Persuasive strategies in a Pandora campaign

An empirical study of an advertisement by Pandora

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Exam number: 300418
BA: English/Spanish

Handed in 3rd of May, 2012

Aarhus School of Business and Social Sciences

Supervisor: Birthe Mousten

Number of characters: 54,246 (exclusive of blanks)
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Abstract

As the world becomes more and more focused on the material goods in life, the competition between the different brands and suppliers increase. This leads to an increasing amount of advertisements, wanting us to buy a specific product from a company. That makes me wonder how we choose between the different brands, and how they persuade us with their advertisements. For this project I have chosen to work with an advertisement by Pandora, which is a jewellery company.

This paper therefore examines the use of persuasive strategies in an advertisement from Pandora. To investigate this area, an empirical, qualitative study based on different theories will be carried out. The following theories will be used in order to shed light on the problem statement: The ELM-model which explains two different routes to persuasion namely the central route and the peripheral route. This theory explains how the persuadee’s approach to being exposed to a message is. Either, one can respond by thinking deeply about a message, or one can rely on peripheral cues. The former leads to taking the central route and the latter leads to taking the peripheral route.

Then the primary and secondary dimensions of credibility are applied. They work to say something about a source; they can explain, for example, if the source is trustworthy or shows expertise.

Furthermore, the use of motivational appeals in the promotion ad, and how Pandora visually tries to persuade its customers, and viewers, into buying its products is used.

The conclusion to this investigation of the persuasive strategies in a Pandora advertisement is that it primarily makes use of the central route to persuasion, but some of the scenes in the advertisement can also be interpreted as being peripheral cues. Furthermore the careful use of primary and secondary dimensions were found to be of high relevancy, as it created a warm ambiance that lead to enhanced credibility. When it comes to the motivational appeals they are definitely present in the Pandora campaign. Mostly, Pandora uses warmth appeals that help establishing a relationship with the customer, and may enhance the chance of a sale.

In terms of the visual aspect of the advertisement, Pandora tries to persuade the customers into buying its products by creating an ambiance and a world around its products that is almost magical.
1. Preface

1.1. Introduction

Every time we walk past a billboard ad, a store window or talk to a salesperson, attempts of persuading us into something will be made. Either, it is to buy a product, try a new service, or have dinner at a certain restaurant. But what makes us say: “Yes, please – I’d love to try that” or “no thank you, I’m good”?, and why? We all react differently on various attempts of persuasion. Some respond positively on ads where a celebrity is involved vouching for the product and some respond positively on being assured that other people have tried the product and have absolutely loved it. Then there are the critics who won’t believe anything unless clear cut laboratory facts are on the table. My motivation for choosing this subject of persuasion to work with is the question of how it works. I am a skilled shopper myself and I am exposed to lots of advertisements for both beauty products, clothes and shoes, and of course jewellery. The reason for choosing Pandora and not any other company is that I think the company has changed over the years. The company has changed in terms of its products, prices and target group. Therefore, I wanted to investigate how the current situation looks like with the target group and how Pandora persuades the customers into buying its products. After determining my wondering and having found the company I created my problem statement.

1.2. Problem statement

The aim of this paper is to explain the use of persuasive strategies in an advertisement from Pandora. This will be done through the use of the ELM-model, where the purpose is to determine and explain the route that Pandora uses, and what route the company appeals to primarily. Furthermore, the paper will seek to clarify the credibility of the Pandora ad through its use of strategies that are meant to enhance credibility. Subsequently, the paper covers the question of the use of motivational appeals in the promotion ad, and how Pandora visually tries to persuade its customers and viewers into buying its products.
1.3. The Pandora Company

The campaign this paper analyses is a promotion ad from the jewellery company Pandora. Pandora is a Danish company founded in 1982 by Per Enevoldsen and Winnie, his wife. After importing the jewellery from abroad for a few years, the company hired its first designer in 1987 and in 1989 the company was producing its own jewellery. Through the years the brand developed and Pandora launched its infamous charm bracelet and expanded worldwide. This expansion let to an opening of a production facility opening in Thailand I 2005.

“PANDORA’s mission – then and today – is to offer women across the world a universe of high quality, hand-finished, modern and genuine jewellery products at affordable prices, thereby inspiring women to express their individuality. All women have their individual stories to tell – a personal collection of special moments that makes them who they are. That is why we celebrate these moments. That is why we say these moments are unforgettable.” (Pandora, 2012)

1.4. The campaign

The campaign by Pandora called “Moments” is a short movie of 3 minutes and 46 seconds. It is part of the “Unforgettable Moments” concept and shows different moments in women’s lives that are important to them and where the world stands still.

The campaign shows the Pandora jewellery in an alternative way as the focus is not directly on the jewellery, but more on the surroundings and events around the women wearing the jewellery. The paper will deal with this later on.

The campaign can be found on the URL: http://www.youtube.com/watch?v=D9RD3h5xhLM (Pandora, 2011) but is also enclosed on a CD, in case the link is broken when needed.

1.5. Method

My problem statement can be covered from many different angles and that requires a thorough exposition of the theories I use to answer the problem statement. That is why the theoretical approach will be used firstly, laying out the theory of the Elaboration Likelihood Model, including factors affecting the degree of elaboration. This theory is used to explain how people deal with all the impressions they get every day. Furthermore, the theory of credibility is discussed with the primary and secondary
dimensions discussed in this part as well. This theory is relevant for this paper as it explains the “ingredients” that are to be used for a commercial to be effective. Then, the theory of different motivational appeals is used as it lays out what measures that must be taken into account for a customer to react on a commercial and buy the product. Lastly the theory of visual persuasion is explained since it is about using the right pictures in the right way in advertisements in order to succeed with your purpose. On the basis in this theoretical approach an empirical study is conducted analysing the “Moments” promotion ad by Pandora using the above mentioned strategies. Finally, a conclusion based on the results found in the empirical study will be created.

In the paper whenever a reference to the Pandora campaign is made it will look like this: “00:25” (Example). First the minutes, then the seconds.

1.5.1 Structure

The first part (chapter 2) will deal with the theories I will use to answer the problem statement. The second part (chapter 3) will apply the theories explained in the first part, and relate it to Pandora. The last part (chapter 4) will provide a conclusion to the problem statement.

1.6. Theory of science

1.6.1. Hermeneutics

To state what theory of science angle there is to this type of study, hermeneutics are now briefly explained. Hermeneutics is the question of understanding, that is, how something is interpreted. (Holm, 2011, p. 42) In hermeneutics one has a theory about something and then produces data from analysis. This paper is a qualitative study as it is a study where the data cannot be measured or counted but are more data that need to be described.

