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EMOTIONAL AND PSYCHOLOGICAL MARKETING CONTENT
USED IN BRANDING, CASE: MATTEL; HE-MAN & THE
MASTERS OF THE UNIVERSE TOY LINE

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Emotional and Psychological marketing strategies are effective and are able to alter a consumer's perception, and/or desires to purchase. Research shows that peoples' emotions are able to be coerced or changed to follow a designed path. Also, that these methods can be used alone or in combination with many others mentioned within this thesis for marketing purposes. This thesis will show many of the ways that a company can choose to design their content, to which market it is being targeted to, and the most effective ways to have that content create an emotional impact or memory for them to recall the brand or product for present or future purposes. This thesis will also explain how one such company, Mattel, used effective content to have a subverted psychological effect on their target audience to great profit. Some of the questions that will be answered within this thesis are why emotions are relevant, how they affect behaviors and why they are worth consideration towards the creation of marketing content, what psychological marketing is and how those methods work and finally what a brand is and how branding a product or service helps create lasting value.

According to various sources containing large amounts of data regarding this topic, many examples show all the ways that this type of effective content creation is an ever-evolving subject and moves in parallel to advances in technology as well as an always changing consumer market, depending on product or service rendered. When analyzing the data presented herein, we can see exactly how and why specific content is created and how and why the methods used within said content can be emotionally compromising. Also, the importance of a why a brand would want to use emotional content for the purpose of creating a lasting relationship (loyalty) with the customer to ensure brand sustainability. The results contained here show that there is importance and relevance to this type of marketing and that it can help ensure brand loyalty. As stated, this is an ever-evolving subject in marketing, and therefore further research is needed to learn about the most recent methods as well as the technology that might be used to employ those methods, if applicable.

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1 INTRODUCTION

I have chosen to do my thesis on the topic of psychological marketing. I find this topic to be a fascinating aspect of an already interesting and deeply involved area of the business world. I have chosen this topic because I am very interested in seeing how and why a certain ad, worded or crafted another way, affects the viewer in such a way it causes them to question things, purchase without giving much thought as they normally would, or cause a person to act in a different way. The emotional aspect that these techniques touch upon, are able to be both seen and unseen, and even when apparent, are still sometimes able to illicit a response or call to action. I hope to someday master as many of these methods because I feel that when paired with all the electronic media in today's marketplace, they can work even stronger to convey a message than conventional printed media. While not limited to only electronics, of course, it is my hope to be able to add these techniques in all aspects of marketing in the hopes it serves me in my career in a marketing group or firm.

Purpose

The purpose of this thesis is to enlighten the reader to a series of methods and tactics used in content creation and marketing that are known as psychological and/or emotional tactics. Further, it will show the basics of marketing, creative content in general, and how companies can establish a brand as well as be sustainable. It will also touch upon emotions and the relevancy it has upon the consumer. I will also be discussing branding and how important it is, as well as how a company can create value to the consumer for their brand. It will also show how companies alter advertisements and other mediums dealing with marketing that illicit emotional responses. The theoretical data I collected is all from reliable sources and it will be used to support the empirical aspects contained within this thesis. This thesis will also illustrate a guideline for marketing and sustainability within marketing to follow, as well as examples of psychological marketing in order to illustrate its effectiveness to the reader.

The case company which was chosen by myself is the Mattel Toy Corporation. As a collector of nostalgia and other old-fashioned toys, I am familiar with the company in question. It is also a company known throughout the world and is successful to this present date. The reason they are being selected is due to the effectiveness of their marketing campaigns surrounding a popular toy in the 1980's, by this I mean He-Man and the Masters of the Universe Toy Line. The product alone could not have survived had it not had such strong marketing campaigns to support it, especially during a time where another toy (Star Wars) dominated the market. I will show examples of their advertisements and the types of psychological and/or emotional tactics used to boost their effectiveness to the consumer. I will also be showing some competitive advertisements from the same time to illustrate how Mattel had an edge.

2 PROBLEM SETTING AND CONCEPTUAL FRAME OF REFERENCE

2.1 Problem Setting

The problem contained within the topic of psychological marketing is the question of its effectiveness, its purpose, and whether it can be applied. Many companies are not willing (or able) to take advantage of certain methods that could (or could not) help to bolster their existing marketing campaign, or, by designing new campaigns to replace ineffective ones. There does exist, however, the fact that not all of these methods will be effective to the consumer. The issue, then, is selecting, perhaps, the most powerful one depending on the product and hope to affect the greatest number of consumers as possible.

The objective for this paper is to use the collected data to support how psychological/emotional content can be/is effective. The desired outcome is that the reader will come away with a better understanding of all the content they are surrounded by, multiple times a day. They will be able to recognize the tricks companies use in their advertising to help gain their loyalty to their brand name. Additionally, regarding branding, I will help the reader see how having a strong brand name is important and show ways that a strong brand, such as Apple for example, uses marketing effectively to

constantly bombard the consumer and help create brand awareness and loyalty. I expect the reader to understand that practically all marketing and branding is employing some type, either basic or advanced, methods to help gain loyalty though their subconscious. Questions I will be answering within this thesis will then be the following:

- ➢ Why are emotions a factor to consider in the consumer?
- ➢ What is psychological marketing? How do these methods work?
- ➢ What is a brand? How can a company create value for their brand?
- ➢ How can emotions affect the consumers' behavior?

2.2 Conceptual Frame of Reference

The conceptual framework of this thesis can be seen in figure 1. This figure illustrates the innerworkings of concepts that will be discussed within this thesis regarding a marketing concept. This illustration can be applied to any company and any product and/or service being provided.

As shown in figure 1, psychological marketing, branding, consumer behavior and target group are the key areas of focus. They share a relationship as they rely on each other to keep the cycle moving and be addressed individually to correct or alter strategies. They can also work in any order and do not necessarily follow a set pattern, as depending on the desired market, the approach might need to be different from another. Psychological marketing can be drawn from each of branding, target group and consumer behavior. They each lend insight as to how to alter the desired concept.
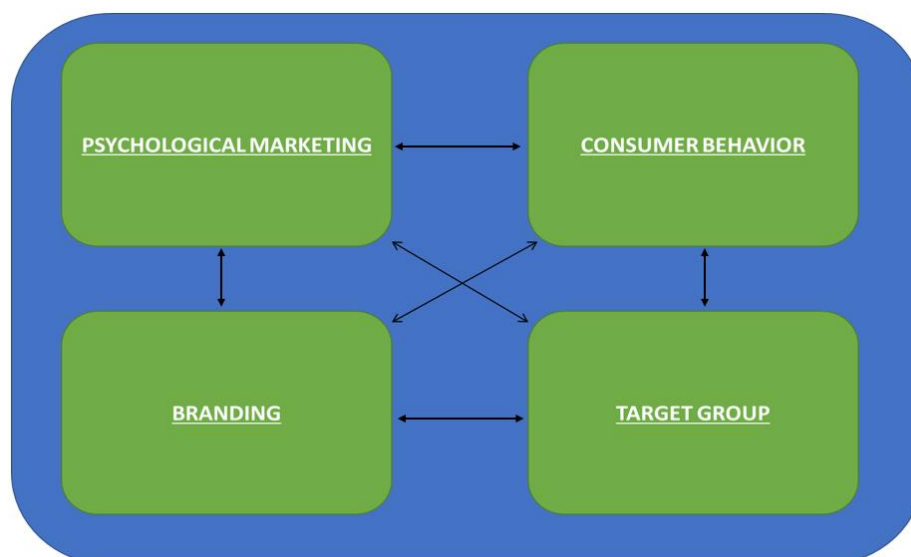
Figure 1. Relationships between psychological marketing, consumer behavior, target group and branding (Author of thesis 2018)

Marketing itself is a massive practice that is approached from so many different angles and by so many different ways of thinking. It will be impossible to cover all of those concepts. Psychological marketing is also a huge practice which also has so many different facets that can be used to alter advertisements. There is no way I can explain them all in detail within the confines of this thesis. As such, I will cover the most relevant and widely used for effectiveness. Another boundary I will not be crossing will be into the realm of the extreme types of psychological marketing. This includes, but are not limited to, ads of flagrant sexual nature, the inclusion of depicted or illustrated violence, the injuring of humans or animals. While I WILL be discussing one such campaign that includes animal suffering, it does not show direct animal cruelty or violence as I do not condone such reprehensible behavior.

3 MARKETING, BRANDING AND TARGET AUDIENCE

3.1 Introduction to Marketing

Establishing oneself in a competitive marketplace when it comes to advertising and marketing is a difficult task to begin with. However, maintaining it is equally as labor intensive. There are many steps that go into the process and each one must be addressed individually if the company, and advertisement itself hopes to be successful as well as effective. Marketing itself is defined as "the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large." (Kotler & Armstrong 2012, 8.) Taking this into account we can see that there are four components of marketing. Value here is the key word to take away as it is that which the consumer is essentially looking for. Kotler and Armstrong define a few planning systems and one is known as The Four P's components of marketing, and they are as follows:

- ➢ Product – Goods and services (create offerings)
- ➢ Promotion – Communication
- ➢ Place – Getting the product to a point at which the customer can purchase it (delivering)
- ➢ Price – The monetary amount charged for the product (exchanging)
  (Kotler & Armstrong 2013, 50.)

We can now see that a company has a baseline to start their creating process and has at least a sort of guideline to follow. That said, a company *IS* profit based and must remember this fact if they wish to continue their business competitively. Businesses must focus on how they perform economically so that they remain not only attractive to their clients, but also their investors. Otherwise they run the risk of closing. (The Sustainable Business Casebook 2012.) What we can then derive from that is that in order to ensure a return on investment, their marketing must be effective, and value in the product promised to the point where the consumer wishes to make a purchase.
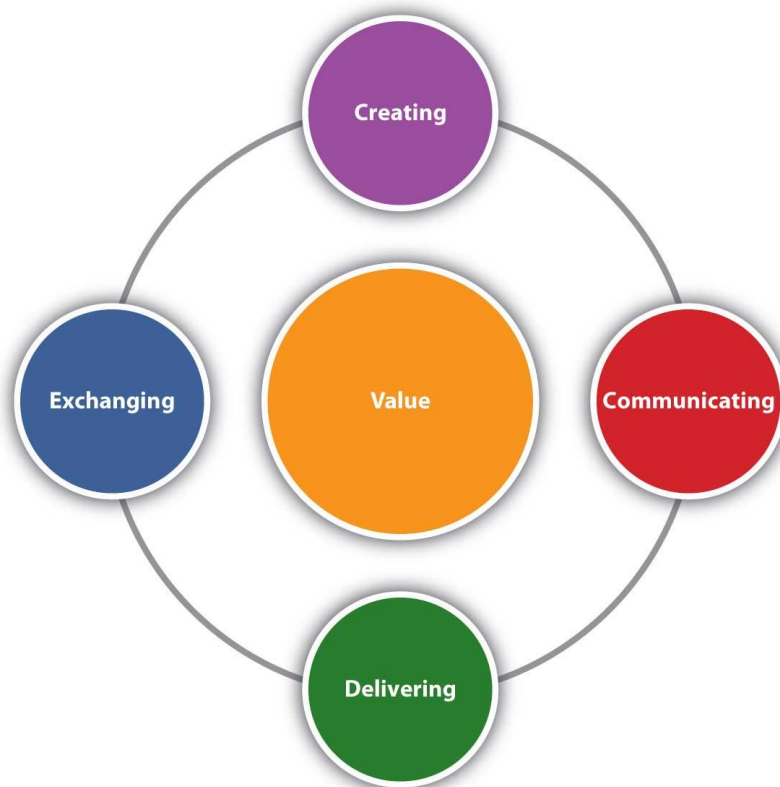
Figure 2. Marketing value and its 4 activities (Kotler & Armstrong 2012)

Figure 2 illustrates the relationships that factor into "perceived value" which help support the power of value itself. Value alone is not enough to create awareness or sell a product, it is necessary to have support to enhance its ability to be more powerful. Kotler and Armstrong (2012, 16) take this further when they state "our goal as marketers is to create a profitable exchange for the consumers. By profitable, we mean that the consumers personal value equation is positive, in this sense: value = benefits received – [price + hassle]". (Kotler & Armstrong 2012, 16.) What we can take away from this is that besides introducing the perception of value in the product in the hopes to have a high return on investment, there is added value for the company to ensure the consumer *WANTS* to make this purchase, and that they may continue to do so as well. This perceived value on the consumers end is not entirely based on necessity, however, and this is where a company has the ability to make the purchase value one of emotional need. A quote by James Joyce in Dave Lakhani's book about subliminal messages states "the emotions aren't always immediately subject to reason, but they are always immediately subject to action" (Lakhani 2008, 63). What Joyce is alluding to here is what my main topic, Psychological Marketing will focus on, which is the

ability to create marketing content that not only has value (perceived or not) and emotes the immediate emotional response to purchase the product advertised when the consumer is compromised.

