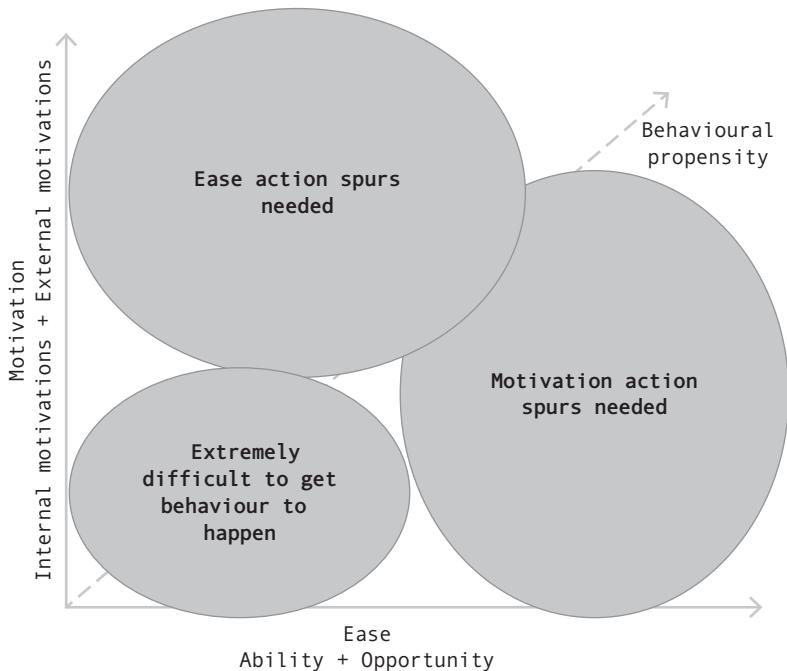


Figure 4.2 Mapping people's likelihood to eat cereal chips for breakfast

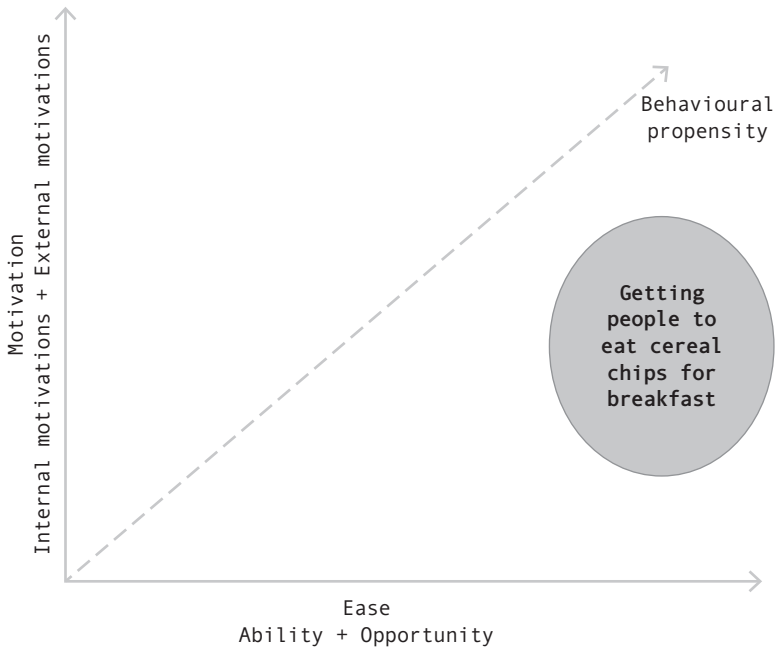


Figure 4.3 The action spur selection matrix

	MOTIVATION		EASE	
	Individual incentives	Social norms	Opportunity	Ability
High	Ownership	Play	Eliminate complexity	
Level of control over environment	Utility	Collectivism		Skill up
	Framing			
Low	Evocation	Modelling	Commitment	

Figure 4.4 The relationship between goals, behaviour change, action spurs and creative ideas