Furthermore, the hermeneutic circle is important to mention. The hermeneutic circle is about all understanding being contextual. (Holm, 2011, p. 43) That is, we read into a project or study like this paper and use different theories in order to reach a conclusion on a given problem statement. The hermeneutic circle is, in this case, that we cannot read the meaning of it before we read all the small parts together and see it as a whole. This process forms the circle; we cannot read the whole without the theories (the little parts) and we cannot make use of the little parts without having the whole. (Holm, 2011, p. 43)
2. Theory

2.1 Elaboration likelihood model

As we go about our daily business we are exposed to persuasive messages from all sides at all times. These messages vary in form and types, as they comprise all attempts to persuade us to do something or believe something. How we react to these, that is, if we believe in the messages or not and how we deal with the messages, can be explained through the use of the Elaboration likelihood model, from now on referred to as the ELM.

“The ELM is based on the idea that under different conditions, receivers will vary in the degree to which they are likely to engage in elaboration of information relevant to the persuasive issue.” (O'Keefe, 2002, p. 138) Various factors determine how engaged a person will be in a given persuasive matter, as there will be persons who are “of extremely high elaboration” (O'Keefe, 2002, p. 138) and people who are “of little or no elaboration” (O'Keefe, 2002, p. 138). These factors will be discussed later in the paper. This gap between being very engaged and not engaged forms a continuum with a case in each end and the ELM helps explaining the distinction between the two. “This distinction between the two routes should not be permitted to obscure the underlying elaboration continuum. (…) The ELM recognizes, for example, that at moderate levels of elaboration, persuasion involves a mixture of central route and peripheral route processes (…) (O'Keefe, 2002, p. 140)

It is important, though, to stress the fact that it is a dual process model and the two extremities work in tandem.

The ELM was created by Richard Petty and John Cacioppo after they attempted to account for the differential persistence of communication-induced attitude change. (Petty & Cacioppo, 1986, p. 125) The model shows how attitudes are formed and changed through two different processes (Petty & Cacioppo, 1986, p. 125) namely the central route, also referred to as central processing, and the peripheral route, also referred to as peripheral processing.
The process starts with a persuasive message a person has to deal with. Here, one can either choose the central route and take part in cognitive elaboration or choose the peripheral route and only take part in superficial processing of the message. The basis for the choice of either one is explained later in the paper.

The central route requires high elaboration. This basically means “engaging in issue-relevant thinking” (O’Keefe, 2002, p. 138). When a person choses the central route the person thinks carefully about the content of the message and scrutinizes the reason in it. It also involves prior experiences with the issue to help determine how to act.

The peripheral route on the other hand takes place when “elaboration is relatively low.” (O’Keefe, 2002, p. 139) This is where a person relies on peripheral cues and it requires very little cognitive elaboration. People who favour this route over the central route do not enjoy scrutinizing messages before making a decision. To exemplify these peripheral cues Robert Cialdini of Arizona State University found six cues that cover the process of using peripheral cues. (Griffin, 2009, p. 194)

- Reciprocation – “You owe me.”
- Consistency – “We’ve always done it that way.”
- Social proof – “Everybody’s doing it.”
- Liking – “Love me, love my ideas.”
- Authority – “Just because I say so.”
- Scarcity – “Quick, before they’re all gone.”

The list is copied from Griffin, 2009, p. 194.
“These cues allow us to fly the peripheral route on automatic pilot.” (Griffin, 2009, p. 194) This means, that without thinking about it more closely we act from a simple cue.

**Reciprocity** refers to the feeling of the customer to owe the company to go there or purchase its products. The company provides a service or product and then the customer better buy it – almost like it is forced onto the customer.

**Consistency** is about loyalty and as stated: we have always done it that way. There is no need to change it and it is functioning well.

**Social proof** is an important cue that many people rely on when choosing some course of action. There are two aspects of social proof as I see it. Either, it is about that if everybody is doing it, it must be a good service, or product or it is about not wanting to stand out from the crowd. In other words: to play safe.

**Liking** is when the company persuades the customer to love the idea or service of the company, and thereby love the company in connection to that.

**Authority** refers to the ability of a company to rely on a customer’s blind orthodoxy and take advantage of that. In this cue the customers act just because the company says so.

**Scarcity** is for example when a company sends out an e-mail to its customers saying “Free samples! Come quickly – only a limited amount of samples available!” This is supposed to provoke the customer’s anxiety into hurrying to the store.

To state an example of a situation where a person takes the peripheral route to persuasion, an example where two young people have to choose a bar to go into is relevant. When choosing the bar one can either look at the drinks card, check out reviews from other visitors on the internet, and do some research prior to the visit. This would be central processing. Peripheral processing on the other hand would be if one were to look at how many people that was already at the bar, and from that draw the conclusion that it was a nice place. That is a peripheral cue; a cue that does not have something to do with the original situation. (Gass & Seiter, 2011, p. 34)

### 2.1.1. Factors affecting the degree of elaboration

To choose the central route to persuasion it requires the person to be motivated by something, that is, that it has personal relevance for the person. Furthermore, the extent to which a person enjoys thinking about a message is highly relevant. Subsequently the ability to engage in cognitive elaboration is important and will be discussed in this section.
2.1.1.2 Factors affecting elaboration motivation

Personal relevance
As mentioned, we are exposed to an enormous amount of messages and we cannot deal with each and every one of them as we then would experience information overload. “The only way to solve this problem is by being “lazy” toward most issues in life. Petty and Cacioppo claim we have a large-mesh mental filter that allows items we regard as less important to flow through without being processed very carefully.” (Griffin, 2009, p. 195) The “trick” is that when a message with a touch of our area of interest is presented we react and take the parts we feel that we can use into account.

As central processing requires cognitive elaboration, a person with greater motivation is more likely to rely on central processing as the way to persuasion. This is explained with the terms high involvement and low involvement. While high involvement most often leads to the use of central processing, low involvement leads to peripheral processing. (O'Keefe, 2002, p. 142) When people choose the peripheral route to persuasion there may be several reasons. When choosing this route people rely on peripheral cues “as guides to attitude and belief, rather than engaging in extensive issue-relevant thinking” (O'Keefe, 2002, p. 139) in their decision making process. Peripheral cues are cues that “aren’t directly related to the substance of a message.” (Gass & Seiter, 2011, p. 34)

Need for cognition
Another factor affecting the elaboration motivation is the need for cognition which refers to “how much a person enjoys thinking about things.” (Gass & Seiter, 2011, p. 35) People who are high in the need for cognition tend to scrutinize a message to a greater extent than people who are low in need for cognition. To clarify how the need for cognition works, Petty and Cacioppo developed a Need for cognition scale that can be divided into two.

1. I really enjoy a task that involves coming up with new solutions to problems.
2. I prefer my life to be filled with puzzles that I must solve.
3. I like tasks that require little thought once I’ve learned them,
4. Thinking is not my idea of fun.