3.2 Brand Importance

What is branding? And why is it important? Simply put, "a brand is a name that is given to a particular product or service or range of products of services. It basically exists to distinguish a particular product or service from its competitors". (Kotler, Lane, Brady, Goodman & Hansen 2009, 193.) More to the point, and the reason for mentioning branding regarding the topic of this thesis being emotional marketing is that emotions are also linked to brands and brand loyalty.

An example of successful branding can be seen by considering the Apple corporation. Their simple yet recognizable logo is known worldwide and stands as a symbol for a powerful company, a leader in the technological world, and also a player in all the world's cultures. They are successful in marketing because brands can be strong enough to give the consumer feelings of belonging, and that of community. Research has shown that people identify these associated feelings of community as exciting and that of belonging. (Kotler, et al 2009, 426.) The following are some examples of how Apple's marketing and branding work in tandem.

Figure 3. Apple logo variant and slogan (Website of Cult of Mac 2014)
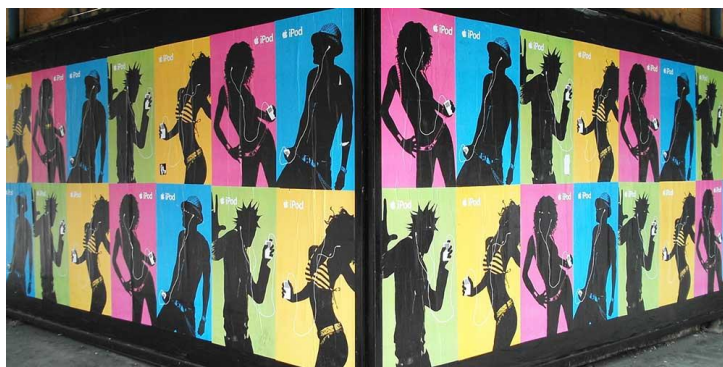
Figure 4. Vibrant Apple advertisement (Website of Printing Digital 2016)

Figure 5. Commercial advertisement (Website of Cnet 2017)

The effect Apple's marketing has on their base of loyal followers is staggering. As most of them will wait in lines for days for new product releases or pay higher prices for newer products to get them before anyone else. This is the power of a successful brand on the consumer. The attributes used in ads like this and others that make them effective will be discussed later on in full detail.

While Apple is known for marketing their simplicity and their technological know-how, they also focus on attacking their competitors, using viral marketing (as shown in figure 5), building a customer base and allowing them to spread their message and constantly speaking about innovation. An example of their aggressive advertising, which has sent a precedent and is still a benchmark in content creation, is their 1984 Super Bowl commercial.

Figure 6. 1984 Apple Super Bowl commercial (Website of YouTube 2014)

A trend was sent from that point on, where brands now actively, secretly, and without concern for cost, focused on advertising their products during the Super Bowl. The president of the American Association of Advertising Agencies had this to say about this particular advertisement; they paired public relations, event marketing and sales promotion to create this ad. It was the beginning of a new era for marketing communications where people *actively* watched a sporting event for the sole purpose of seeing new commercials. (Johnson 1994.) The power that branding has can now be seen and understood, and as shown by Apple, cannot be ignored.

3.3 Brand Value

Brand value must also be considered, as a brand needs to offer something for it to be relevant and continue its life indefinitely with the consumer. Some key factors according to Keller and Lehmann regarding the customer multiplier are:

1. Competitive superiority: how effective the quantity and quality of the marketing investment of other competing brands are.

2. Channel and other intermediary support: how much brand reinforcement and
   selling effort various marketing partners are putting forth.

3. Customer size and profile: how many and what types of customers, profitable
   or not, are attracted to the brand.

"The market multiplier determines the extent to which the value shown by the market
performance of a brand is manifested in shareholder value" (Keller & Lehmann 2003,
27-31).

The brand value chain in the figure below, is used in tandem with the customer multi-
plier to see the outlying factors that can help determine brand value for a company.

Figure 7. Brand value chain (Kotler, et al 2009)

By adapting the necessary strategies listed above in the value multiplier, while consid-
ering the value chain, a brand has a greater ability to bring their brands' value to the
consumer. This will help the value generate more smoothly and establish itself quicker.
The consumer knows what they want and how to get it. The problem faced is by the
company to show said consumer that *their* product is the one to be selected. But why?
For what reason does the consumer need to make a conscious decision to choose a
particular product over another one? Both are the same, and both offer the same func-
tions, however the attached or perceived value is what makes one stand out more than
the other. Maintaining value is the key here. Laura Lake, a writer for thebalance.com

stated "it's important when developing your value proposition that it be clear and concise. Your value proposition is the promise that you give to a customer that assures them that you will deliver value to them" (Lake 2009). Take for example an offering of vehicles, one from BMW and the other from Skoda. Both cars offer the same level of luxury (depending on model), the same accommodations to driver and passengers, and perform the same basic function of taking a person from point A to point B. However, depending on the viewpoint, the value can be seen in drastically different views. This depends on the person you are trying to market these cars to, not the car itself. However, if basing the decision on value alone, the cheaper option of the two, being the Skoda, is the more valuable car. It offers a comparable level of luxury at a fraction of the cost in some cases. The onus now is on Skoda to develop a marketing strategy where they can convince the consumer that by saving thousands on THEIR vehicle, they will still get all the benefits, and value that BMW offers. However, this perceived or actual value will, at many times, remain a personal choice, and up to the individual themselves as to what they choose. Regardless, strategies must be in place to ensure the value of the product maintains relevance.

3.4 Anticipating the Needs of the Target Audience

Before a product has launched, it is prudent by the company to ensure they are releasing their product not only at the right price, but also to the right consumer. This is aided by segmenting their target audience into the most profitable group to be maximized. By segmenting their target audience for their product, not only were they able to launch at an appropriate time, but also to the correct crowd who would offer the best response to the product, i.e.: profit. Segmenting the population allows one to estimate the number of people in a given category which gives an idea of the potential market size. Knowing how many potential customers one will have influences sales estimates, total marketing budget, and the advertising media one will potentially use. (Solomon, Duke-Cornell & Nizan 2009.) This is important because the marketing strategy employed can make or break the release of the product should it be completely devoid of relevance to the target audience. When paired with research and development conducted before releasing the product and knowing whom they are seeking out as a customer, the company immediately strengthens their ROI (return on investment). This is backed

up by Solomon, Duke-Cornell and Nizan further when they say, it's more important to find the group of people who are more interested in buying rather than the larger group of people who have less interest in buying (Solomon, et al 2009).

As far as a business goes, it is reliant on many parts working in unison towards a common goal. There is one part that must remain constant, however, should one of those parts break, and that is the company's leadership. A company must remain focused on their goal set forth by leadership that helped enact a marketing campaign, or even a company in general. If there should be team leaders, bosses or managers who are errant, withdrawn, noncommittal or even non-existent after many plans, then a company will struggle. They will take on extra tasks, some outside their realm of experience. They will also spread themselves thin within groups and among other employees who are also doing the very same thing. Leadership professionals, Jim Kouzes and Barry Posner conducted a survey of more than 2000 people and defined five practices of exemplary leadership. They are as follows:

- Modelling the way – Setting an example
- Challenge the process – Searching for and accepting challenging opportunities and taking risks
- Inspiring a shared vision – Holding and communicating a vision of what's possible
- Enabling others to act – Fostering collaboration and building energetic, winning teams based on mutual trust
- Encouraging the heart – Recognizing contributions and celebrating accomplishments
  (Kouzes & Posner 1987, 1-6.)

These practices depict what a well-run leadership structure should contain and be able to perform. These are traits that are needed not only at the onset of a project, but throughout the entirety of the company's existence. For it is when the support structure of the company falls, that the rest of it falls alongside. When the management teams are constantly vigilant in their focus, support their team, encourage new ideas, motivate a team member or more when needed and always maintain focus on the target goal, the team will remain on the same page and work efficiently.

In "The Prince", Niccolo Machiavelli touches on leadership and the responsibilities of power. "Men will succeed as long as method and fortune are in harmony" (Machiavelli 1981). Now while his writing speaks about power and how to keep and extend it, there is truth within many of his quotes. This one particularly, in that as long as leadership is consistent and performs the tasks under their responsibility, they will ensure those underneath them, along with the promise of fortune (in our case, successful marketing and sales), then the team will function. While John McManus states that leaders need to be aware of matters in their environment, be that political or economic, etc. This awareness allows them to change their management style to better fit their workforce and not jeopardize their position of power. (McManus 2005, 91.) Here we can see that while leadership and power go hand in hand, over the years and how we have evolved shows that it is not always about the iron fist to rule by, but by using the tool of authority in a way that motivates and empowers the entire group towards a common goal.

4 EMOTIONS AND CONSUMER BEHAVIOR

4.1 Introduction to Emotions

Emotions are one of the most vital things that make up what we are as a species. It dictates our actions (in most cases) and drives us to advance towards goals. However, this is a simplistic view of the terminology. Emotions are all encapsulating and are impossible to pin down because we are all different, the emotional ranges are so vast, and things impact people in different ways from both ends of the spectrum. A standard dictionary definition is stated as "a conscious mental reaction (such as anger or fear) subjectively experienced as strong feeling usually directed toward a specific object and typically accompanied by physiological and behavioral changes in the body" (Website of Merriam-Webster n.d.). Considering this definition, the "reaction and feeling" we are ascribing in this thesis will be the *feeling* and/or *reaction* of/to desire, in this case to purchase. And the "object" again in this case, will be the products in question being marketed to the individual. This is important to remember for the company addressing the consumer because, decisions are strongly prepared by brain activity and by the

time consciousness kicks in, most of the work has already been done (Haynes & Soon 2008). This is vital to the marketing team because the goal here is to grab the viewers' attention in that brief window and lure them into the decision to select YOUR product. By controlling or directing the consumers emotions, you have gained the power of choice. You also have control over their desires and can steer them in the direction(s) you so choose.

