



# ASSESSMENT 2 - SUNGLASS HUT CAMPAIGN PROPOSAL

AMB111 – Advertising Works

Year of Study – 3rd year  
Tutor – Ritesh Jain (Wednesday 12-1pm)  
Word Count - 2130

Neha Kalyan  
N10769897

## Introduction

Sunglass Hut is the world's leading retailer of sunglasses. That focuses on selling high end sunglasses for nearly all age groups. This retailer is under the Luxottica South Pacific Holding Pty Ltd that has a market share of 44.6% compared to their competitor BrightEyes Franchising Pty Ltd that has a market share of 3 to 4% (Burgio-Ficca, 2022). The Luxottica South Pacific Holding have gained revenue through investments of The Sunglass Hut retailer aims to position their brand as a premium retailer that focuses on selling fashionable and luxury sunglasses mainly for the female demographic market (Marketing Week, 2008). On the basis of their founding in 1971, Sunglass Hut started off as a small family-run kiosk in a Miami mall to now having over 3,000 stores worldwide (Sunglass Hut, 2022). Here we will be looking to develop their original campaign in figure 1 below, where there will insights found based on the target audience's needs and wants. Decisions and reasoning behind certain aspects of the improved mock-up campaign will be discussed based on the messaging and creative strategies utilised here. Overall, this proposal will explore through the improvements made in the mock-up and how it reflects the big idea and the consumer insight that was found.

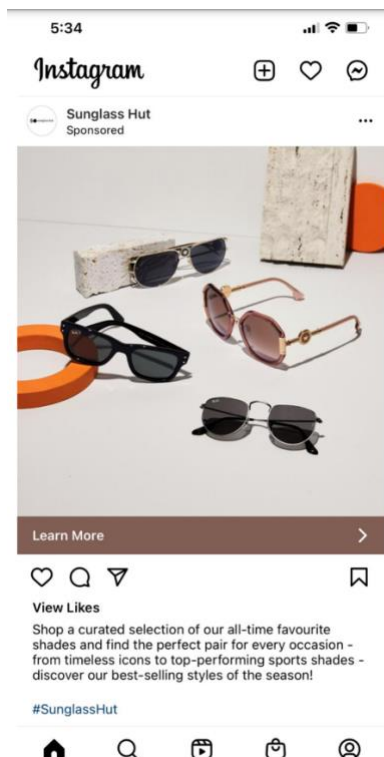


Figure 1 - Original Sunglass Hut Campaign

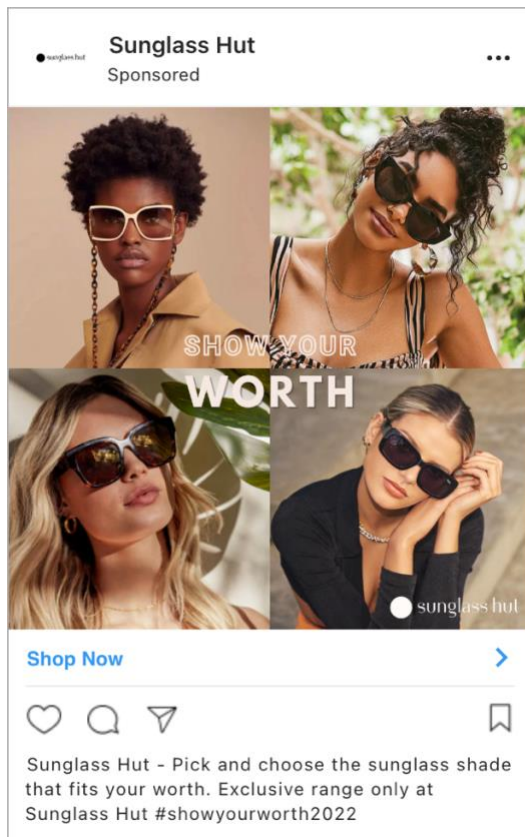
## Consumer Insight

Our target market are women around the ages of 15 to 34 years who tend to purchase greater

quantities of fashionable items with their discretionary income, since it would satisfy their self-esteem needs and belongingness needs (Burgio-Ficca, 2022). The key consumer insight is that through purchasing these fashionable and luxury items that are exclusive, they feel as though they can gain acceptance from others to make themselves feel worthy. It was found that through digital media, fashion conscious consumers are now more exposed to international luxury labels, and thus spending on small luxury items have increased (Wheeler, 2022). Especially with increased disposable income, allowing them to purchase more luxury goods to make a fashionable statement (Wheeler, 2022). It seems that these kinds of purchases are found to be a form of escapism, allowing these kinds of consumers to form of new identities (Atwal & Williams, 2009). This all aligns with Roy Morgan's values segments which are "look at me" and "something better". Where this consumer has this desire to gain popularity and fame, but also wants to do better to feel good. Overall, through their psychological needs and purchasing behaviour it was found that this market looks for external goods to feel worthy of themselves.