List by Petty and Cacioppo copied from Griffin, 2009, p.196.

Roughly one can argue that agreeing with the first two statements that would be a person favouring the central route as that involved scrutinizing messages. Agreeing with the last two statements could move towards favouring the peripheral route as that does not include the joyfulness of thinking.
2.1.1.3 Factors affecting elaboration ability

Prior knowledge
Prior knowledge is the factor that also helps determine whether a person chooses the central- or peripheral route to persuasion. This factor refers to the person’s ability to process information. Having knowledge about an issue helps a person to be able to grasp the message and act on it or not. Counterarguments are important in this matter as well, since that would have the person reject the persuasive attempt. “(...) when receivers with extensive prior knowledge encounter a counter-attitudinal message, such receivers are better able to generate counter arguments (...) and hence in general are less likely to be persuaded.” (O'Keefe, 2002, p. 145) Knowledge is power, and helps protecting people from persuasive messages. The lack of motivation and ability can lead a person to choose the peripheral route to persuasion.

Distraction
“(...) distraction refers to the presence of some distracting stimulus or task accompanying a persuasive message.” (O'Keefe, 2002, p. 143) The role of distraction in a given persuasive matter is that whilst a person in a situation is to be persuaded some sort of distraction occurs and disturbs the process. This leads to the persuasion not succeeding, or maybe enhances the persuasive attempt. This depends on the person and the sort of distraction. “Specifically if a receiver would ordinarily be inclined to engage in favorable elaboration (that is, predominantly have thoughts favoring the advocated position), then distraction, by interfering with such elaboration, would presumably reduce persuasive effectiveness.” (O'Keefe, 2002, p. 144) On the other hand if a person had a predisposition for not favoring the advocated position, the distraction would probably help enhancing the persuasion as the distraction would work against the negative attitude towards the message. (O'Keefe, 2002, p. 144)

2.2. Credibility

Each company has an image that radiates a certain personality regardless of the product or service it offers, and when consumers choose between the suppliers of a certain product, different aspects are taken into account. The question of credibility is an important aspect to discuss. Credibility is defined by O'Keefe as “(...) the judgments made by a perceiver (e.g., a message recipient) concerning the believability of a communicator.” (O'Keefe, 2002, p. 181)
This means that it is the perceived credibility as it is determined by the perceiver who views the company. This is where O’Keefe refers to credibility as being a receiver-based construct. Furthermore, O’Keefe defines credibility as being a multidimensional construct, which basically means that credibility is made of several elements and cannot be defined with one word only. It is also a situational or contextual phenomenon as it is also referred to as. This regards the fact that some qualities of credibility may be honoured in one place and refused in another. (Gass & Seiter, 2011, p. 75) An example of this could be if a spokesperson from one party were speaking to his fellow party members they would encourage it, whereas if the same spokesperson were to speak to some members from the opposite party he might be rejected completely. Lastly credibility is dynamic as it “can change over time.” And “(...) fluctuates from audience to audience, from situation to situation, and from time to time.” (Gass & Seiter, 2011, p. 75) This means for the single companies that they always have to be up front with their campaigns in order to assure the communication with the consumers and not shooting past them.

2.2.1. Factor analysis

Credibility is not only some random words or actions construed by a receiver. Just like a recipe credibility consists of different ingredients that explain why and how it affects the receiver. These ingredients of credibility are dimensions that have been categorized to cover a large range of adjectives that help measuring credibility in a given situation. The adjectives chosen to cover all sides of credibility “(...) represent the most frequently mentioned characteristics appearing in previously collected free-response descriptions given of high- and low-credibility communicators (...)” (O’Keefe, 2002, p. 182) that is, they are characteristics that are to cover credibility when it is high as well as low. Gass and Seiter (2011) cover three primary dimensions of credibility and three secondary dimensions. Other researchers have found more dimensions to be relevant, but this paper will take the research of Gass & Seiter into account and add one primary dimension mentioned by Duck and McMahan (2012).

To clarify why the dimensions are split in two parts, hence the primary and secondary dimensions, basically the primary dimensions “are almost always relevant to the evaluation of sources” (Gass & Seiter, 2011, p. 74) whilst the secondary dimensions are more situation-specific. (Gass & Seiter, 2011, p. 74) This means that the primary dimensions can be applied to a source to say something general about it at all times and the secondary dimensions make more sense to use after having applied the primary dimensions.
2.2.1.1. Primary dimensions

The primary dimensions of credibility as presented by Gass and Seiter are expertise, trustworthiness and goodwill.

The first primary dimension is expertise which comprises whether a sender knows his or her stuff and thereby appears credible. As displayed in figure 1 the adjectives used to explain expertise cover various aspects. If a company seems to be for example informed and up to date about a current situation it might be perceived as being more credible, than if they were uninformed, and communicating misleading information to the receivers. The dimension expertise also covers the aspect of a source appearing to know its stuff. This aspect is put into use when a company uses an actor or actress to promote a product. The person might not have any experience of the use of the product but acts as if it is the most natural thing in the world, and sell the product anyway. (Gass & Seiter, 2011, p. 77)

The second primary dimension is trustworthiness and covers if the source is perceived as being honest and as one that can be trusted. Some companies use labels as “as seen on TV” or use references to celebrities who are claimed to use the product. They do this in order to enhance their trustworthiness as the consumers are assured of the honesty and reliability of the source by knowing that others vouch for it. (Gass & Seiter, 2011, p. 78) The fact is that as a customer you want to be able to trust the salesperson in that he is an honest person.
The third primary dimension is goodwill. This dimension is compared to the term “perceived caring” (Gass & Seiter, 2011, p. 78) as it refers to if the sender seems to care about the receiver. Goodwill is displayed by showing some degree of “understanding for another person’s ideas, feelings, or needs.” (Gass & Seiter, 2011, p. 78) Examples of the goodwill dimension are discussed in connection with the Pandora campaign later in the paper.

### 2.2.1.2. Secondary dimensions

The secondary dimensions unlike the primary dimensions can be described as being more “situation specific” (Gass & Seiter, 2011, p. 79). This means that they are applied to more precise situations of the source. Where the primary dimensions can be applied more generally about a source the secondary dimensions are used after having applied the primary dimensions to describe a specific situation performed or displayed by the source.

The secondary dimensions are extroversion, composure and sociability as presented by Gass and Seiter.