According to Levenson, our body's own autonomic nervous system (ANS) is responsible for much of our emotional responses. "The primary regulatory functions of the ANS can be organized broadly into three processes: (a) maintenance of an optimal "baseline" bodily milieu (i.e., homeostasis), (b) activation of bodily systems to support action in response to challenge and opportunity, and (c) deactivation of bodily systems when action is no longer needed." (Levenson 2003, 348.) This is important to consider because it shows that our emotions are connected subconsciously to elements that can be considered very much out of our control as evolution has programmed us. Further, Levenson goes on to state "the ANS prepares the body for dealing with a range of internal and external challenges that require coordinated action. Many of these challenges are such that they require a rapid response (e.g., responding to the appearance of a predator) while others require a more gradual, sustained response (e.g., regulating blood flow to maintain core body temperature). There is often a life and death quality to ANS activation – failure to adjust can be fatal." (Levenson 2003, 349.) In this respect, we are replacing the more intimated notion of a predator in the programmed haste to response, to that of a necessary choice facing the individual that, on a subconscious level, requires a quick decision. There is also a predictable way that the human psyche will respond based on various stimulus, which are what intelligent marketers are hoping to prey upon.
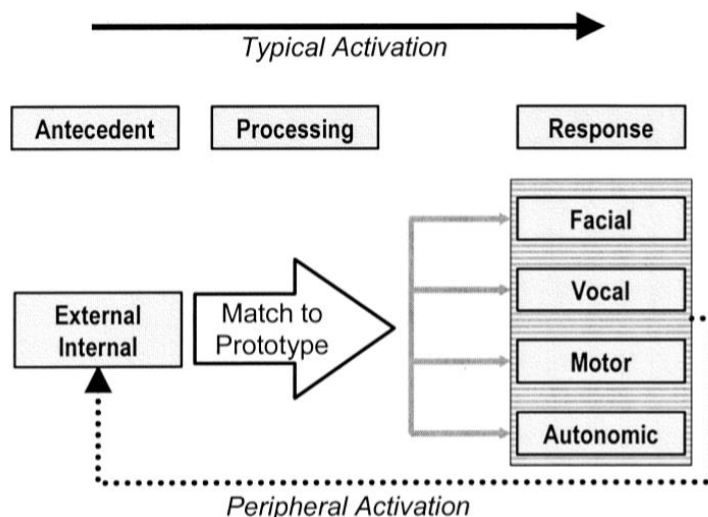
Figure 8. Emotional response chart (Levenson 2003)

Figure 8 illustrates the subconscious responses posed by Levenson that shows how an individual will respond determined by internal or external stimuli (mostly external). Once the emotional activation stimuli is introduced to the individual, in our case, a provocative advertisement, this figure shows in what way(s) the person will react. In the case of psychological marketing, it is this moment the advertising team wishes to make the observer their most vulnerable and steer them in the desired path.

4.2 Types of Emotions and Behaviors

In the previous section, the basics of emotions were discussed. In that, the explanation of how an individual is prone to respond to stimuli presented to them in certain ways which have been programmed within the human species and advanced over time in our evolution. The stimuli may have changed, however, the responses have not. In this section I will expand upon the types of emotions and the subsequent behaviors that follow them. Nick Kolenda, from his website about emotions and marketing, states there are three types of emotions that have a direct influence on our behavioral responses. These are the three types of emotions felt, the behavioral list will follow.

1. Integral Emotions – Emotions felt derived from the current outcome or expected outcome (happiness after selecting an option).

2. Incidental Emotions – Current mood states, and also "feelings as information" since current mood (feelings) construct the individuals' judgements (information).

3. Task Related Emotions – Decision making characteristics, i.e. if you need to choose a single option among many favorable options, you might feel anticipated regret. Those negative feelings could influence your decision (i.e. postpone the purchase).

(Kolenda n.d.)

These listed emotions briefly explain the split-second reaction an individual may feel given certain stimuli. These are not limited to themselves, as mentioned earlier people experience emotions differently. This, however, is an expected and average mean someone can expect when conducting tests on such emotions and responses. The resulting behaviors due to the aforementioned emotions cause the individual to think and feel a certain way, given the type of stimuli, that causes different effects.

Behaviors

1. Attention Scope – Emotional response that adjusts the scope of our attention
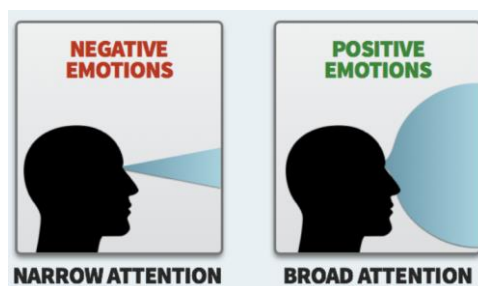
2. Informational Focus – Emotional response that influences the type of information we consider.
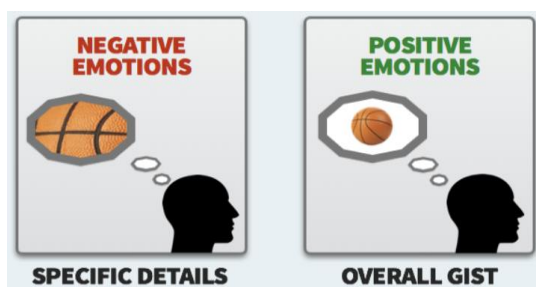
3. Social Focus – Emotional response that orient the individual towards the self or others.
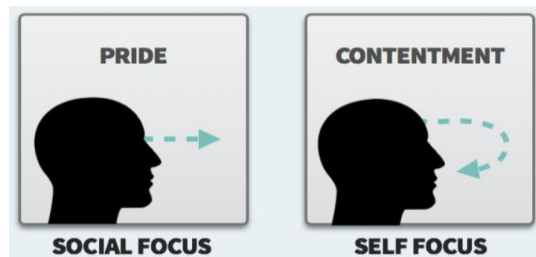
4. Regulatory Focus – Emotional response that influences our propensity to acquire or reject.
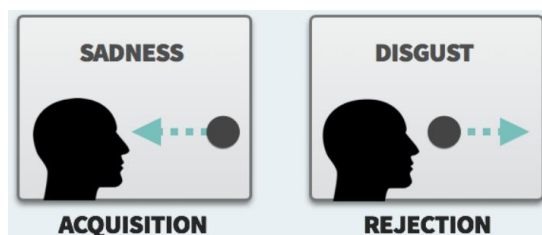
5. Temporal Focus – Emotional response that orients us towards the past, present or future.

6. Certainty Level - Emotional response that affects one's levels of certainty (i.e. high or low).

Figures 9-14. Behavioral outcomes (Kolenda n.d.)

These listed behaviors have a much wider range of outcomes than the emotions. As we experience emotions, the reactions branch outward per se and can go in any number

of ways depending on the many variables contained within the stimuli being viewed. Further, these behaviors can be steered in multiple directions when affected in the correct and desired pattern. These behaviors CAN be choreographed by an outside source to their whims with the correct applications. By using the combinations of emotions, and the expected (and unexpected) behavioral responses, advertising can be more effective.

An example that these emotions can be shown to illicit conformity, is how we are attracted to, or more interested in, purchasing from big name companies. Peter Noel Murray stated "Emotions are the primary reason why consumers prefer brand-name products. After all, many of the products we buy are available as generic and store brands with the same ingredients and at cheaper prices. Why do we decide to pay more for brand-name products? A nationally advertised brand has power in the marketplace because it creates an emotional connection to the consumer. A brand is nothing more than a mental representation of a product in the consumer's mind. If the representation consists only of the product's attributes, features, and other information, there are no emotional links to influence consumer preference and action. The richer the emotional content of a brand's mental representation, the more likely the consumer will be a loyal user." (Murray 2013.)

This example shows why we see so many brand name products held in such high regard, to the point that we even see these companies sponsoring entire sports teams and stadiums for example. By comparison, a non-brand name product, with little to no marketing effort made to reach people has little to no clout to the public to have any impact on the level that a brand name product does. And why is this example important or is this distinction relative? Because once people have attributed their affect to one product (the first option), they are less likely to attribute this affect to the other products (the second and third options) (Yeung & Qui 2006, 267). The next section will move into the numerous methods and tactics that can be used to coerce the consumer and use their emotions unbeknownst to them to steer them to follow a preset path.

5 PSYCHOLOGICAL AND EMOTIONAL MARKETING TACTICS

5.1 Introduction to Psychological and Emotional Marketing

To begin this section, it is important to remember that the human mind has evolved over time, as previously mentioned, to respond to stimuli both unbeknownst to the person and also in a split second. That being said, it can then be seen that this much is true, "consumers may have gained knowledge, reducing their motivation to engage in extensive ad processing. As such, factors that increase their personal involvement in the ad, like the use of emotion focused appeals and positively framed messages, may be particularly likely to create a behavioral response." (Chandy, Tellis, MacInnis & Thaivanich 2001, 319-414.) This section will illustrate and explain many ways that an image, sound/music or other method can be effective enough to tap into that subconscious reaction to make the observer obey what is essentially an order, to buy and/or observe this and only this. Intertwined with the subconscious, I will show that the emotions are played with simultaneously almost like an instrument by the advertisement. That said, it has been posed by Chang and Pham that feelings that are more recent are much stronger (and more effective in selection) than those that are slightly older (Chang & Pham 2013, 4). This is further emphasized when considering that emotions are anchored in the present time makes people more impatient (Van Den Burgh, Dewitte & Warlop 2008). This essentially means that in order to capture the observer's attention, or attain their immediate action, an emotional trigger must be applied. The power here is immense as you now have the observer's full attention, the next place you go depends entirely on the structure of the advertisement or accompanying visual/audio cues. Our emotions tend to have a lot of trouble with rationality compared to scope and this leads to our unwitting submissions.

5.2 Separations of Platforms for Practical Use

In this section I will make a distinction of the different types of methods used, and the differing platforms used therein. While all methods and tactics used can sometimes be used in similar or differing ways on either platform, some cannot, given the restraints.

The two platforms in the case of this thesis is by the use of visual/audio and visual/computer based. To explain briefly the reasoning for the separation, the use of visual and audio can be seen or heard by means of a billboard, or a television/radio commercial. While the visual/ computer is more visual and electronic ads that are primarily observed on devices like tablets, phones or computers. Guarav Akrani posited the notion that advertising is simply an element of different marketing mixes. And that depending on what people see and hear attracts them differently. It allures to their inner psyche and makes them consider purchases if something seems trustworthy. (Akrani 2013.) While, as mentioned before they are similar, some tactics are not as effective as one or the other. For example, a huge billboard of a moving image (visual), tv commercial with moving song/sounds (visual/audio), striking image with call to action option (computer). Why are these distinctions important? Because it is important to remember that the platform makes a huge difference for the approach when it is your goal to engage an individual in a way, they are not aware of, and by using a weak or incorrect method, the message or call to action is lost.

5.3   Key Concepts Regarding Emotional States

While we have earlier covered the topic of emotions, and how they are relevant to the topic of this thesis, there is still more to this topic. When there are different methods to approaching the customer, there is a certain emotional state which the advertisement hopes to reach. People tend to avoid things that make them sad. They also do not want to feel pain and using strategies on the "psychology of pain" can be used and leveraged in the interaction with the consumer. (Ellens 2015.) Beyond simply happy, sad, angry or interested, there are states where the primitive mind processes these feelings into a state of mind. It is here that these states below dictate the actual emotion felt, or action taken, respectively.

> ➢ Mental Simulation/Interaction – People tend to develop a more favorable attitude toward a stimulus when they can mentally interact with it (Elder & Krishna 2012, 990). An example here would be seeing an image of an item that they can picture themselves using in real time/life. Further, you can create even

stronger implications of interaction by orienting the image to show or be seen using the more dominant hand, which is the right hand (Kolenda n.d.).

Figure 15. Mental Interaction (Website of Best Advisor n.d.)

➢ Conceptual Fluency – Similar in regard to mental simulation, you are more likely to do something if you can see yourself doing it (Song & Schwarz 2008, 986-987).

Figure 16. Conceptual Fluency Interactivity (Website of That's Mandarin n.d.)

➢ Cognitive Dissonance – "Cognitive Dissonance refers to a situation involving conflicting attitudes, beliefs or behaviors. This produces a feeling of discomfort leading to an alteration in one of the attitudes, beliefs, or behaviors to reduce the discomfort and restores balance, etc." (McLeod 2018.) This translates

to the person knowingly selecting the lesser of two evils, when faced with a tough decision. A simple example would be selecting "diet" soda over normal soda. While neither product is healthy, one claims to be "better" for the individual, better being a relative term.
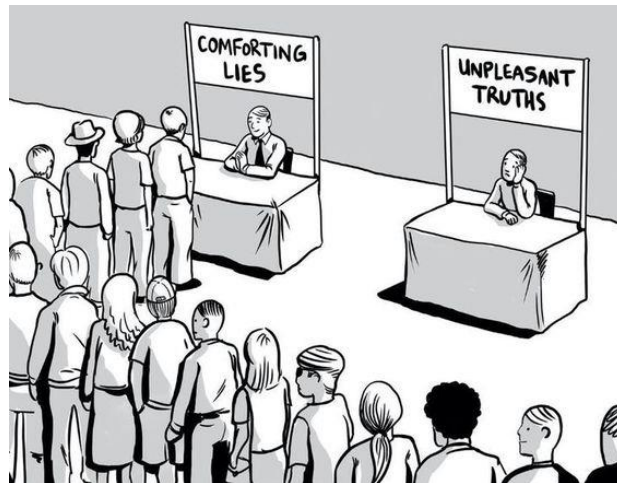
Figure 17. Cognitive Dissonance (Website of Serendipity Greece n.d.)