### **Big Idea**

The original Sunglass Hut advertisement in figure 2 presented a simplistic image of the trendy sunglasses, especially the caption below utilised mainly the straight sell technique in promoting the range of sunglasses that they retailed. Whilst the ad was effective in promoting the range of sunglasses available, it did tap into that insight which focused on the need to feel worthy or good enough. Through this finding the mock-up in figure 2 was done in a way that creates an emotional impact for our target consumers. Since our consumer market looks for external luxuries to satisfy their internal desires of worthiness and success, the focus is now shifting to them feeling worthy no matter what they wear. So, the big idea is that you are worthy in any sunglass shade that you choose. So, the sunglass shade does not define the consumer's worth but which one they choose and how they wear it defines their worth. This is presented clearly in the collage post where the models from each photo have their own forms of confidence. This is prevalent with young consumers today, since the mindset has shifted from luxury items being valued as a transactional relationship for self-indulgence compared to it becoming a holistic experience for young consumers today (Atwal & Williams, 2009). Luxury items for this kind of consumer group today is seen to be a way for them to express themselves freely and creatively without societal pressure. Thus, in the era, where this consumer group would have to fit into the barriers of societal norms, the big idea explains that it is only them who can make themselves look and feel good.



*Figure 2 - Improved Mock-up*

### **Justification for Message Strategy**

Existing message strategies were utilised in this campaign which were positioning and brand image strategies, however enhancements have been made to these strategies. These strategies were supported by copy testing which suggested “To me, the ad conveys that the brand is for everyone and that the brand and its products will increase the buyer's self-worth and I really love the idea;)” (Participant, copy testing) and “This advertisement is undoubtedly aimed at women. What I receive from this advertisement is "You are gorgeous and you are worth a high quality product"” (Participant, copy testing). Whilst the previous campaign utilised a broad brand image strategy, this campaign followed a narrow brand image strategy that focused on the narrower market which is the younger female market only. According to Olsen et al. (2022), the kinds of brands that would utilise this narrow branding strategy may have a few associations but strong and positive ones, that will enhance the brand’s performance compared to its competitors. With this statement “Show Your Worth”, it creates a strong association for the brand and their narrow target market. It is also noted that since consumer engagement with hashtags has decreased from 2015, marketers need to research and utilise more effective captions and hashtags, that is not an obvious promotion-related campaign (Yoo, 2021). Previously the hashtag was #sunglasshut that made it obvious to

consumers that this company is trying to sell their products to them. Instead, a new hashtag is created that is #showyourworth2022 which creates a positive movement within the digital community, allowing their target consumers to connect with this brand in a positive light.

With the updated caption and image, the engagement for consumers shifts from the informative quadrant of the FCB grid which is learn-feel-do, to the affective quadrant of the FCB grid which is feel-learn-do (Belch & Belch, 2019). This way audiences would form a new attitude towards this brand, creating an emotional connection with the brand. This message strategy forms the basis of the transformational appeal that is conducted in the creative strategy.

### **Justification for Creative Strategy**

The original advertisement utilised a more rational approach with their straight sell technique approach. However, in this mock-up, a transformational appeal was mostly utilised to tap into that consumer insight of their inner desires to feel worthy enough. This was done through a demonstration approach, where in the collage post, different female models are wearing sunglasses. This was supported through copy testing where it was suggested that “I love the way you present the message in this advertisement. You use images to deliver the message. The facial expression of the model is the highlight of the message "You worth this" You didn't use much design technique and visual elements here but just the images with some text. This is great, the overall presentation is simple but meaningful, and it directly delivers the message to the audience;)” (Participant, copy testing). As supported here, our young female demographic is very fashion conscious with these internal psychological desires that are not met yet. With the demonstration of the models wearing the sunglasses, our consumers not only gain an idea of how it looks on certain people, but also feel worthy by the way these young women present themselves in these sunglasses. This demonstration technique allows consumers to gain a better insight on the retailer’s products before deciding whether they want to purchase it (Luangrath et al., 2022). Through this transformation appeal, consumers can connect with the Sunglass Hut retailer and their products on an emotional level, and thus the big idea has been represented here.