#### Extroversion
- Timid/bold
- Verbal/quiet
- Meek/aggressive
- Talkative/silent

#### Composure
- Poised/nervous
- Relaxed/tense
- Calm/anxious
- Excitable/composed

#### Sociability
- Honest/dishonest
- Selfish/unselfish
- High character/low character

![Figure 2 – Secondary dimensions of credibility – Bipolar adjectives (Gass and Seiter, 2011, p. 77)](image)

The first secondary dimension referred to as extroversion by Gass and Seiter, and dynamism by others, has to do with the energy a source displays. How much enthusiasm does the source display about the message sent. Being very energetic about a subject may increase credibility as the receiver may perceive the energy put into sending this message or selling a product as being positive. On the other hand it may be perceived as being “too much” and have the opposite effect on the sales situation. “The trick is for a source to match his or her level of dynamism to the demands of the situation.” (Gass & Seiter, 2011, p. 79)

The second secondary dimension is composure, which refers to how well a source is able to match its behaviour to the given situation. If at a funeral a person starts laughing in the middle of a speech about the late person, the person will be perceived as less credible as the person lacked the sense of how to act in the given situation. This perception of the actions carried out by this person in this case is based on how we expect people to act at a funeral.
The third secondary dimension described by Gass and Seiter is sociability. This refers to “a source’s friendliness or likableness.” (Gass & Seiter, 2011, p. 80). This dimension is about how friendly and honest a source appears. Most likely, a source that seems friendly and honest will be perceived as more credible than a dishonest mean source.

A fourth secondary dimension I found to be of high relevancy is the inspiring dimension. This is not discussed by Gass and Seiter, but by Duck and McMahan (2012).

Inspiring is the ability to instil enthusiasm in others. (Duck & McMahan, 2012, p. 350) This means that people will perceive a source that is able to inspire them as more credible. This dimension is particularly interesting in connection with the Pandora brand and will be discussed the further detail later in the paper in connection to the campaign.

In connection to the ELM credibility functions as a peripheral cue in relation to peripheral processing. In fact, credibility is more important when a person isn’t involved that deeply in a matter. On the other hand credibility is less important when a person is highly involved in a given matter. This is because the person already is into the subject and does not need that much of persuasion through the credibility. The credibility will be needed more in the case of peripheral processing as the person in this case may need some persuasive moves to make a decision e.g. buy a product, go into the bar etc. (Gass & Seiter, 2011, p. 81)

2.3. Motivational appeals

The creators of advertisements take all kinds of measures into account in their attempts to persuade us into buying their products or use their services. One of these measures is motivational appeals. They may be generally defined as “external inducements, often of an emotional nature, that are designed to increase an individual’s drive to undertake some course of action.” (Gass & Seiter, 2011, p. 270) This means that by using different artefacts in different media (billboard ads, promotion ads, television campaigns etc.) a source can motivate the viewer into buying a product from it. The external inducements exist to “alter people’s moods, feelings, or emotions” (Gass & Seiter, 2011, p. 270) in order to persuade them. This means that the external inducements are the media a company uses to persuade us into taking some course of action.

In motivational appeals one has intrinsic and extrinsic motivation. Intrinsic motivation comes from within and extrinsic is motivation by an external source as mentioned by Gass and Seiter. The motivational appeals
I will be using in this paper are all of extrinsic origin. Examples of motivational appeals could be sex, fear, shock, warmth, humour, pity and disgust. There is no correct answer as to how many different appeals there are – they are unlimited. The appeals that will be dealt with in this paper are fear appeals, pity and guilt appeals, warmth appeals and ingratiation appeals as presented by Gass and Seiter.

2.3.1. Fear appeals

Fear appeals are everywhere in the townscape and we are exposed to it at all times. People who smoke are confronted with fear appeals every time they buy a pack of cigarettes as the message on the package is of fear. They usually say: “Smoking will kill you” or has a picture of black lungs saying “These are your lungs in a few years”. Even our parents used fear appeals towards us when we were kids: “If you run with a lollypop in your mouth – you will fall down and choke in it!”

“(…) the relationship between fear intensity and persuasion is generally positive and linear. That is, greater fear tends to produce greater persuasion.” (Gass & Seiter, 2011, p. 272) So when a person is exposed to a message that induces fear in him, the more fear it induces the more susceptible he will be to persuasion. However, this statement is questioned later in the paper. This statement suggests that in an anti-smoking ad for example the more fear it can induce into people the better it would work.

The question is when the fear appeal becomes too much and we stop reacting on it. Gass and Seiter mention a study by Janis and Feshbach from 1953 that suggests that “mild fear appeals were more effective than strong fear appeals (...)”. (Gass & Seiter, 2011, p. 272) This is because when a fear appeal becomes too much, maybe even unrealistic, it has no effect on the receiver. So, to take the anti-smoking ad as an example again, having multiple campaigns with disgusting pictures of black lungs, fat pressed out of a coronary and slogans that are to help people to stop smoking might as well have the opposite effect and not help at all.

To explain how fear appeals work the extended parallel process model by Kim Witte is used. (Gass & Seiter, 2011, p. 273) This model explains that when we are exposed to fear we do something about it – the question is what we choose to do. “The receiver can engage in danger control or fear control.” (Gass & Seiter, 2011, p. 273) Danger control is when a person takes actively action in controlling the real danger. If a person was afraid of getting a contagious disease he would use spirit to disinfect his hands and not touch banisters or handles in public places. Fear control on the other hand is when a person in this situation
would calm himself by saying: “Bacteria from banisters and other public areas will not kill you or infect you” and take control of the fear itself.

2.3.2. Pity and guilt appeals

Pity or guilt appeals are expressed for example by using disabled people to raise money for a cause. By provoking the feeling of pity or guilt as a measure for persuading people into either, buy a product, or support a cause is successful use of these appeals. WSPA\(^1\), World Society for the Protection of Animals, uses pity appeals in its campaigns by putting “sad” puppies up front and have them look directly into the camera. The purpose in this case is to make people feel sorry for the animals and donate money. A study by Earyes and Ellis (1990) mentioned by Gass and Seiter found that “the posters that evoked the strongest feelings of guilt and sympathy, the negative portrayals, were most likely to make the participants want to donate money.” (Gass & Seiter, 2011, p. 274) The study that is about different posters suggests that negative or poor portrayals make more money than positive portrayals. This means that the campaign by WSPA is most likely to succeed and raise a lot of money.

2.3.3. Warmth appeals

Advertisements that use references such as family, friends, cute and happy animals, and of course love are ads based on warmth appeals. “A little more than one in five prime-time commercials include warmth as an advertising theme.” Statement by Aaker and Stayman from 1990, cited by Gass and Seiter, 2011, p. 283. This must mean that it is an effective tool to use if wanting to convey a message and persuade people into something. Warmth appeals “work through association” (Gass & Seiter, 2011, p. 283) that is the company displays something and then it is up to the reader to create associations and feel something. Furthermore, that feeling the commercial or ad invokes can now be associated with the given product or service the company is advertising for. So, whenever we see that product, goes to the store to purchase it or hear of it we get the same feeling once more. (Gass & Seiter, 2011, p. 283)

It is not only limited to pictures or motion pictures but the right kind of words can also be used as warmth appeals. Words like “cozy”, “happy”, “romantic” and “homemade” are all words that can be associated with a warm feeling. The same is to say about restaurants that brand themselves as cooking “homemade food” which is to be associated with the homemade food one’s mother made maybe.