➢ Visual Saliency – As mentioned earlier, we have evolved to notice abnormalities or things in the environments that stand out. One example could be colors, and red is one of the more visually salient colors that instantly stands out. Due to natural selection, humans still notice abnormalities. That being the case, we are still naturally attracted to whatever stimulus stands out as the most visually salient. (Parkhurst, Law & Niebur 2002, 107-123.)
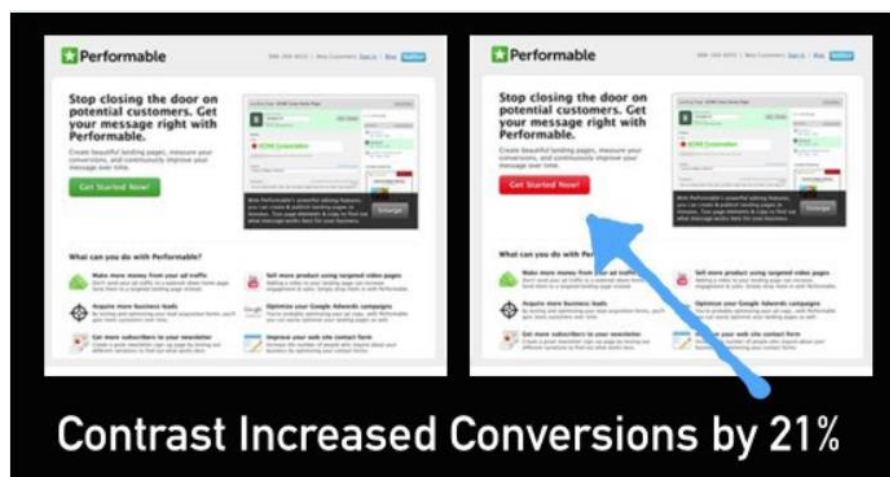
Figure 18. Visual Saliency (Kolenda n.d.)

➢ Processing Fluency – This is an expansion of visual saliency, in the way that visual saliency is used multiple times to act almost like a flashlight in a dark room. The repetitive nature constantly takes our attention away from other things. When a stimulus changes in your environment, even if you don't consciously notice the change, you tend to develop different and stronger feelings for that stimulus. (Shapiro & Nielsen 2013, 1202-1218.)

➢ Loss Aversion – The idea that losing out on something creates a negative feeling stronger than gaining something. Which shifts the scale when considering want and need vs. actual acquisition, and the importance of one or the other. (Tversky & Khaneman 1991, 1047.) Essentially, can the person justify spending X amount of money on a product (which causes them pause) or deal with the grief of continuing to want a product and never purchase it. Many people justify this and will make the purchase.
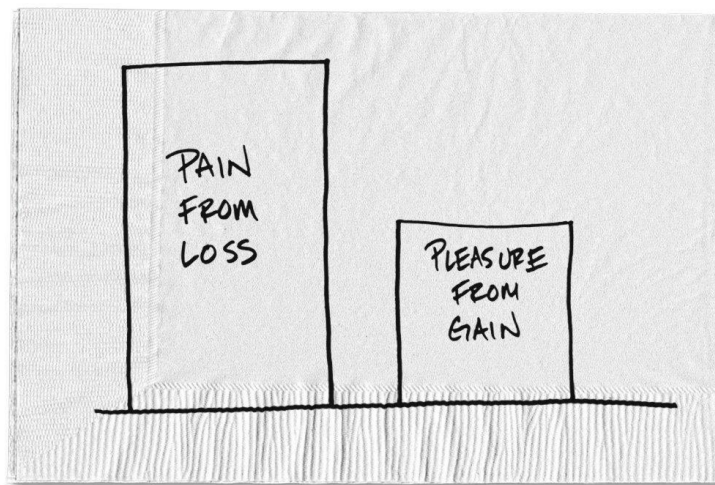
Figure 19. Loss Aversion (Website of The New York Times 2013)

5.4 Methods and Tactics

Priming

There are a number of definitions, but priming is loosely defined by explorable.com as a memory effect where initial exposure to one type of stimuli will affect the desired response to the following stimuli. It is also a psychological technique used to train a

person to think a certain way, be that positive of negative. (Website of Explorable 2011.) This is a building block of sorts when approaching the "how to's" of creating an advertisement. An example of this would be the use of colors (which will be discussed later) in an advertisement in a grocery store. If they needed to sell bananas to clear stock, they would make a sign with a bright yellow background stating "FRUIT SALE! % PRICE PER KG". The logic there being that a bright yellow sign is there to grab attention with its vibrant colors (color saliency), it is also using priming and association to the consumer to consider bananas to purchase. When considering the above example, Madeline Ford of motivemetrics.com's blog had this to add about priming, "the fundamentals of priming provide a simple view into one aspect of non-conscious behavior. The clear implications of priming on our daily behavior, poses some great questions for marketers: how can we best use priming in an ethical way to influence purchasing decisions? How significant is the distribution channel to the success of an emerging product or brand? How can marketers and consumer insight teams utilize psychology for a positive brand experience?" (Ford 2013.) These questions are an excellent base to start when building advertising.

9 Types of Stimuli

Attention catching stimuli are the base of any effective advertisement and here are 9 types of specific stimuli that are used to catch our glances and attention:

1. Salience – This includes color, orientation and size
2. Motion – This includes motion onset, looming motion, animate motion, dynamic imagery and biological motion
3. People – This includes faces, bodes and body parts
4. Animals – This includes prototypical features
5. Spatial Cues – This includes eye gaze, head cues, pointing, arrows and directional words
6. High Arousal – This includes threat and sex
7. Unpredictability – This includes taboo and novelty
8. Self-Relevance – This includes one's own name and one's own face
9. Goal-Relevance – This includes goal direction
   (Kolenda n.d.)

So, what do these all mean? Using these specific stimuli, either individually or with multiple in tandem, can help create something effective. In this section, these 9 stimuli will be explained fully and have examples where or if applicable.

Salience – In a crowded world of advertising, marketing salience directs consumers attention and processing. Allowing advertisers to use all means at their disposal with advancing media. Though, the simplest of rules are still followed to this day, i.e., make it bigger, or brighter or easier. (Burton & Blair 1988.) A brand like Apple, as previously mentioned, excels at this and as seen in the example below, the attention of the consumer can be grabbed with the bright, vibrant colors.

Figure 20. Visual Salience (Website of Cre8shaun 2008)

In this example a train is used as the medium to deliver the message. Normally a train does not stand out and is not typically stared at or mentally investigated. Here, however, the bright, varying colors, the varying shapes, and contrasting color font create a moving billboard that is impossible to ignore

Motion – Using motion, or perceived motion is an old-fashioned method used to show a number of things. It can be used to show speed of an item, how an item or product functions, or create a subconscious distraction in our visual landscape that our eyes are naturally drawn towards. Our visual search is our broad view of things. When something out of the norm sticks out, a color, a motion, a dangerous object, our eyes and

subsequently our attention, is drawn to it. Brand elements in very creative ads usually get more, not fewer, fixations than those of their competitors. Suggesting that creative ads serve to increase visual attention. (Pieters, Warlop & Wedel 2002, 36-50.)
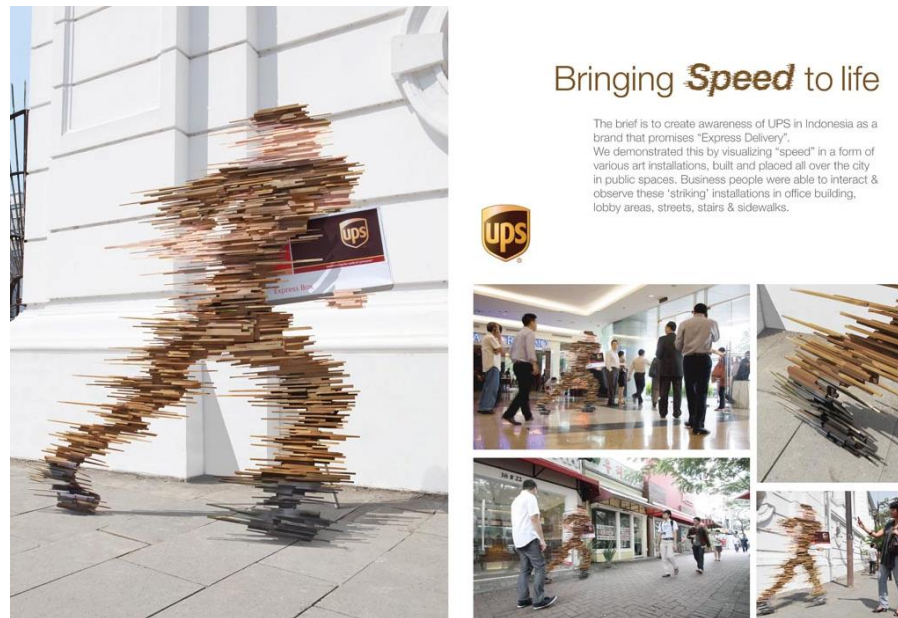
Figure 21. Motion/Perceived Motion (Website of Billy Phenix 2010)

The above image is using perceived motion by UPS in a way to show speed or haste. In the example, UPS is using this method to show their shipping logistics move quickly, or at a different level of speed for their customers. Conversely, a standard image of a person holding a package walking around would not convey the same intent effectively, or provocatively, losing the message of "speed",

People – The use of people is one of the most common methods used. It is used because we can better relate and associate with the product or person(s) when we see someone enjoying something we desire to enjoy as well. Using real people in ads is a great way to illicit true emotion. The feeling involves an emotion of togetherness, or belonging, and that can be very powerful (Bowcott 2013). Typically, the use of attractive, smiling or happy people are used the most and work to show joy or illicit it in the viewer. The viewer has an easier time of placing themselves in the moment and thus purchasing the item or service offered.

Figure 22. People in Advertisements (Website of WebFX 2015)

The above image by Coke states simply "happiness. Coca-Cola." and while the red and white advertisements by Coke have become standard over the years, the use of two young, smiling, happy people help boost the message of happiness. The main point here being, drink Coke and you will be happy. Whether that is true or not is irrelevant, as the happy people are the focal point and our desire to be happy and part of a group is a strong appearance and this ad preys upon that.

Animals – Animals are similar to using people in ads as it helps associate (as most people have pets of their own) and evoke emotions. In her paper titled "Advertising and the Cultural Meaning of Animals", Barbara Phillips stated; "One of the most important reasons for the use of trade characters in advertising may be that they can be used to transfer desired meanings to the products with which they are associated. By pairing a trade character with a product, advertisers can link the personality and cultural meaning of the character to the product in the minds of consumers. This creates a desirable image, or meaning, for the product." (Phillips 1996, 354-360.) By taking advantage of our emotional attachment to animals and/or pets, the power of the product in question gets a boost which helps it stand out over the others. Similarly, when advertising pet or animal products, the product with an image of an animal on the package

is stronger than one without because of the mental interaction it proports. The consumer can see their pet using this brand of food or toy because they may have the same breed of animal used on the packaging/advertisement.