### **Code of Ethics and Regulation Standards**

In the sunglass and fashion advertising industries, it is important for companies and advertisers to follow the advertising self-regulation system. Where advertising code of ethics should protect consumers from advertisements that misleads consumers to making a less informed decision and that which is appropriate for most consumers to view (Ad Standards, n.d.; Cerchia & Piccolo, 2019).

Currently the original campaign has received no complaints from competitors and consumers. However, table 1 below exhibits the sections of the AANA code of ethics and highlights possibilities of breaches and levels of adherence to these sections.

*Table 1 – Adherences or Breaches of AANA code of ethics regulatory terms*

Sections	AANA Code of Ethics	Adhered or breached
Section 1.2 (Impression)	‘To establish that advertising or marketing communication is not misleading or deceptive an advertiser may be required to provide substantiation of any claims made. This means that an advertiser must have a reasonable basis for their claims. Substantiation may be in the form of tests, studies or expert reports depending on the type of claim made’ (AANA, 2021).	Luxottica company claims to prohibit false or misleading advertising, aiming to be transparent with their consumers (Luxottica, n.a). In the original campaign it was through the straight sell where they state the kind of sunglass range they have and showed an image of a few of their designs. Even in the mockup where the glasses where it does not make any misleading claims.
Section 2.1 (Portrayal)	‘Portraying a person as attractive does not, in and of itself, constitute discrimination or vilification. However, ads should be sensitive to the emotional and physical well-being of vulnerable groups of people who may be under pressure to conform to	Luxottica promotes diversity and inclusion in their workplace and does not tolerate discrimination (Luxottica, n.a.). The campaign does not feature highlight any specific group or communities, but the mock-up is focused on women of various skin tones that is focused mainly on

	<p>particular gender stereotypes’ (AANA, 2021).</p>	<p>representation of various kinds of women. However, the models all look very similar with a specific body shape, and this statement “Show Your Worth” might be contradictory, since it only represents your worth to a specific body type. Might not be major but something to consider.</p>
<p>Section 2.2 (Objectification)</p>	<p>‘Material can be found to be exploitative or degrading even where the model is looking confident where the model is being depicted as a product or commodity or the focus on body parts is not relevant to the product or service being advertised. Advertising which used sexual appeal and suggests that a person is a product, or that they exist only for the enjoyment of others has been found to breach this section of the Code.’ (AANA, 2021).</p>	<p>Whilst there may be a possibility in this mock-up for women to be viewed as sexual objects and would be evaluated based on their appearance. It is significant to break the codes since the models are all fully dressed, and the emphasis is not on a specific body but on the faces and glasses that they are wearing. Overall, there be a possibility for a breach but would be missed.</p>
<p>Section 2.5 (Language)</p>	<p>‘The “f” and “c” words are generally viewed as harmful, unacceptable and not permitted. Nonverbal representations of the “f” word are also generally not permitted. Words and acronyms that play on the ‘f’ word, e.g. WTF and LMFAO, but do not use the actual word are normally</p>	<p>Here both campaigns had no offensive language and no “f” and “c” words. Advertising is appropriate for majority of audiences and adhere to the codes of ethics.</p>

	considered acceptable if used in a light hearted and humorous way, are in subtitle rather than spoken word and are appropriate to the situation' (AANA, 2021).	
--	--	--

## Conclusion

In the proposal, the improvements that were made in the Sunglass Hut mock-up campaign were discussed here. Through the consumer insight found from the research, the target market tends to purchase external luxury goods to feel worthy of themselves. The big idea that is formed from this insight is that you are worthy no matter what shade you wear. This is implemented in the mock-up campaign where in the messaging strategy, whilst the existing positioning and brand image strategies were utilised, there were minor improvements made on the utilisation of both strategies. This minor improvement focuses on how the brand presents itself to their target market, since the previous campaign focused on a broader market, the current mock-up focuses on the narrow target market so it will gain a few but strong attention and engagement. On the other hand, the main improvement on the creative strategy was its focus from rational to transformational appeal, where in conjunction with the big idea, the visuals and caption of the mock-up will emotionally connect consumers to the brand and their products. In summary, the mock-up has improved from the previous campaign through the messaging and creative strategies.