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\(^1\) [http://www.wspa.dk/](http://www.wspa.dk/)
“Warmth appeals can be quite effective, but their success depends on their believability.” (Gass & Seiter, 2011, p. 284) If the warmth appeal comes off as being “too much”, or too fluffy, it might work against the purpose of persuading the receiver and get rejected.

### 2.3.4. Ingratiation appeals

“(…)ingratiation is the term researchers use for flattery as a motivational inducement.” (Gass & Seiter, 2011, p. 284) A more common term for this phenomenon is probably “sucking up”. The challenge here is to create the advertisement, or in general, the attempt of persuasion in a way that does not reveal to the receiver that it is about ingratiation.

Studies reveal that ingratiation works, and helps enhancing the chance of persuading the receiver. As cited by Gass and Seiter, studies by Watt (1993) found that sources which use ingratiation as a motivational appeal comes off as more competent and qualified. (Gass & Seiter, 2011, p. 285)

There are three major forms of ingratiation and these were labelled by Edward Jones: The other enhancement, the opinion conformity, and the self-presentation. Other enhancement refers to what we know as flattery. Trying to accentuate another person by using compliments for example is this form of ingratiation. Seen in the perspective of commercials and promotion ads such as the one from Pandora, the ingratiation is not face-to-face. Instead, promotion campaigns use it by complimenting the viewer through the screen. Using phrases like: “That looks so good on you” between two actors where one of them is wearing the product of the company could be ingratiation in that form.

The opinion conformity refers to simply agreeing with the opinion of the target. Lastly the self-presentation is about bragging about your own achievements. (Gass & Seiter, 2011, p. 285)

### 2.4. Visual persuasion

An image says more than a thousand words. We have all heard that phrase over and over again but there might actually be something to it. When companies want to promote their products they have to use words and images in order to convey their message or product. In connection to advertisements “(…) images are primary and words are secondary.” (Gass & Seiter, 2011, p. 292) That does not mean that the words should not be chosen carefully – they must, but the images are what people primarily remember.
Paul Messaris have determined three basic ways in which images persuade: “through iconicity, indexicality, and syntactic indeterminacy.” (Gass & Seiter, 2011, p. 293)

Iconicity refers to the fact “(...) that images can reproduce the appearance of reality (or selected aspects of that appearance)(...)” (Messaris, 1997, p. xiii) An icon or image represents an idea or a concept that we all know and are able to interpret from only looking at that sign. That is, “(...) they resemble the things they represent.” (Gass & Seiter, 2011, p. 293) Although simple, we all know all, or most, of the following signs:

These signs are international and no matter what nationality you have you probably know, what they refer to. This is, as stated, a very simple example of iconicity.

“(...) iconicity gives advertisers access to a broad spectrum of emotional responses that can be enlisted in the service of an ad’s cause.” (Messaris, 1997, p. xiv) So, in connection to motivational appeals where association played a great role it plays a great role here as well. When viewing an ad containing horrible images of black lungs, or other disgusting pictures from anti-smoking campaign, which evokes some feelings. So, further on when we talk about smoking or anti-smoking we remember how we felt at the time.

when watching the campaign and then the campaign has had an effect. Messaris also emphasizes that images can be selective. This means that instead of having multiple areas highlighted in a campaign one can focus on only one thing. An ad for shoes can choose to focus only on the feet and not the hair of the model for example. (Gass & Seiter, 2011, p. 294)

Furthermore, an advertisement with images can violate the reality by picturing something unreal as a symbol for something. In Denmark, an ad for painkillers in the television shows a shoulder with a face inside it that looks as if in pain. This is to symbolize the aching in the shoulder, but is of course not a picture of the reality. (Gass & Seiter, 2011, p. 294)

Indexicality refers to “(...) the ability of images(...) to document that an event happened or that something took place.” (Gass & Seiter, 2011, p. 294) Photographing an empty tray on a table with food next to a person who looks full tells us, that whatever was on the tray it have all been eaten up.

Messaris points out, though, that images can be manipulated with through airbrushing and images can be a set up. (Gass & Seiter, 2011, p. 295) Lively discussions have been a reality ever since the image of Barack Obama and his crew waiting on news about the hunt for Osama Bin Laden was on. Hillary Clinton stated later on, that her reaction in the photo might have been caused by her allergies and not because of what she was watching. (MacNicol, 2011)

Syntactic indeterminacy refers to the fact that “(...)pictures cannot convey precise relationships between things.” (Gass & Seiter, 2011, p. 296) This simply means that pictures are not able to show as many nuances to a situation as the same situation expressed in words. This is, they lack “logical operators” (Gass & Seiter, 2011, p. 296) So, when we see the result of a diet a person has been on we can see that he or she has a nicely shaped body but we do not know what he or she looked like before.

3. Analysis

3.1. Routes to persuasion

In analysing the promotion ad from Pandora in terms of which route to persuasion they aim at, I looked at the different situations/moments that take place in the ad. The campaign is called “Moments” and all the situations displayed in the campaign ad are supposed to be examples of unforgettable moments for different women. The first moment is the girls who are walking together having a good time (00:09, 00:25, Pandora 2011). This encourages the viewer to engage in central processing, as she may think about her good times with her girlfriends. The reference to the viewer as a “she”, is not random in this case. This example leads me on to mentioning who the target group of these Pandora products is through the use of this campaign and this will be discussed later in the paper. The target group is women of all ages, but seen from the perspective of this particular campaign; mostly young women under the age of 40.

As Pandora’s target group is women, personal relevance is relevant to take into account in this case. As noted earlier it is an advantage if a source’s message has personal relevance for the target group as that enhances the elaboration motivation. Being motivated and finding a message personal relevant, may, in this case entail that the young woman finds herself to maybe be one of those women in the advertisement is very useful.

The next moment is the mother’s time with her child at 00:13 in the advertisement. This encourages to using the central route to persuasion as well as it can bring back memories for mothers about when their children were small and therefore associate the Pandora products with this warm situation. The moment of the dancing crowd at 00:17 in the ad can be viewed as both encouraging the viewers to take the central route, but one could also argue for taking the peripheral route in this case. The dancing crowd are having fun and as a viewer who favours the peripheral route a person might use the ambiance of “having fun” as a peripheral cue, and therefore look at the Pandora products as a product of that; having
fun. On the other hand a person who favours the central route to persuasion will scrutinise the message of having fun and really think about it. Maybe draw some parallels to when he or she were having fun the last time and thereby in the end reach the conclusion of Pandora being a good brand and wanting their products.