Figure 23. Animals in Advertisements (Website of PressFoto 2015)

Animals also have a huge effect on our empathetic values. Not only have we evolved over time to take advantage of the mutual relationship animals and humans share (via hunter/gatherer), but also as we evolved further into domestication and the collection of things of value shifted. They posit that due to humans domesticating animals, over time we have developed strong empathy that is passed down throughout the generations. It has also become a trait of our own species, to have empathy towards animals. (Bradshaw & Paul 2010, 111.) It is this empathy that makes susceptibility stronger towards animal related marketing methods. Bradshaw and Paul further go on to point out that young animals can trigger caring responses (empathy) in people and thus more attention is given to the stimuli of the advertisement (Bradshaw & Paul 2010, 109). The above image also serves to back up this last quote as advertisers regularly play on this emotion to illicit this "caregiver" response in the viewer.

Spatial Cues – Given the nature of human visual attention, the use of cues that help guide us quicker through a target will be the more selected option due to ease. It also

helps increase understanding easier of the big picture and will be favored by the majority of observers (Eckstein, Mack, Liston, Bogush & Menzel Randolf 2012, 5-19). Using a means to divert, draw or retain the observers' visual attention will help the power of an advertisement compared to one without such cues
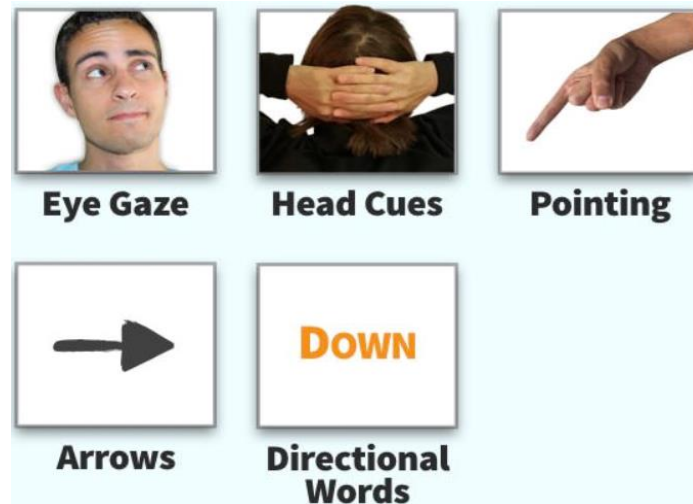
Figure 24. Spatial Cues (Kolenda n.d.)

High Arousal – During a study conducted by Belanche, Flavián and Pérez-Rueda in which they had students view a short video with a "high arousal point" and then a few seconds later, the brand name. And in their paper about ad arousal titled, "The Influence of Arousal on Advertising Effectiveness", they came to several conclusions. For one, interest is much stronger with high arousal design conditions, which is preferred by most people. And second that these types of ads are more easily remembered, which helps strengthen brand recognition. (Belanche, Flavián, & Pérez-Rueda 2014, 34.)

Figure 25. High Arousal (Website of Move Metrics 2013)

Unpredictability – In this situation, the use of an irrelevant item, ideally one that evokes a strong emotional response, such as violence or sex, is used to promote a product. Not by directly advertising the product, but by aggressively grabbing the observer's attention. (Manceau & Tissier-Desbordes 2006, 9-33.) Taboo ads do not need to include one or all examples, it must simply find a way to shock the viewer in a sense where they cannot look away.

Figure 26. Unpredictability (Website of Design Tagbuch 2011)

In the above image, a photoshopped image of two world leaders, whose respective nations do not always see eye to eye, are seen intimately kissing. This also has nothing to do with what the company who created the ad is selling, which is clothing. Used in a campaign that showed other world leaders kissing as well, to promote "unhate", it was an effective, and divisive, strategy and did not contain a single article of clothing sold by the company.

Novelty is similar to taboo; however, it is more on the innocent side of imagery or wording. It plays on creative or whimsical tones and is used to leave a somewhat amusing afterthought that is safe or comfortable. In the example below, bright colors, multiple eye attracting activities and contrasting color font is used to lead the observers gaze to many different parts of the ad, similar to saliency.

Figure 27. Novelty (Website of Marketing Wit n.d.)

Self-Relevance – In this example the use of a person's name, their face and their self-interaction is used to engage the observer on a personal level where they can *personally* envision themselves using a product or service in whatever relevant form.

➢ Persons own name – In their report titled, "Neural Mechanisms involved in the detection of our first name: a combined ERP (event related potentials) and PET (positron emission tomography) study", Fabien Perrin, Pierre Maquet, Philippe Peigneux et al state that when someone hears their own name in a social situation, attention is immediately more focused, which increases self-awareness (Perrin, Maquet & Peigneux 2005, 12-19). During their study they were able to show that, "the early study of the 'cocktail party' phenomenon has shown that approximately one-third of subjects tested (within the study) reported hearing their own name in an unattended auditory channel, while none of them could recall the details of the unattended speech. This suggests that the subjects own name is so potent that it could capture attention and subsequently bring stimulus into awareness" (Perrin, et al 2005, 12-19). An example to apply can be used for seminars or large meetings whereby the speaker has a list of people in attendance and chooses to randomly mention an attendee's name. As if to make a point of something directly, or simply to garner attention. The person will more than likely give their full attention as well as put themselves in more scenarios the speaker discusses.

➢ Persons own face – For this example a simple image of a user's own face is inserted by however medium into the advertisement. Although not limited to ads, as can be seen with social media platforms, where users actively (or not) choose to add an image of themselves for recognition of their peers but also to essentially give their page a 'face' of its own.

Figure 28. Name & Face in Interactive Advertisement (Website of Business Cloud 2017)

In his research paper dealing with multisensory inputs and self-recognition, Manos Tsakiris posits that our face is an integral and important part of our identity, as well as our own name. This includes our home, job and likes/dislikes. That said, the face is probably our most distinctive feature when it comes to identity especially when considering a stimulus *including* our own faces. (Tsakiris 2008.) Thus, the power our own face has when it comes to recognition is clearly high. When technology is able to add a person's name or especially face to an electronic ad on a website where they may subconsciously picture themselves in the advertised situation lends more strength to that ad having successful conversion.

Goal-Relevance – Saliency plays a very large part in this aspect of creating an effective advertisement. The assumption here is that while browsing online, people either have active goals and are searching for something, or don't know what they want until it is

presented to them. There are some stimuli that tend to stand out more, like a single different bright color amongst a sea of contrasting colors, or a flickering light in a room. These kinds of stimuli attract out attention. (Itti & Koch 2001, 1.) In this example, someone may not know they want new shoes until it is flashed in front of them multiple times across different websites. Conversely, someone may know they want new shoes and may notice ads but ignore them. The onus here, is to select which person you are hoping to catch; the person who knows what they want or the one who does not. By selecting the level of saliency used, it can dictate that choice for you. "It is common knowledge that we can pay attention (at any one time) to only a small amount of the information present in a visual scene. Such a limitation imposes a strong requirement for selection: Ideally, we should confine attention to that information needed to guide current behavior, and again it is easy to confirm that people can use many different selection criteria (location, color, movement, etc.) to choose which information to see in a briefly glimpsed scene." (Warren & Warren 1968.)

The following images are two examples of goal/no goal-oriented saliency. The first one related to a goal-oriented consumer who knows what they are looking for (goal-oriented) despite observing competitors or options. The second image relates to an advertisement that is very distractible to a driver, especially one who may only BECOME hungry once the ad is flashed before them (not goal-oriented).

Figure 29. Goal-Oriented Shopper (Website of Randall Beard 2010)

Figure 30. Non-Goal-Oriented Advertisement (Website of Marketing Week 2018)

5.5 Audio and Visual

While many would argue that imagery is the most powerful means of eliciting an emotional response, there conversely can be made a similar argument for a sound clip or brief motion capture of something one would consider emotionally compromising. While not direct advertising Orson Welles' Halloween radio broadcast reading of the "War of the Worlds" in the United States, 1938, had been powerful enough to convince many people that what they were hearing was true. While the "fool me once…" adage can be attached to this example, to this day there are powerful examples of audio used daily to draw emotional responses from the listener. For almost a century, music and sounds have been a vital part of advertising. The use of 'jingles' or specially designed songs were beginning. Many companies were able to link their songs or jingles to their product, and some to this day are so memorable that they are known by many generations. (Website of Sensum 2016.) Clearly the use is effective as the trend has carried to the present day. This is of course not limited solely to radio, as television has what one could argue an even larger impact on consumers. While radio has declined in usage over the years, the rise of smartphones and the ever-increasing technology with televisions allows video to dominate the way we see AND hear advertisements. In her blog entry for Duke University, Rachel Settle posited that familiar music used in commercials help influence their feelings towards a product and how we remember it. Since we all hear music differently, however, the music or sounds help us associate better with the product on an emotional level (Settle 2015). While the jingle and song

used on the radio is a very powerful tool, the added boost a visual creates, backed up by said audio is potentially much more effective to both the direct observer, but also surrounding possible listeners.

PARTICIPANTS' FAMILIARITY WITH THE 20 SOUNDS
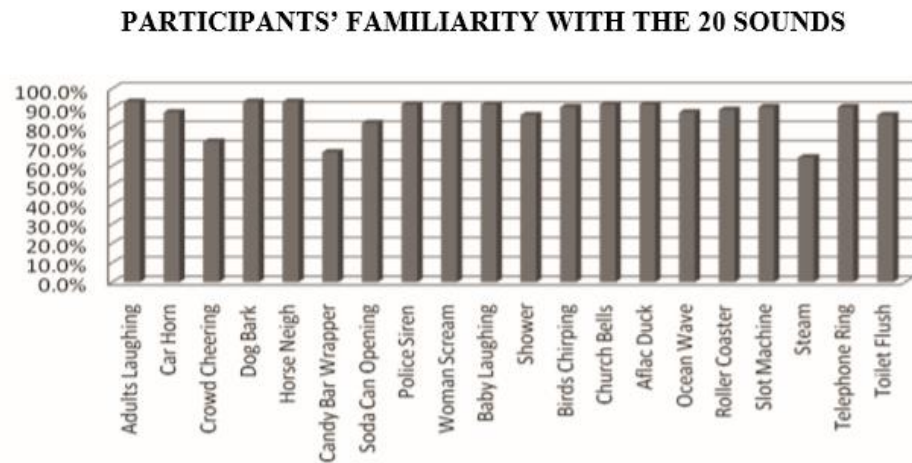
Figure 31. Sound Familiarity Percentages (Lewis, Fretwell & Ryan 2012)

Figure 31 depicts the percentage of people who recognize particular sounds. This study was conducted at Troy University and included 153 students. While there are a glut of sounds and sound effects used over the radio, there are many that are used more often due to the emotional response they have the capacity to illicit. According to the study, there were the most recognized sounds and the listeners familiarity with them. Baby laughter was the highest rated.

The following example is one of the more powerful and effective audio/visual ads in recent times but is still nothing new over the grand scheme of this method. The video is from the A.S.P.C.A. (American Society for the Prevention of Cruelty to Animals)

Figure 32. A.S.P.C.A. Animal cruelty video (Website of YouTube 2008)

(video DOES NOT embed, follow this link to play)

https://www.youtube.com/watch?v=6eXfvRcllV8

The A.S.P.C.A. video combines our sympathy/empathy towards animals and our emotions during sad music to encourage the consumer to feel supportive and nurturing. While this does not work on everyone, it is a most effective ad indeed. According to the New York Times, since 2007 the ad raised around $30 million for the A.S.P.C.A., has been their most successful advertisement and surpassed all nonprofit fundraising advertisements (Strom 2008). There is no data to show how much that particular ad has made now that it is over 10 years old, but it would likely be at or above $100 million US dollars, an unprecedented amount for an ad in that such style.

6 METHODOLOGY

6.1 Research Design

There are a few methods we are able to use in order to analyze data from our research questions, or what we choose to write about within our thesis. These are exploratory, descriptive and causal.

> ➢ Exploratory – A study wherein there is unfamiliarity with the topic and more information is desired
> ➢ Descriptive – A study that has an understanding of a topic (wherein Exploratory does not) and is conducted to present thorough descriptions to explain said topic
> ➢ Causal – A study that explains interrelationships between variables, some of which can be gleaned from both descriptive and exploratory research
> (Krishnaswami & Satyaprasad 2010, 4-8.)