## Approved Extension

We've processed your assignment extension request (FORM-AEX-133823)

**no-reply@qut.edu.au**  
To: Neha Kalyan Thu 09/06/2022 22:10

Hi Neha,

Thank you for your assignment extension request (**FORM-AEX-133823**).

We have approved your request and the due date for your assignment **A2 Campaign Proposal**, for unit AMB111 has been extended by 48 hours from the original due date. If your unit outline does not specify that your assignment is eligible for an extension, this confirmation email is not valid and unless you submit by the original due date, the late assessment policy will apply.

You are responsible for ensuring that this assignment is eligible for extension before submitting it after the original due date. Check your [unit outline](#) for eligibility.

Be aware that a copy of this email is kept on file. You should not alter this email in any way. Email notifications that have been altered or differ in any way from the original may result in an allegation of student misconduct as set out in the [Student Code of Conduct](#).

**Need extra support?** You can access free, confidential [counselling with qualified professionals](#). We also offer [planning and support if you have a disability, injury or health condition](#) that affects your ability to study. If you are struggling to meet your university commitments, [academic support](#) is also available.

**Have a question?** You can contact us by email or phone. We're also available to help you on campus or via online chat. Visit the [HiQ website](#) for our contact details and opening hours.

[Email us](#) [+61 7 3138 2000](#)



## References

- Ad Standards. (n.d.). *About - Ad Standards*. Retrieved from <https://adstandards.com.au/about/ad-standards>
- Anonymous. (2008). Sunglass hut launches global campaign in luxury market. *Marketing Week* (p. 5). London: Centaur Media USA Inc. Retrieved from <https://www.proquest.com/trade-journals/sunglass-hut-launches-global-campaign-luxury/docview/228199789/se-2?accountid=13380>
- Atwal, G., & William, A. (2009). Luxury brand marketing – The experience is everything! *Journal of Brand Management*, 16(5), 338-346. <https://doi.org/10.1057/bm.2008.48>
- Australian Association of National Advertisers. (2021, February 1). *Code of Ethics*. Retrieved from AANA: <https://aana.com.au/self-regulation/codes-guidelines/code-of-ethics/>
- Belch, G. E., & Belch, M. A. (2019). *Advertising: An Integrated Marketing Communication Perspective* (4th ed.). McGraw-Hill Education (Australia) Pty Limited. <http://ebookcentral.proquest.com/lib/qut/detail.action?docID=5989452>
- Burgio-Ficca, C. (2022, April). *Sunglasses Stores in Australia* (Australia Specialized Industry Report OD5153). Ibisworld.
- Cerchia, R. E., & Piccolo, K. (2019). The Ethical Consumer and Codes of Ethics in the Fashion Industry. *The New Frontiers of Fashion Law*, 8(4). <https://doi.org/10.3390/laws8040023>
- Laungrath, A. W., Peck, J., Hedgcock, W., & Xu, Y. (2022). Observing Product Touch: The Vicarious Haptic Effect in Digital Marketing and Virtual Reality. *Journal of Marketing Research*, 59(2), 306-326. Retrieved from DOI: 10.1177/00222437211059540
- Luxottica. (n.d.). *Code of Ethics Luxottica Group*. Retrieved from [https://www.luxottica.com/sites/luxottica.com/files/low\\_420x297codice\\_etico\\_luxottica\\_uk.compressed\\_1.pdf](https://www.luxottica.com/sites/luxottica.com/files/low_420x297codice_etico_luxottica_uk.compressed_1.pdf)
- Olsen, L. E., Samuelson, B. M., Warlop, L., & Pappas, I. (2022). Broad vs narrow brand positioning: effects on competitive brand performance. *European Journal of Marketing*, 56(3), 799-816. <http://dx.doi.org/10.1108/EJM-02-2021-0090>

- Wheeler, K. (2022, May). Luxury Retailing in Australia (AUSTRALIA SPECIALIZED INDUSTRY REPORT OD5465). Ibisworld.
- Yoo, J. J. (2021). Hashtags for #fashion on Instagram: Examining hashtag utilization and customer engagement. *Fashion, Style & Popular Culture*, (1), 1-28.  
[https://doi.org/10.1386/fspc\\_00093\\_1](https://doi.org/10.1386/fspc_00093_1)