Lastly the promotion ad finishes by saying: “Life’s full of unforgettable moments – what’s yours?”. This phrase engages and takes in the viewer and really encourages taking the central route to persuasion as it is a direct question targeted at the viewer.

The moments in the promotion ad are all about the younger generation and not as much the older generation. The moment about the older couple who still seems to be in love is the only moment that focuses on elder women. Men are considered as well with the guy checking out the girls at 00:30 and 01:40 where his gaze is in focus, but not as being a target group.

To sum up, Pandora favours using the central route to persuasion. This is concluded based on this particular ad and cannot be compared to other Pandora advertisements launched. Using this central route to persuasion Pandora ensures that its message is carefully scrutinized and thought about by the receivers. In addition to this, using the central route to persuasion mostly leads to longer lasting persuasion. (Gass & Seiter, 2011, p. 35) In order not to lose persons who tend to favour the peripheral route in general some cues are laid out so that they can choose Pandora jewellery as well.

3.2. Credibility of the Pandora promotion ad

Pandora as a company establishes its credibility through the use of for example campaigns. I will now turn to discussing, which of the primary and secondary dimensions that are put into use by Pandora.

3.2.1 Primary dimensions in the ad

As stated earlier, the first primary dimension is expertise, which, however, is not clearly present in the promotion ad by Pandora. If the Pandora Company were to express knowledge, expertise and experience it would benefit more from for example showing how it makes its products. A promotion ad expressing expertise from Pandora could be focusing on how many years it has been in business, how trained and
skilled it is in making fine jewellery and so on. This ad, however, focuses more on other aspects such as trustworthiness and goodwill, which are the two other primary dimensions.

Trustworthiness is present in the sense of Pandora appearing honest, trustworthy, unselfish and genuine. Sequences displaying this are for example all the sequences with people doing something that is “their moment” altogether. This seems honest as they are glimpses from different people’s lives and not something constructed for the camera. The reason it feels real, although it is a constructed campaign, is that it portrays real moments that we women can relate to.

The promotion ad seems unselfish for example by using the newlywed couple and having a shot of the bells ringing. This emphasises their happiness at the time and focuses on them. We can translate that into focusing on the customer, and not thinking about the money and selling products, which is, not being selfish. The fact that the jewellery is not shown until 00:22 tells us the focus of the promotion ad. Pandora creates the ambiance and builds up a relationship with us as viewers in between presenting the products. This manifests itself in the following way: Firstly we are to enter a mood of trusting the company and maybe even forgetting it is a sales campaign, because it is so real and like our own lives. (Walking with our girlfriends, having a wedding etc.) Secondly when we are open, and ready to see the products, they are presented but along with smiling faces and the same ambiance.

The presence of the dimension goodwill in a promotion ad makes the viewer feeling cared about and creates a warm ambiance. This Pandora ad is all about caring for the viewer/customer which is expressed through the use of the different moments. As mentioned earlier, it is not an ad imbued with sales attempts and pushing the customer into buying the products but more about showing the customer that Pandora understands the important moments in life. “Goodwill can be demonstrated by displaying understanding for another person’s ideas, feelings, or needs. Goodwill can also be demonstrated by displaying empathy – that is, identifying with another person’s feelings or situation.” (Gass & Seiter, 2011, p. 78) The company Pandora tries to establish itself as a caring company taking the customers interests into account. This aspect of having the customers’ interests at heart is also part of the dimension goodwill.

The ad emphasises some important moments we, as customers, live through; time with our friends, time with our children, getting married and hugging.

Another part of the goodwill dimension is if the source appears to be self-centered. This can be connected to caring about the customer as well as the source Pandora does not appear to be self-centered but rather not self-centered. This manifests itself by not focusing on the product even though it is a promotion ad for the Pandora products. Again, the jewellery is not showed in the ad before 00:22.
It is also a very sensitive promotion ad as it takes in emotional moments in people’s lives. This creates the sense of goodwill as well, and helps Pandora establish a goodwill feeling in the customers. In the next section, the secondary dimensions will be discussed.

### 3.2.2. Secondary dimensions in the ad

Taking the first secondary dimension, extroversion, into account one thing that comes to mind is the calm ambiance displayed in the promotion ad. It is a balance between both the music and the video itself that creates this ambiance. If an energetic voice-over were to comment on the “unforgettable moments” happening it would be disturbing, and the credibility would be decreased by it.

The calm ambiance is, as stated above, also affected by the music. The song “You know me” by Silas Bjerregaard that starts at 00:45 in the promotion ad fits the promotion ad very well both with the music but also the lyrics. I will return to that later.

The promotion ad is also performing in a meek mode, that is, it is not trying to manifest the Pandora name several times, pushing the products into every scene of the ad or throwing the jewellery in our faces with every chance it gets. That would be the opposite of meek in the extroversion dimension. Using this meek approach in the promotion ad entails a more casual attitude towards selling the Pandora products. In choosing this way to persuading the customers the company leaves it to be up to the customers to show interest in the products. Instead of flashing lots of products, this way of doing it makes the customers want to find out more about the company, and the products after having seen this promotion ad.

This calmness in the ad can be described through the use of the second secondary dimension namely composure. It displays a relaxed feeling for example by showing the girlfriends hanging out at 00:09 and the mother with her child at 00:13. These sequences display an atmosphere free from worries but full of relaxation and good times.

The last secondary dimension mentioned by Gass & Seiter is sociability which refers to “a source’s friendliness or likableness.” (Gass & Seiter, 2011, p. 80)

The hug at 00:22 exhibits great friendliness which the customers can then transfer to the Pandora products and get the feeling that Pandora is a friendly company. Furthermore, the glance of the mother and child at 00:13 and the gaze of the newlywed couple can be read as the eyes of Pandora. We as viewers are taken into this promotion ad and included in the group of girlfriends, in the dance squad and guests at the wedding. This works very well and definitely enhances Pandora’s credibility.
Lastly when discussing the secondary dimensions the dimension mentioned by Duck and McMahan is the inspiring dimension. In connection to the advertisement this is the ability to inspire the customers of Pandora products and to take it even further; the ability to inspire the customers in a degree that makes them purchase the products. “As with other dimensions of credibility, people are more likely to desire a relationship with inspiring individuals.” (Duck & McMahan, 2012, p. 350)

The moment with the girls walking and having fun functions as very inspiring as the viewer could think: “Maybe I should call my girlfriends – it has been a while” and then the ad is inspiring and takes in the customer to engage in some action actively instead of being passive. This dimension of inspiration can be connected to the sociability dimension presented by Gass & Seiter. One could see it as the inspiration emanates from honesty. That is, if the viewer thinks the source is being honest, it is more likely that the person would find it inspiring as well. We are more likely to let us be inspired by sources we find knowledgeable. (Duck & McMahan, 2012, p. 350)

To sum up, Pandora makes great use of both the primary and secondary dimensions. As it is an advertisement with a very warm ambiance Pandora does not use the primary dimensions of expertise. This does not harm the campaign but rather supports the warm ambiance that is created. By using the more social, warm, and honest dimensions Pandora manages to establish a more friendly relationship with its customers as opposed to a very business focused relationship.