When considering these methods, it can be seen then that while I have used some elements of the descriptive study, it is more of the causal study that is pertinent to this thesis. Wherein the content that is created, interacted with, thought about, and ultimately altering peoples' perceptions, has a direct correlation to the content that is created in the future. Whether that be to alter or remain status quo with the type and style of content used to illicit emotional responses.

The methods researched and applied in my theoretical part are proven and ever evolving ways to create more intuitive and persuasive content when considering the reasoning for the studies mentioned. Coupled with technology and the ability to personalize those ads on the spot means that these methods are being used and thus can be seen as valid means. Further, the methodology within this thesis will constantly change, which is a testament to how powerful they can be to content creation (as well as help explain cause/effect). There may be new technology or new psychological methods developed that will help create even more effective advertising. As said, the data presented here is a way to understand and notice the basics of these methods and apply them where the reader sees fit. I truly believe the data here, when used as a measuring stick for a

company can illustrate just how successful they are or were. As well as the changes they should or should not make within their content creation, and the channels they use to release them to the consumer. It was my goal to be as thorough as possible to the reader while also keeping things relatively simple in terms of recognizing the methods explained herein, in their own lives.

6.2 Research Method

The Purpose of conducting research is to investigate the situations and analyze all the facts. Each investigate includes different variables and solutions can be discovered and explained differently. There are 2 methods in order to present the solutions, and those are quantitative and qualitative. *The Quantitative method* deals with hard numbers, and in this way can be seen to present data in a way that will separate variables with numerical data. *The Qualitative method* has the capability of relying on numerical data as well, and sometimes does, but is primarily related to behaviors, opinions and, in the case of this thesis, emotional impressions. (Krishnaswami & Satyaprasad 2010, 6-7.)

For the empirical section of my thesis, I will be using the qualitative methodology to illustrate my points. The reason I am selecting this method is because I am able to look back at the data for yearly sales, coupled with statements from Mattel's marketing executives and use that data to draw comparisons to not only the examples of psychological marketing I have described in my thesis, but also just how effective they were financially to the company.

I am using the example that I had mentioned in the early parts of this thesis. That would be the Mattel Toy Company's He-Man toy line that began in 1982. The reason this toy line is being selected because it ties into my thesis topic perfectly. It is an example of just how powerful marketing has the potential to be when focused at exactly the target audience you wish to convince, as well as using the correct tactics to reach them as thoroughly as possible.

Further, I am selecting qualitative methodology because it is easier for not only the reader to look up themselves, but also myself to explain here. There are many interviews with the Mattel marketing team relating to this successful toy line to which I can extrapolate pertinent information suitable for this thesis and the reader. I am unable to

conduct interviews with Mattel employees to extract data or answers to specific questions so the aforementioned excerpts from already conducted interviews will streamline my data. Additionally, the data provided here is available to anyone who wishes to search for it and see the results of the company's hard work in this competitive field. I will also be explaining the methodology of their success. As in, the marketing strategies they used, the channels and mediums they used to reach the consumer, and also the results and eventual demise of their successful run. I will be illustrating these examples via:

- ➢ By year sales profits
- ➢ Advertising and marketing examples
- ➢ Comic, television and other media

6.3 Population and Sample

The targets or population here, as well as the results in some of the studies mentioned within this thesis, are the advertisements used in this specific manner of marketing. The basis for the creation of new content is based solely on how the consumer views and reacts to the stimuli presented to them. As such, and because all ads are different, it encapsulates all walks of life from any and all countries worldwide. And because all products and/or services range from simple to extravagant, they also touch all social groups within a population, maximizing range when effective. All methods within this thesis can be applied in any way or combination to any and all products or services rendered depending on the target audience. For the sake of clarity, this is meant for everyone who may or may not be or become a consumer of something, and conversely, each advertisement directly or indirectly marketed to them.

However, in the case of Mattel, as they were toys, they were directly focused on children, as well as the random toy collector. Their strategies and peripheral methods were directly aimed at children, more specifically, young boys. So, in this case, the target group here would be (male) children ages (approx.) 4-12. The advertisements, then, were specifically tailored to appease a younger audience and would have much less emotionally compromising effects on the older audience. The samples would be the

cartoon series, the comic series included within the action figure packaging and the commercials run on tv and radio that are directly aimed at that target audience.

6.4 Data Collection and Analysis

The information I will be gathering will primarily be taken from several books, eBooks and journals regarding marketing, especially psychological marketing; consumer behavior, especially from the emotional point of view; branding; business ethics. as well as a documentary about the case company Mattel and the data collected therein. As well as gleaning information from secondary data and other outside sources to support the topic of this thesis. The information will be presented in a way that explains the topic, why it is a relevant talking point, what is it used for, how is it used, and why it is important to the reader. I will be using the data to prove why all of these things combined can help create a knowledgeable person about:

1. What psychological marketing is, why emotions are important in consumer behavior and how they can all be combined to create more effective content.
2. What are the methods and tactics used in psychological marketing? What do they look like? How are they used? And how they are effective and relevant to the content and consumer.
3. Who Mattel is, what their product was, why it is relevant to emotional and psychological marketing, their success and failure and how they are related to effective psychological marketing.

The information will be presented in a way that will illustrate and educate the reader to the different tactics used to create psychological/emotional content. It will show pictures and give examples to make each example clear to the reader how the tactics are used.

This will be done by illustrating and explaining to the user various methods regarding:

1. Explain consumer behavior, especially from the emotional point of view
2. Explain psychological marketing and the various methods used in it

3. Explain in practice the creation and tactics of psychological and emotional content in marketing

4. Explain the importance of branding and how psychological marketing can be used to build a strong brand

5. Case study of Mattel's He-Man and The Masters of the Universe toy line; from development process, immense success to their drastic failure.

6.5 Validity and Reliability

Reliability refers to the consistency of a measure. When researchers measure a construct that they assume to be consistent across time, then the data they obtain should also be consistent across time (Price, Jhangiani & Chang 2015, 82-83). To me, this is the justification of the data presented in this thesis. When explaining marketing, sustainability and emotional marketing, the results to test can be seen in the success and/or failures of a company. Taking for example, Mattel, we can see through their story that the paths they chose, and also the ones they did not, led to their failure. And, should another company follow the exact same guidelines, they too will end up in failure. Perhaps sooner or later, but the potential is there. Thus, I believe that the data that I presented herein, to be reliable not only to be used as a template for success as a company both internally and externally, but also a means to compare other companies who made correct choices and turned their situation around.

Validity refers to a judgement based on various types of evidence. When a measure has good test-retest reliability and internal consistency, researchers should be more confident that the scores represent what they are supposed to (Price, et al 2015). To me this justifies the data in my thesis to be true because again, I feel that it can be applied to various channels to gauge both success and failure.

7 RESEARCH FINDINGS

The Mattel Toy Company was created by Harold "Matt" Matson and Elliot Handler in January of 1945 in California, United States. Eventually Matson's ownership would be transferred to Mr. Handler's wife, Ruth. The company took some time to get its feet on the ground and establish itself. However, over time they have become one of the largest, well known, well respected, and profitable companies in the world. Further, most of their toy lines are available worldwide and are some of the most, if not the most, recognizable and collectible toys in history. With some examples being Barbie, Hot Wheels, Chatty Cathy and for the purpose of this thesis He-Man (Website of Companies History 2014).

Mattel continually strives to be one of the top toy makers in the world, with some strong competition from Kenner, for example. They also regularly purchase companies to include and enrich their entire portfolio. However, for the purpose of this thesis, I will be focusing on the He-Man toy line and not the entirety of Mattel's history.

7.1 He-Man and the Masters of the Universe Toy Line

The toy line in question, He-Man, was created not only out of necessity, but also a desire to be the top toy maker in the world. During the late 1970's and early 1980's, the "boys" toy figurine segment was dominated by The Kenner Toy Company's Star Wars figure, vehicle and playset toy line (The Toys That Made Us: He-Man 2017.) Not only was this the most profitable for several years, and adding insult to injury, Mattel was approached first for licensing and branding for the Star Wars toys before Kenner was approached. This created the need to rethink their current, and floundering boys toy line and create or license something new.

For a brief time, Mattel was creating Big Jim and also Clash of the Titans toys, but neither were especially strong enough to cut into Kenner's massive Star Wars profit. Especially since not only were the toys recognizable, but the movies were world renowned, well known, trendy and licensed to any and all products besides action figures. To combat this giant in the toy market would take something far more popular.

The issues here, is that to their target audience of young boys, Star Wars was essentially the most notable thing out there, which not only had the movies, but also a history, and characters, and a mythology that children latched onto and played with passionately.

Creating the toy

Mattel decided to conduct extensive and thorough market research. But they needed a product with which to test with. There were many players within the company, and there is no need to mention them all here as to not detract from the purpose of the thesis, so for the sake of brevity I will say that many people were involved in the toy's development and creation. Several executives in marketing knew some of their artists had ideas and random drawings that were either personal or to be used for later testing. One such artist had drawn up a muscular and powerful barbarian type figure. The executive saw potential in this and had three mocked up toys quickly pieced together from other toy parts to create a test batch to present to the CEO. There were three figures created, these included a "Flash Gordon" style figure with a helmet and wings, a military style with armor and a tank shaped head, and lastly an axe wielding barbarian. The barbarian impressed the most, and the next steps were taken to create the product.

Creating the prototype for market research was the next step and quickly a new figure was designed for the children that would be testing it. It varied slightly from the prototype that was presented but was still as impressive.

Figure 33. First Figure Prototypes (Website of Mental Floss 2015)

Figure 34. First Prototype for Market Research (Website of MOTU-Universe 2011)

7.2 Market Research

Because young boys were the target audience, that is who Mattel brought in for their research. The toy exceeded their expectations as the boys fought over who would play with the barbarian character (from Figure 34) and was also almost stolen by one child who wanted to keep it. They were, however, able to glean a lot from this market research and it's here that they were able to design a marketing strategy that would end up becoming one of the most successful, and profitable, in the history of collectible figurines and toys in general.

The motivating factor that drove the marketing and also the design team to push forward with this design, was its differentiation from all the other boys' toys that were available on the market. For example, when compared to the Star Wars figures, they were a few inches taller. They were also in intense or "action" poses, as well as having strong expressions on their faces and their overall size and body type was over the top muscular and defined. Former lead toy designer of Mattel, Roger Sweet stated, "I took this Big Jim (previously mentioned toy line) and put him in a battle action pose. Because I'd looked at these earlier figures, and they're all standing at attention and no expression on their faces. And so, I added an expression like this…[grits teeth]." (The

Toys That Made Us: He-Man 2017.) When compared to those figures, and other sim-
ilar action figures at the time, the differences were glaring. This gap in size and implied
strength was the basis for the marketing team to build upon.
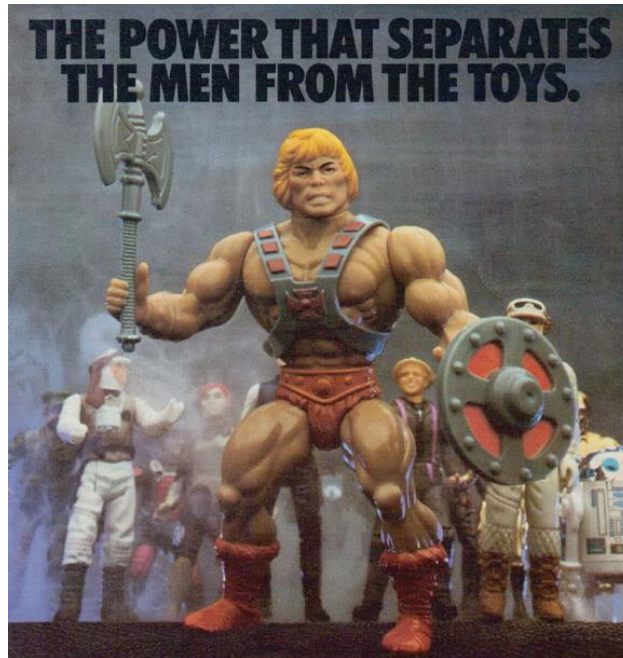
Figure 35. Final Version of Figure (Website of Battleram 2016)

When asked during an interview about their approach to the marketing strategy, Mat-
tel's Director of Marketing, Mark Ellis stated: "what became clear was that for a five-
year-old, power was a central issue because seemingly they were always being bossed
around. Psychologically, they wanted to be the boss. They wanted the power. This then
was manifested in the figure by making him "the strongest man in the universe." The
idea is, if you are in charge of the most powerful man in the universe, then this feeds
directly into the "why" of their play. As the line developed, the phrase "I have the
power" was born to emphasis that point". (Gelehrter 2013.) Clearly, by pushing this
premise about "power", and making the He-Man character to shout, "I HAVE THE
POWER!" thereby transforming from his normal self into the sword wielding, muscu-
lar superhero, this gave the children the feeling they sought that now they have the
power when playing with the toys. It took them to the land of these characters and gave
them the control in their lives above everyone else if not for a moment. It was now
time to build upon this mantra and create something marketable to the consumer.