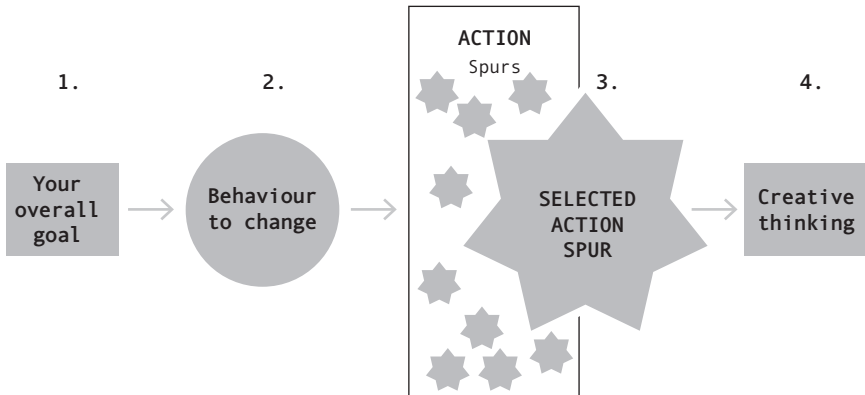


Figure 4.5 The stages of change model and the use of spurs

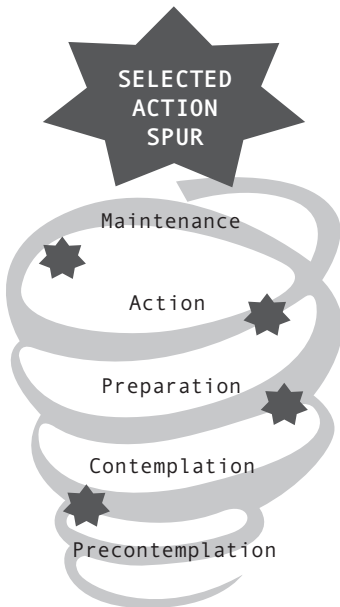
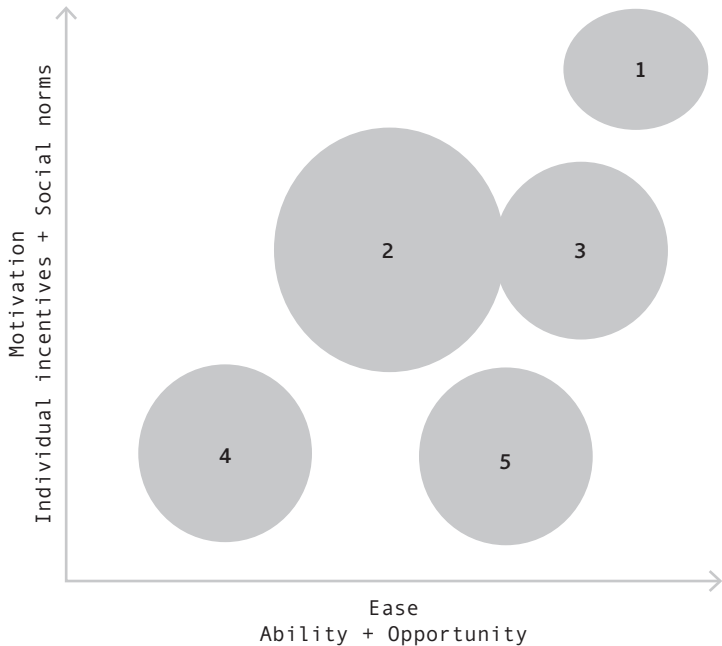


Figure 4.6 Mapping potential behaviours to change to raise money for the daycare centre



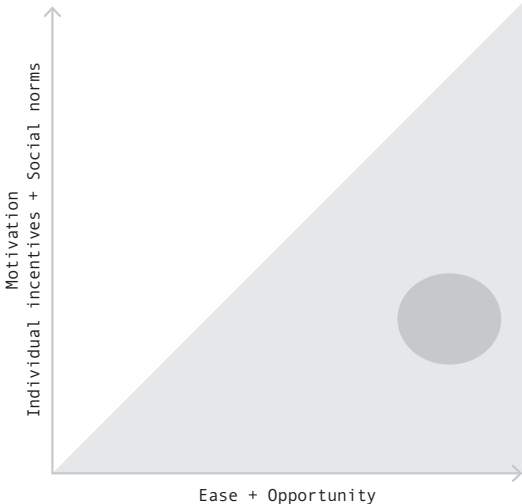
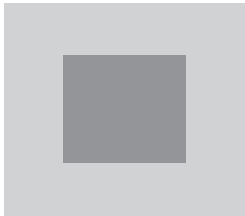