The use of this strategy also gives Pandora as a company personality and in one way a “face” for the customer to remember.

Now the ambiance and surroundings are set, so now the motivational appeals used by Pandora will be discussed.

### 3.3. Motivational appeals in the campaign

Different motivational appeals can help enhance the persuasion Pandora wants to achieve. In this section the motivational appeals present in the Pandora campaign are analysed.

No ingratiation or fear appeals were to be found in the promotion ad, as focus was found to be more on the soft, warm, social side.

If Pandora were to have used fear appeals in its campaign it would have turned out very differently. An example of how Pandora could make use of fear appeals is, if the company played on the social factor in terms of standing alone or as a group. The fact is that many people own a Pandora bracelet with the so
called charms. Not having this bracelet makes the viewer stand alone as she is then not part of the closed and almost magical society of Pandora jewellery. This is just one example and already now if this advertisement were to be created, it is clear that the ambiance and feeling of the campaign would be completely different than from the one of “Moments”.

3.3.1. Guilt and pity appeals

At 00:19 two situations containing pity appeals are present. First of all, a guy in a wheelchair is at the station. Even though a wheelchair is not that “sad” of an object compared to the symbolism it has had some years ago, it’s in our nature to get the feeling of wanting to help when we see someone in a wheelchair. The guy in this particular promotion campaign wears a tie and has some papers with him, which shows that he might be a businessman. Even though a businessman symbolises being independent and in control, the wheelchair works as a contradistinction. The pity appeal in this case develops from pity to applauding the fact that even though the guy is in a wheelchair he is still able to have success as a businessman. Nowadays, people who are in wheelchairs do not like being pitied as they do not want to be viewed differently from their peers. To take it a step further this situation could also produce guilt. A person not in a wheelchair could feel guilty of being able, when the guy in the wheelchair is disabled even if he does not see himself that way. As this is a generalisation I can only argue that this is the feeling Pandora wants to emphasise.

The second situation when a pity appeal is present is the guy losing his papers on the floor. It is a busy station, and he lost his papers in the middle of the floor. That is stressful, and if we were to walk by we would feel sorry for him and want to help him.

When Pandora uses these pity and guilt appeals they have our attention and have us as open minded customers.

3.3.2. Warmth appeals

What you see

In the first 16 seconds of the ad the atmosphere of the ad is set. The light reflected on the walls of the houses and in the ceiling of the cab it is a yellow/golden colour and that creates a warm feeling. At 00:09 the three women are walking and chatting, which displays friendship and humour as they are smiling, and those are things we as viewers associate with something good.
At 00:12 to 00:14 three people are smiling – not directly to us/the camera but they are smiling. It is the cab driver who looks relaxed and the mother and child who look out of the window smiling. Smiling faces are warm, and open minded and they display friendliness. Had the people in the campaign looked sad or even mad, we would have rejected it and not experienced the ad as being open. It is especially important here in the beginning of the ad that it appears open minded since we might as well turn it off or switch to another channel instead of watching it.

The hug that is between the two people at 00:22 is warm – and who does not like a hug? A hug is a good and joyful thing between two people, that being relatives, friends or lovers.

At 00:31 when the guy passes the women that contains warmth as well. We women, who are the target group of the Pandora products, have probably all experienced the feeling of a guy we think is interesting walks past us. The excitement in it and the mystery of: “Is he going to look at me?” and “Does he find me interesting as well?” can be found in a situation like this one.

The newlywed couple walks out from the church looking at each other. She is wearing a wedding gown and the groom is nicely dressed as well. A wedding is something romantic and, of course, about love. Love is a powerful warmth appeal as it covers a great area. In this case the love between the newlyweds, earlier the love between the mother and child. It comes in all shapes and we all know what it is. In this sense it is clever of Pandora to use love as an appeal and have us associate Pandora with love.

At 01:04 after the “time has stopped” a chauffeur has the car door open, probably for the newlyweds and that is an inviting gesture that symbolises warmth.

The zoom out taking place at 01:26 where we watch the dancers from the mother and child’s point of view is a very good detail. It takes us into their view and makes us as viewers a part of the happening. This combined with the warmth appeals mentioned earlier in connection to the mother and child, works very well together. The same “appearance in their life” happens around 01:40 where we are taken into the situation of the women and the guy turning around to look at the women. We are suddenly part of the female group, if only just for a few moments. This welcoming feeling we receive is warm and if we afterwards are to associate that with Pandora its goal is completed.

At 01:50 love is in the air. A couple embracing each other and ending in a kiss in the middle of the station shows a very warm environment. Once again, as warmth appeals work through association this is a classic picture to use since we all have experienced that kiss.

This shot of the embracing couple can also be transferred into feeling safe and not alone. These are both feelings that are important to most people and feelings, that would be perfect to have one’s products linked to.
At 02:07 the girl looks directly into the camera or into the viewer’s eyes. The eyes she has tell a story of being in love and once again brings the warmth appeal of love into the picture. At 02:39 different situations from the day in the park are displayed and the situation of the father helping the child riding the bike is emphasised. Once more, women are the target audience and for some women, a man who likes children is attracting. The fact that he may be ready to have kids, and be good at raising them, and simply radiates having the “father potential”, is crucial.

All these references where women are centre are important to the Pandora campaign, as the overall feeling after having seen the campaign is the feeling that determines whether a person goes out purchasing Pandora products.

Continuing at 02:41 the child learns how to ride the bike himself without the support of the father. This symbolises freedom which also instils warmth. Some women have maybe themselves been the parent running behind a child’s bike teaching them how to ride it and thereby know the feeling of success and happiness when the child learns it.

The helping hand at 03:13 where the guy helps the woman collecting her oranges after she dropped them on the ground reflects helpfulness and kindness. This tiny helping hand; a stranger helping you collect what you dropped, someone holding the door for you or a friendly reminder of when the next bus leaves means a lot. This contributes to the friendly warm feeling of the ad.

The warmth appeals in this campaign works as they are real. They are snapshots from our own everyday life.

What you hear

On the sound side of the campaign ad a lot is going on. The first sounds we are exposed to are the sounds of a big city. We hear a taxi honking its horn, footsteps and the church bells. Then the voice of conversations comes along and creates an active atmosphere. Then when the dancers are displayed the sound of clapping and some music creates their atmosphere. In the scene from the busy station voices are heard and also voices from the loudspeaker calling people to their trains are heard. All of these impressions including dog barking and the sound of flashes when the newlyweds are photographed all create the setting of this promotion ad.