7.3   Marketing and Marketing Channels

In this section I will go over the various methods that Mattel used to advertise their He-Man and the Masters of the Universe product and toy line. While there are countless mediums they have been used in, for example magazines, radio commercials or circular advertisements, these are peripheral examples. The examples I will be focusing on herein are the creating and usage of the comic books series, the television cartoon and finally the feature film. The examples of psychological & emotional marketing techniques will be explored in the following section so as to separate and compare to the techniques discussed previously.

More specifically, I will be using the nine different types of stimuli mentioned earlier, to break apart some of the image examples used here that Mattel used for marketing. By using these types of stimuli, we can see just how Mattel created an advertisement and used one or many of these stimuli to gain the attention of the observer, or to convince them to focus on their product. Further, what Mattel did when they used the slogan, "I have the power!", was taking advantage of the behavior, conceptual fluency, also mentioned earlier. The owner of the toy will be able to purchase the sword, the castle, and enter the mythology on their own personal and emotional level so much so that they are emotionally connected and can see themselves personally connected to the brand when they say the line themselves, or follow along with the cartoon series and He-Man himself says the phrase himself.

Comic Series

The comic book series emerged not necessarily from what was gleaned from Mattel's market research. Rather, it was conceived on a whim by Mark Ellis when engaged in sales negotiations with a chain toy store in the United States, Child World. The back story of the characters was not entirely developed at that date yet was planned. During the meeting, when confronted about what other material for advertising Mattel had surrounding the product line, Mark Ellis had this to say, "At the end of the first presentation, they (I recollect it was Child World) asked me, "What marketing program do you have in conjunction with another company that is not just TV advertising?" I answered their question with a question, "Did I tell you about the He Man comic we are

doing?" That answered their question, but it left me with making good on what I had said. After the presentation, I called DC and Marvel, and made appointments. I flew to New York to persuade one of them to do a Masters of the Universe comic. When I showed DC the figures, they were excited about making the comic and said yes. That was the birth of the Masters of the Universe comic. While it was a thought bred from necessity, it was a good marketing idea, which we eventually included with all of the figures in the form of a mini comic inside the package." (Gelehrter 2013.) Considering those mediums, the comic books worked two-fold. It both explained the back story of this universe and characters, it also continued the marketing for the product to the children. They didn't only have the chance to play with the toy they have just received or purchased, but can now read about more characters, see playsets, read the storyline and gain a deeper interest into this product and/or product line. What this did was tremendous in setting up the consumer for further products to consume.

In a clever way to increase sales through the product line, there was a story included within the new comic line included with every figure. This was the story of the "power sword and Castle Grayskull". The explanation to the children was that the main hero, He-Man, has the light side of the sword (each figure came with an accessory), and the main villain, Skeletor, came with the dark side of the sword. When both toy swords were put together, they snapped together and could fit inside a keyhole on the Castle Grayskull playset and open the gate. Although this wasn't truly necessary, it was explained in the comic and commercials and the kids HAD to have both figures to have both the "power" and ownership of the castle. A truly remarkable strategy to entice children or more specifically, the parents, to purchase not only other figures, but also (and more expensively) the playsets.

While clearly bred from this on the spot decision, it was to be the catalyst with which to expand their marketing beyond the following:

- ➢ Basic Advertising (both audio and media)
- ➢ In store advertising
- ➢ Packaging

Television Cartoon Series

The cartoon series was immensely integral to the entire He-Man and the Masters of the Universe franchise. It too, was born on a whim and not directly from a pre-planned idea. In an interview with the number one toy retailer in the United States, Toys R' Us, Mark Ellis mentioned the inclusion of the aforementioned comic series. Toys R' Us was not impressed with the comic and were expecting more. Ellis had this to say about that meeting, "Unfortunately for me, they were not impressed. They pointed out that 5-year olds couldn't read. It was an "Oops!" moment, to which I sputtered things about kids liking to look at the pictures, and then I stammered "… did I tell you about the two one-hour TV specials we are running?" (Gelehrter 2013.) This was to be a blessing in disguise. After meeting with Filmation, they were told that for what they were paying they could have an entire series rather than two one-hour specials. What this series did for pushing the brand content to the consumer cannot be understated. As previously stated, the relevance of the catch phrase "I have the power!" was integral to strengthening this brand to the consumer. The young boys loved it and constantly emulated He-Man whenever it appeared on screen or in the comic, or any form of advertising. Former engineer and VP of marketing at Mattel, Paul Cleveland stated the following: "Mark [Ellis] said, "the little kids, they keep saying they want power, they want the power, they use the word "power", and so we gotta use that!" (The Toys That Made Us: He-Man 2017.)

Figure 36. He-Man & Castle Grayskull (Website of Medium 2018)

Figure 36 depicts the point in the cartoon when He-Man raises his sword in front of the castle and yells, "I have the power!"

It is important and relevant to state now that Mattel's goal here was to relate to young boys (their target market) and convince them they are the ones "in charge", whereby in the cartoon series they took the opportunity to make the He-Man character even more relatable. Therefore, in the television series, it was also established that He-Man had an "alter ego", named Prince Adam. The effect this was to have on the children was to put them in a relatable position. Many children watching likely felt small or insignificant but when their hero, a normal prince, holds up the sword and screams "I have the power!", and transforms into the muscular hero He-Man, it shows them that they can become something more than themselves as well.

Further, as if to drill home the importance of having the power and being responsible, at the end of every episode was a moral or some teachable moment. What this did was establish a premise of right and wrong, show it briefly in the cartoon and then explain that doing the right thing means that "YOU have the power". Paul Cleveland had this to say about this catch phrase that was so effective to their success: "we were psycho-logical terrorists, I think, with He-Man, because "I have the power came right out of the research. Mark Ellis said, "we burned it into their pea brains that "I have the power" ….and we did." (The Toys That Made Us: He-Man 2017.) More importantly, the children were learning right and wrong from a television show, while at the same time feeling empowered that they too can be more than themselves. All this did was make the He-Man product line and universe more and more alluring a place to be in, by means of purchase or other. Boosting that potential value, the cartoon was (at the time) shown every day and in around 37 foreign countries and around 166 television stations in the United States (Website of The New York Times 1984).

7.4   Appealing to Target Audience

It can now be stated here that Mattel has all this to offer the consumer considering this toy line and all parts involved:

- ➢ Toy line
- ➢ Comic series included with figure
- ➢ Television series

The combination of these three things are the backbone of Mattel's success. Essentially the children would see the advertising here and there, watch the show, be hooked on the characters, see the universe unravel before them, desire and purchase the toys, receive the comic book included, and learn even more about the universe. This cycle of inclusion immersed the consumer in the universe Mattel had created and only increased demand. For perspective, concerning the success the product had, Paul Cleveland said, "we promised the company $13 million dollars the first year. We did $38." (The Toys That Made Us: He-Man 2017.)

The toy line was designed with eight characters at first, with many more to follow. Also available were vehicles and playsets. Mattel took advantage of the packaging space available and created box are that was as energetic and high quality, as much as it had to do with the fantasy theme and the idea you are playing somewhere else and not the living room. This helped set a tone for the children that took to a place in their imagination where they are the one who rule, and they can escape to their own universe. Mattel wanted all the products to be marketed effectively to enrich the experience. Mark Ellis had this to say about their focus: "Castle Grayskull, it was designed so that, number one, it could store all the figures in it. It also gave a whole setting, so you knew you were elsewhere, something like "that isn't earth". That isn't your living room." (The Toys That Made Us: He-Man 2017.) This is important because the child had a place to store their figures and carry it with them around. To a young boy carrying around a menacing castle filled with fantasy heroes was simply free advertising to other children.

Figure 37. Action Figure in Packaging (Website of Vintage Action Figures n.d.)

Figure 38. Castle Grayskull Playset (Website of Vintage Action Figures n.d.)

Figure 39. Vehicle Example (Website of Battleram 2016)

The images above depict the action figure, playset and vehicle packaging and artwork. These simple tools led to boosting the power of their overall sales.

Something else relevant to Mattel's interest as stated by Jill Barad, former CEO of Mattel and Paul Cleveland, "20% of the Master of the Universe audience were female", and "girls were buying He-Man, so why not take advantage of that target audience?" (The Toys That Made Us: He-Man 2017.) Taking advantage of the female watchers, a sister for He-Man was created, named She-Ra the Princess of Power. There was now a diversified product line that catered to both male and female fans. This opened up further profitability. To exploit this, they mimicked their own Barbie product line. They gave She-Ra the accessories and nuances that girls wanted. So, they gave her hair that could be brushed, animal figures and even an entire castle playset which was designed in more female desirable colors like pink and gold. This means that they have now created an entirely new product line to piggyback on the success and exploit this 20% audience who wanted exactly this type of product from Mattel. Further, they created an entirely separate comic book series and tv series that ran parallel to the He-Man series. This included crossovers and tie-ins to remind both girls and boys that all figures and vehicles exist in this universe and can be played with together. This was done essentially to keep all products relevant to the consumer and not its own separate entity that might detract from its allure.

At this point now, Mattel has created and successfully sold not only to their original targeted audience (male) but actually managed to sell to a completely untapped target (females). The creation of an entirely different toy line, comic series and cartoon series

for an entirely new source of profit. While annual reports from Mattel (for that time) are not available, during an interview in the He-Man documentary, Roger Sweet had this to say, "the 1982 Masters of the Universe line did 38.2 million, then 80 million in '83, then 111 million in '84, 250 million in '85, 400 million in '86. Then it collapsed to 7 million." (The Toys That Made Us: He-Man 2017.)

7.5 Product Downfall

It must be noted, relating to the quote from Sweet about the drop off in profits from 400 to 7 million cannot be understated. Mattel never recovered from this sudden drop and failed to recapture the success, despite having a comic series and cartoon series. Scrambling to come back, Mattel decided to create a motion picture to attempt to keep the product fresh and popular. While the film was not completely successful to fans or other, this was not what was the crux of the toy lines failure. The film also detracted from the main story line, introduced new characters while not including fan favorite ones. This led to the mainstream fan losing interest and not returning to the theater a second time or purchasing the affiliated tie in products offered. The main downfall was that Mattel had spread themselves too thin, and over created for the toy line as if almost invincible to failure. This flooding of the toy market actually served to alienate the most important people to the Masters of the Universe toy line, the new fans just starting out. According to Mark Ellis, "I believe that Mattel circled the firing squad and killed it. When we launched the line, we sold it to retailers in carefully crafted assortments. We knew that when somebody got interested in the line, they usually first bought He Man or Skeletor. After that, there was a progression over time of how they expanded their set of figures. What Mattel management did was to change that assortment to whatever they had in inventory. It was, plain and simple, a move to improve the profitability of the company as a whole. The problem with that is that retail shelves started to fill up with toys that would normally be purchased in the third or fourth tier. Therefore, not only were there relatively few He Mans and Skeletors, but the ratios of shipping the other characters were all wrong (actually they were in exactly the wrong order). The factories had more inventory of the slower movers, so those now got shipped

the most. With their shelves filling up and people not able to find the tier one charac-
ters, retailers decided that the line was slowing down and stopped ordering. That is
how the death spiral starts." (Gelehrter 2013.) The product, at that point, never recov-
ered and so ended one of the greatest and most profitable toy sales ever.