Figure 5.1 Kahneman's demonstration of the power of framing

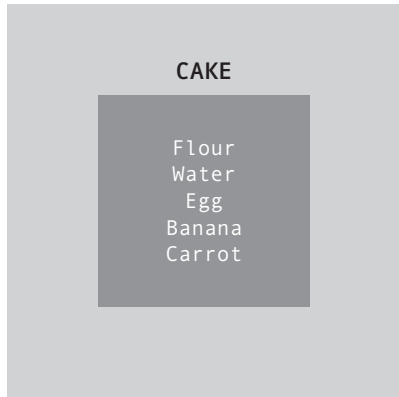


A

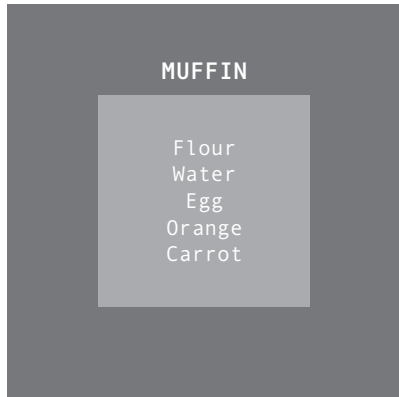


B

Figure 5.2 How framing baking ingredients changes perception



A



B

Table 5.1 Levels of branding

LEVEL OF BRANDING	WHAT IS IT?	EXAMPLE A	EXAMPLE B
Endorsement brand	A brand that is an endorsement of quality, and normally sits above a number of purchase brands. Serves to give the consumer confidence in the purchase brand they buy.	Kellogg's	Ford
Purchase brand	The name of the brand with which the consumer has a relationship. It's the brand the consumer reaches for on shelf.	Corn Flakes	Focus
Navigation brand	Descriptors of various options of the brand to help the consumer decide which variation of the purchase brand they will buy.	500 g	Four-door sedan

Figure 5.3 The same product framed differently

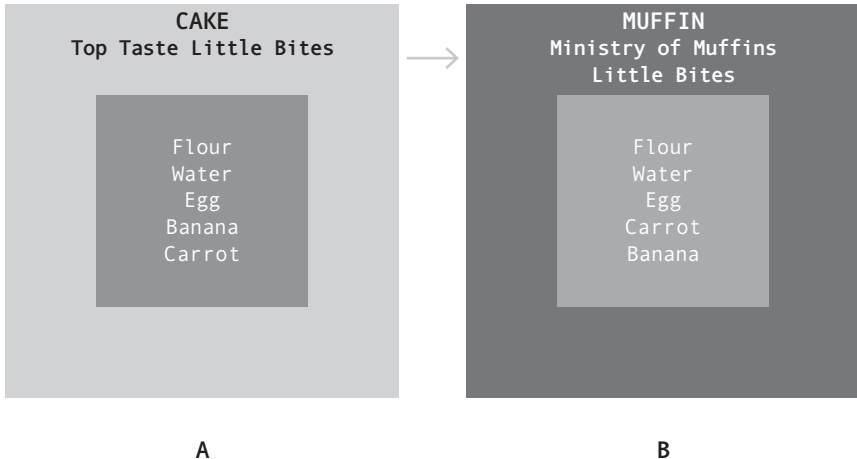


Figure 5.4 The different frames put on pool salt: a 'regular' frame (A) and a premium frame (B)

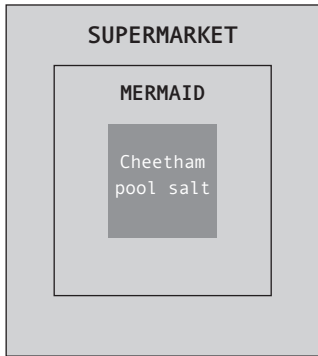


A



B

Figure 5.5 Distribution strategy supporting the brand frame



A



B

Figure 6.1 Contributions to emotional connection

Cosmetics

Cars

Banks

Emotional
Communications

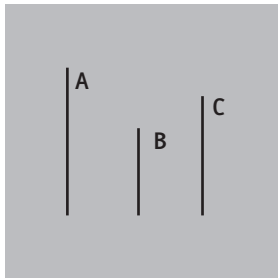
Brand
Experiences



Figure 7.1 Cards that approximate the stimulus people were exposed to in Asche's experiments