When the motion stops and the music comes on it is Silas Bjerregaard’s “You know me” from 2011 we hear. The music fits the advertisement very well if we scrutinise the lyrics. The chorus with “you know me” is repeated several times and thereby becomes essential for the advertisement. Pandora wants to establish a
feeling of personality and closeness to the viewer by saying “you know me”. Having this relationship to the 
viewer helps Pandora create regular and loyal customers.

To sum up, Pandora relies very much on warmth appeals in this particular campaign. This warmth, as 
opposed to hard core selling moves, induces an ambiance worth remembering. This ambiance created by 
these moments presented in the promotion campaign is real and seems very honest. Therefore it is to be 
concluded, that warmth appeals definitely works in this case with Pandora jewelry. 
Finally the visual aspect of the Pandora promotion ad will be covered in the next section.

3.4. The visual aspect of the Pandora ad

Using iconicity in ones advertisements is a great way to ensure recognition and to ensure to 
be remembered by the viewer. In the Pandora campaign the mother and daughter at 00:15 symbolizes 
safety and family, whilst the women walking at 00:09 gives the feeling of friendship and bonding. These 
two examples are clear icons that both function as straight icons but also evoke feelings in the viewer. 
These feelings are meant for the viewer to ensure recollection of the advertisement. 
In the question of selection in images used in campaigns, Pandora is very interesting to take a closer look 
at. The first thing that comes to mind if one were to create an advertisement for Pandora would be to 
emphasise the parts of the body where one would use the jewellery. (E.g. ears, wrists, necks and fingers). 
However, in this particular campaign an entire world is created around the different displays of jewellery. 
Instead of only having still shots of the women wearing the jewellery the campaign contains different other 
images where many of them has nothing to do with jewellery. The first close up we see of the mother in 
the car with the girl at 00:13 is a close up of her head. She is not wearing earrings. It is not until later on 
where we see her and the girl looking out of the window that we notice her wearing a ring, and a bracelet. 
The women walking are wearing multiple kinds of jewellery, that is, necklaces, rings and bracelets. It is not 
until 01:35 that we get a head-close up where we see the blond woman’s earrings. 
So why does Pandora not focus on close up showing only the jewellery? It is because Pandora wants to 
create a world, an almost magical world around its brand, and this cannot be done with close ups only. 
There needs to be more to it.

In terms of indexicality the entire advertisement from Pandora has been set up. They are all actors, the 
humans in the campaign. Even though we become happy when we see the wedding and all the happy faces 
representing some feelings and moments, we must not forget that it is all a set up created to sell products.
In the sense of persuasion the motion pictures in this campaign are meant to implicate that wearing the Pandora jewellery one becomes as happy as the smiling faces in the campaign. Taking the newlyweds as an example again the situation with them coming out of the church tells the story that a ceremony had just been performed.

Speaking of syntactic indeterminacy, it is an advertisement without any words that tell us about the products. There is a song that plays over the motion pictures, but the lyrics have nothing to do with jewellery. The mother and child in the cab are going somewhere, but where are they going and why? And why did they take a cab instead of walking, driving by themselves or biking? These things cannot be explained by an advertisement with pictures only. However, this picture only mentality functions well since, as stated earlier in this paper, a picture says more than a thousand words.

To sum up the Pandora advertisement does not follow the “traditional” iconicity guidelines, hence the expectations. As with for example shoes one might want to put the feet and the shoes in focus the same is applicable for Pandora jewellery. One expects the jewellery to be up front but this is, after the advertisement has been analysed, not the case. This world and ambiance Pandora creates around its jewellery functions very well as it is worth remembering and the customers can relate to the moments presented.

Pandora manages to create scenery in terms of the indexicality where we understand what happens – most of the time. As stated earlier, we do not know where the mother and child and also the girlfriends are going. But with the newlyweds we understand that a ceremony has just been performed.

With the syntactic indeterminacy Pandora uses a lot of images and no words. One might think that that would hurt the ability to persuade but it doesn’t. It enhances the persuasion from Pandora because the viewers get where the company is going and picks up on the images and cues laid out.

4. Conclusion

First of all it is important to conclude the target group of Pandora products. Generally it is women of all ages but seen from this ad only it is primarily younger women (under the age of 40). The Pandora promotion ad has now been scrutinised and analysed in terms of persuasive strategies. The ELM has been applied and the different routes to persuasion have been laid out. It can be concluded that Pandora favours the central route to persuasion and expects its customers and viewers to favour the same
route as well. Not all women favour the central route and there will always be those who favour the peripheral route to persuasion instead and luckily these are not lost. Different aspects in the promotion ad also consider the peripheral route favours.

Using the central route to persuasion, Pandora ensures its message longer lasting effect with the customer. In this way it is not a “see and forget” advertisement but an advertisement that manifests itself. In terms of Pandora’s credibility through the use of this advertisement, the conclusion is that the company established itself as being very credible. This is due to the careful use and choice of several primary and secondary dimensions. The use of trustworthiness and goodwill creates a warm relationship between the customer and the company. Instead of just being a “cold” B2C relationship, this advertisement provides personality to Pandora and establishes high credibility since the viewer can relate to the dimensions used. It is an advertisement that succeeds in using the inspiring dimension as well since, as noted earlier, sources that inspire us appear more credible. Pandora manages to appear credible through the use of this advertisement.

With regard to motivational appeals the answer is yes. Pandora uses motivational appeals in order to persuade the customers into buying its products. The major use of warmth appeals creates, as with the “warm” dimensions of credibility, an ambiance that invites the viewer into feeling good and comfortable. These moments are the moments of different women but will most likely be recognized by all women, who see themselves as part of it.

In terms of the visual aspect of the advertisement, Pandora tries to persuade the customers into buying its products by creating an ambiance and a world around its products that is almost magical. Pandora makes use of things and situations we know instead of doing the obvious, focusing solely on its products. All in all, the Pandora advertisement is very beautifully made and functions very well in terms of persuasion.

5. Discussion

Further studies of this field and still working with Pandora could take its starting point in a comparative study of the sale before and after launching this campaign. This study could have the purpose of quantitatively cover if the campaign had had any effect on the sales figures. Another angle to it could also be a comparative analysis of the Pandora campaign and another campaign from another company.
Bibliography


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Appendix 1

You know me by Silas Bjerregaard

True blue beneath the clouds
True blue between your lands is all I care about
You know me
You know me
You know me
All and all, why should I suddenly
True blue don’t fear the sound
True blue echoes from the past won’t turn me ’round
You know me
You know me
You know me
All and all, why should I suddenly
You know me
You know me
You know me
All and all, why should I suddenly
Change again
True blue beneath the clouds
True blue between your lands is all I care about
You know me
You know me
You know me
All and all, why should I suddenly
Change again