7.6 Competitor Content/Brand Name Analysis

While Mattel and the He-Man toy line enjoyed great success, as I have alluded to, they
were not without their competition. Their direct competitor, Kenner and their Star
Wars toy line, were equally as successful, dominating the toy market to a lesser extent,
respectively. Kenner was not the only player at the time, with companies such as
Hasbro's two incredibly successful toy lines, the Transformers and G.I. Joe. These
toys were all available to the consumer at the same time and all were successful with
the "young male" target audience. Further, once it was seen just how successful the
He-Man cartoon series had been, and the success it brought towards Mattel, the other
companies created their own shoes for example the G.I. Joe and Transformers car-
toons. As well as comic book series, and other items that created a more massive story-
line for the consumer to delve into. The lore that He-Man established, as well as the
initial releases of the comic series and cartoon made, and kept them the frontrunner,
however, among their competition. As mentioned, it was only when Mattel overman-
aged their strategies and underestimated their core customers, as well as completely
alienating future ones that set them back and allowed Hasbro and Kenner to retake the
lead among the target segment. The following images are Mattel's competing brands
(at the time) and their marketing content to the consumer.

Figure 40. Competitor Packaging *Star Wars* (Website of Mr. Vintage Star Wars n.d.)

Figure 41. Competitor Packaging *G.I.Joe* (Website of Welcome 2 the Now 2011)

Figure 42. Competitor Packaging *Transformer* (Website of Comic-Cons n.d.)

- Kenner's Star Wars toy line was their direct competitor in their segment

- Habro's G.I.Joe toy line was a strong competitor as well, however, not as strong as Star Wars

- Hasbro's other toy line, Transformers, was another direct competitor, also not as strong as Star Wars

Ironically, Mattel had their own toy line, Barbie, be a slight competitor to He-Man, as young girls grew to become fans and the She-Ra toy line took sales away from Barbie. Enough so that it forced Mattel's hand to create a character within He-Man to satisfy the demand from the young girl's segment.

All toys achieved varying levels of success, and still do, to this day in different forms. However, for the purpose of this thesis, the focus on He-Man and their initial dominance and strategies therein is the more relevant of the timeline, respectively.

7.7 Marketing Analysis Considering Another Powerful Brand

Taking into consideration Mattel's advertising in the early 80s and comparing to another successful brand such as Apple during the current time, they shared similarities, but they were still different in their approach. They are both very strong brands in their given field, and the proper examination was done in their market research to prepare their products for the consumer. However, because one being a child's toy, and the other a personal computer, the advertising had to be different. The same type of emotional content was not as relevant to an adult that would work on a child. I will offer a few examples of Apples marketing content at the time that was similar to the type Mattel offered to their target group. Taking todays marketing channels into consideration, I would say that Mattel employs the same types of content albeit on a different platform. Further, currently there are no worldwide trendsetting toys that can compete on the level of Apple's next gen iPhone for example. They do not have that viral aspect, nor same style of flashy, billboard type of content. For example, in many cities it is common to see Apple's colorful ads (as shown earlier) on building walls, subway cars,

or other, while Mattel does not have as profitable a commodity to spend that type of money on for such advertising. Theirs will be more specific, as to appeal to the right crowd and in the right setting. Their strategies are simply on a different scale due to the products.

Figure 43. Early Apple Advertisement (Website of Vintag 2013)

Figure 44. Early Apple Advertisement (Website of Vintag 2013)

Figure 45. Early Apple Advertisement (Website of Vintag 2013)

8 SUMMARY AND CONCLUSIONS

The purpose and objective of this thesis was to answer several questions as stated in section 2.1, and these were

➢ Why are emotions a factor to consider in the consumer?

➢ What is psychological marketing? How do these methods work?

➢ What is a brand? How can a company create value for their brand?

➢ How can emotions affect the consumers behavior?

I have read books and papers on the inner workings of these questions. What I have gleaned from all this information really helped me to answer these questions more concisely. I have described what exactly marketing is, and I have carried that further into the following chapters relating not only to marketing sustainability, but also within a corporation and/or small company. The size of both may vary but the methodology behind sustainability remains the same. I touched on the relevance of branding and what it is. As well as giving the example that Apple has on the consumer. Moving on I explained how consumer emotions factor into a purchase, and thus is not only intrin-sically related to marketing and advertising, but also a valuable tool when creating

content. I then went on to describe many ways that a company alters a promotion or their content to reach different people on different ways, related to their emotions and psychological state of mind. I then went on to explain these methods, illustrate them to the reader, and explain how and why they are functional.

Regarding marketing, branding and sustainability, a focus must be placed on certain guidelines. These include adherence to The Four P's (product, promotion, place, price). What this does during market research helps to streamline the content the company is creating in an effort to release it to the consumer in the most effective way. An adherence to the product life cycle is another guideline to follow, and one I saw during my reading that many companies overlook. This stage after the initial success period is skipped due to the constant flow of profit. However, it must be respected in order to maintain market relevance and to change the product with the changes in the marketplace. Ignoring this will distance the company from the consumer and make it harder to catch up to their changing needs.

Regarding the relevance of emotions, psychological marketing and how it works can be explained together. Once companies developed their content in a way that was appealing to the consumer outside of a simple canvas with their logo on it, the content evolution had begun. From food, to cars to anything, companies realized that purchases were not only a necessity, but also one of emotion. People had desires as well as needs, and the way to appeal to both these factors involved their emotions. Not only did it create a more personable advertisement, it also spoke to the consumer in a way that was comforting. The evolution continued over time when ways were developed that showed that some aspects in an ad can make people act a certain way or do a certain task. Essentially telling the customer what to do, how and when to do it. Obviously, the end goal was to direct the consumer to choose product A over product B. The company that used these methods over the ones that did not was evidenced in the popularity of one product over another. Over time most if not all companies have designed ways befitting their product in order to reach the consumer and instruct them how to act. And these methods are always evolving, especially as technology advances.

9 RECOMMENDATIONS

Mattel should have followed several areas in order to ensure their brand would have continued beyond their massive collapse in 1986. They created ads and content that used the methods mentioned within the theoretical portion of this thesis. They knew the target audience and how to strike an emotional chord within them and create the desire to own and continue to be a consumer. Their collapse in 1986 shows what is the result when they stopped focusing on that.

That being the case, Mattel should have done several things differently, first and foremost would have been to conduct more frequent market research to gauge what the consumer wanted, or which way the content was trending. This would have given them a clue to what the consumer wanted next and they could have prepared better by consulting their R&D department and constantly create desired material. Mattel also should have continued to apply their newly created toys or other using more, or the most effective emotional marketing strategies to keep the desire to purchase strong within the customer. An example would be how Mattel listened to their customers and created the She-Ra brand for girls. Had they perhaps seen a desire in a different target audience, for example teens, there could've been an entire campaign designed specifically for them. And since the teens are older, the psychological or emotional content created for them could be different and used in different mediums. Finally, by taking these tips into consideration, Mattel could have had a better chance of keeping the brand relevant, as clearly, they demonstrated in the beginning that they had the capability and drive to create emotional and psychologically effective content to capture the consumer.

It is my belief that Mattel initially did their due diligence when originally releasing this product, as they were forced to due to Star Wars dominating the market and they needed to compete. Yet as time went on, the driving force was lost. The market was dominated, their competition was defeated, and they had no true challenge or hurdle left to overcome beyond beating the previous year's profits. A brief example can be used in today's market for phones. There is a number of companies fighting for the top ranking among consumers worldwide. This competition forces each company to develop a new technology, or larger screen or some other edge over the other company to release to the public and reap the most profits. Should there be a monopoly on

phones, and no fierce consumer marketplace, the product would stagnate and only by accident or reluctance release new tech or advances. While Mattel is still around today, and known worldwide, it is with this product line, in history that they could've been more successful and perhaps maintained the product to this day very much like their other product that has that aspect, Barbie dolls. In summary, the recommendations then, that Mattel could have followed in order to maintain their status and continue the He-Man brand of toys:

➢ Conduct more thorough market research at least once per year
➢ Maintain open communications with the R&D department, management and marketing to create new, and immediate content idea
➢ Review and revise changes in the market and/or consumer demands/recommendations
➢ Alter product line and/or marketing tactics/channels depending on results of continued market research
➢ Monitor all channels and repeat processes accordingly

Regarding what Mattel could do in the present time to reintroduce the product back, well there are already *some* plans in place. There is talks of another movie in production as well as rebooting the show via cartoon. This would allow them to rerelease the toys congruent to the movie and/or cartoon. Regardless, there are also outside companies producing remakes of the classic figures for sale at comic conventions and through online retailers.

Current Recommendations

Considering the options that have been explained within this thesis, they do have an opportunity to use more channels and reach a wider audience than they did in the early 80's. There exists now the capability to use interactive devices to download an app that directly ties into the movie or show, or other medium used. The features also can run parallel to the medium used and provide insight, games, access to other information or even contests. They can also have an even more expansive website than the downloadable app can provide which can also be interactive. Action figures also can have simplistic chips inside that can be accessed when nearby a device that can include

profiles, stories or even games. Doubling the perceived value of a toy that can also provide entertainment on a device as well as being simply played with or posed. Alongside that, there is also partnerships they can make with, for example, Coca-Cola or Pepsi. Many times, movies use sponsorships, and there's no reason Mattel cannot tap that source to access even more people with an already established brand that has immense power. Many companies take these steps these days, even Mattel with their current lineup of toys.

As for bringing The Masters of the Universe toy line back into the forefront, they may need to conduct some more extensive market research to have a better idea for what works NOW rather than what worked THEN. A refresh of an old product might not produce the same effects as children in this time do not have the same standards or desires of what is fun to play with. If Mattel can glean the right information to remake He-Man into what is desired by children (*both* male and female) and use all channels of marketing to reach their consumers worldwide, then there exists a chance that the product can have some degree of success again. Repeating the success from their initial run may be impossible, but that should not be their goal, in my opinion. Creating a product that can be stable and hopefully evolve and last would be the goal. Something that can continuously gain profit over a long period of time rather than simply reap as much as possible in one quick burst. As shown earlier, it would lead to failure, which would be unacceptable. Mattel has the resources and brand power to garner the interest of other brands and consumers alike, they just need to have the right product the consumer wants and use every medium they can within their power to reach everyone possible.

Recommendations for Other Companies

The way a company operates is not something that is mutually exclusive. All companies desire to build their brand and to ensure it endures. In order to reach that point, then all steps that make sure the product is relevant, fresh, and advertised correctly and in the right places will help. As well as the previously mentioned market research. Whatever the product or service is, there is a market for it, and it is the responsibility of the company to find that niche, and to design a way to not only reach them but exploit an advantage. By continually conducting research to improve their service or quality and using the marketing strategies mentioned within this thesis to help create

more powerful content, then they can ensure they are doing their due diligence to ensure they have a good chance of growing their brand.

10 FINAL WORDS

This project was thoroughly enjoyable to me, and while time consuming, I think I came away learning more about this aspect of marketing. There were a lot of things I had never taken into consideration despite seeing all these various types of ads and things before. And I can honestly say that some of these tricks have worked on me in the past, even innocent ones such as call to action buttons or the use of color saliency to direct my attention on websites. I plan to take all of the things I have learned within this project and apply them to a position in marketing as it has become a passion of mine and a goal to work in that field. I feel like this project helped prepare me to have a lot of ideas when approaching a project should I be hired at a marketing firm and I look forward to learning more about this fascinating field.

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