CARD 1



CARD 2

Figure 7.2 The building blocks of collectivism

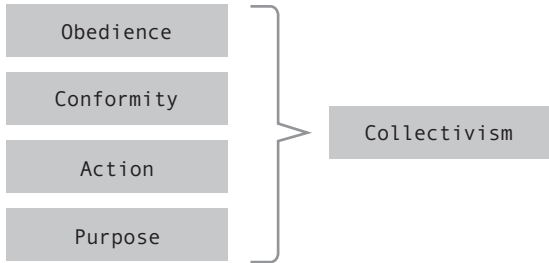


Figure 8.1 Levels of ownership

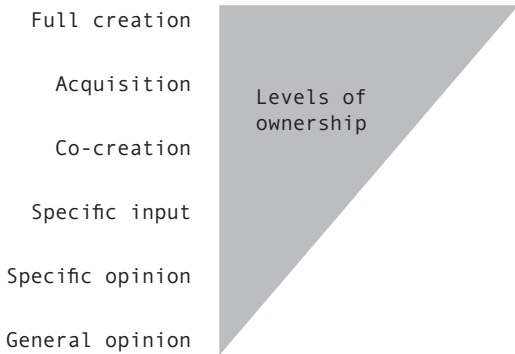
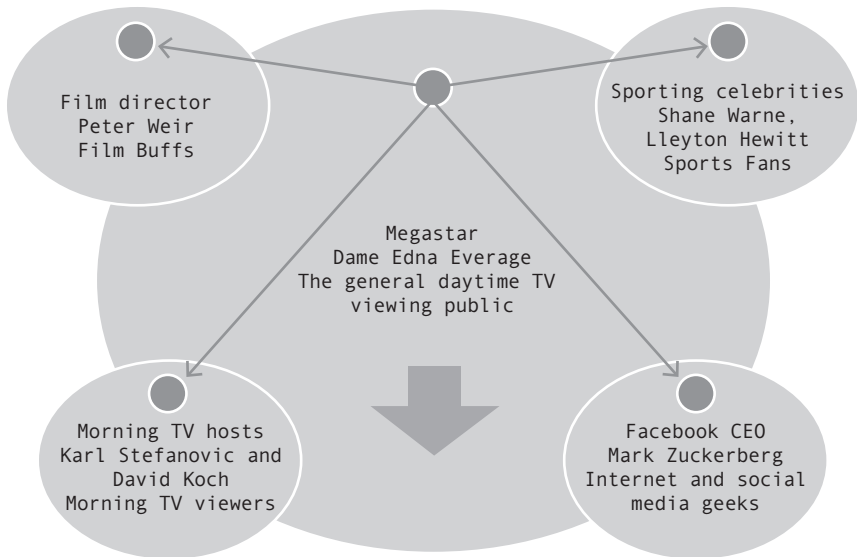


Figure 11.1 Using multiple models taps into multiple influenced populations



Motivation
Individual incentives + Social norms

Ease
Opportunity + Ability



Figure 13.1 Are you carrying dangerous goods on a flight?

YES

(Red background)

NO

(Green background)

Figure 14.2 The relation of exposure, liking and commenting to brand affinity and brand purchase

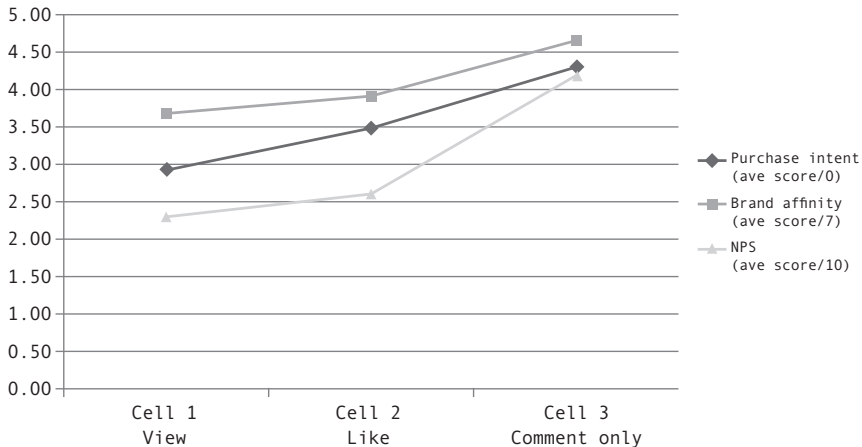
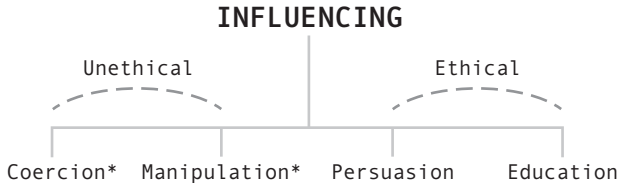


Figure 15.1 Maximising donation levels

\$1	\$10	\$100	\$1000	\$5000	\$10,000
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Figure 15.2 The unethical and ethical levels of influencing



* Unless done purely as an act of paternalism

Source: Gimesy (2013).