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LESSON 1

PURPOSE OF STUDYING ADVERTISING AND its HISTORY

Purpose of studying advertising

- Production
- Consumption
- Marketing
 - ❖ Marketing through Media
- Needs Professionals
- It's not everybody's cup of tea
- What do they study?
- Where do they work?

Significance of advertising:

In every walk of business and industrial activities, there is a throughout competition, therefore no business can survive without advertisement. advertisement is useful not only for the business enterprises but for the community as a whole. the economic utility of advertisement can broadly be divided into five categories:

1) Benefits to Manufacturers:

- Helps in Creation of demand for new products
- Helps in Stabilizing the demand for the product
- Helps in increasing the demand for existing products
- Helps in introduction of new products
- retail price maintenance
- increase in profits
- Creates a brand image in the minds of consumers
- Reduces the cost of production
- Helpful in establishing a direct contact between manufacturers and consumers
- Helpful in getting efficient, experienced and effective middlemen

2) Benefits to Middlemen:

- Increases the rate of turnover of stock.
- Convenient in selling
- Stability in sales and profits
- Reputation created is shared by the wholesalers and the retailers alike.
- Ensures more economical selling
- Increase in sales

- Increase in goodwill

3) Benefits to Consumers:

- Provides knowledge of new products
- Convenient in purchasing, i.e., where and when to buy
- Provides opportunities to compare the merits and demerits of various substitute products
- Saving of time and labor
- No possibility of cheating by sellers
- Modern advertisements are highly informative
- Increase in the standard of living
- Elimination of middlemen
- Stresses quality and very often prices that forms an indirect guarantee to the consumers.
- Provides knowledge of alternative uses of products.

4) Benefits to Salesmen:

- Makes the introduction of new products easy
- Reduces sales efforts
- Establish good and permanent contact with the customers
- Helps in weighing the effectiveness of advertising.

5) Benefits to Community:

- Creates more employment opportunities
- Increases standard of living
- Encourages healthy competition
- Encourages research and development
- Helpful in industrial progress and prosperity
- Encourages art and designing
- Educative

General understanding about Advertising

- Advertising is a form of mass communication. It involves a process of transmission of information by the manufacturer or a seller of a product or service to modify or stimulate the behavior of the buyer to buy a particular product.
- Advertising can be in any form of presentation such as sign, symbol or illustration in print media, a commercial on radio or television, poster etc.
- Advertising is the communication link between the seller and the buyer.

FOR EXAMPLE:

- A shop wants to attract more customers or clear stocks, so it decides to offer special discounts for a period. It **advertises** in the daily newspapers to inform the public of its “sale”.
- A company brings out a new product which is much more economical than the existing ones in its category. If the company cannot **advertise** the product, it would never be able to enter the market. Any other form of communication would be long drawn out and uneconomical.
- The Government wants corporate, businessmen and salaried people to pay taxes. It **advertises** in newspapers, radio and television to reach the target audience.

Paid form of non-personal communication about an organization, product, service or idea from an identified sponsor, using mass media to persuade or influence an audience

- The paid aspect of this definition reflects the fact that the space or time for an advertising message must be bought.
- The non-personal component means that advertising involves mass media (e.g. TV, radio, magazines, newspapers) that can transmit a message to large groups of individuals, often at the same time.
- The non-personal nature of advertising means that there is generally no opportunity for immediate feedback from the message recipient (except in direct response advertising)
- Therefore before the message is sent, the advertiser must consider how the audience will interpret and respond to the message

Objectives of Advertising

- **Builds awareness of products & brands (Supports new products by generating awareness).**

Primary objective in building brand awareness is to make people think of your brand first when they are ready to purchase.

- **Provides product & brand information.**

Advertising supplies the necessary information to consumers so that they know what is available and where to buy it. It broadcasts information on products, services and ideas sold on the open market through a variety of media portals. It reveals the special features being sold, what color and size the product is and which stores carry it.

- **Reinforces past purchases & brand experiences.**

Consistent quality advertising increases consumer loyalty for a product, service or idea. Advertising seeks to maintain the current customer base by reinforcing purchasing behavior with additional information about the benefits of brands. The goal of advertising is to build and reinforce relationships with customers, prospects, retailers and important stakeholders.

- **To communicate product information**

Another function of advertising is to communicate information about the product, its attributes, and its location of sale; this is the information function. Product information communicated to the customers in manner that meets their information needs. Making an advertising message believable is not easy; though often it is sufficient to make the consumer curious enough to try the product. Whenever changes are made in the prices, channels of distribution or in the product by way of any improvement in quality, size, weight, brand, packing, etc., they can be informed to the public by the producer through advertisement.

- **Tells & shows uses to the consumers**

An informative ad is used to introduce a brand new company, product or service to the marketing. Before you can convince customers that you have the best option, they have to know what your product does on a basic level. Additionally, companies with complex solutions might benefit from informing customers of how their products work and how the products help the customers. Informative ads normally have more copy centered on explaining features of the solution and benefits to the customer.

- **To urge product use**

Another function of advertising is to induce consumers to try new products and to suggest reuse of the product as well as new uses. Advertising provides constant reminders and reinforcements to generate the desired behavior the advertiser wants from them. This is a particularly effective function in the long run as reminders and reinforcements register in the consumers' minds, becoming the base on which they shape their future decisions. Sampling is the way to urge the product using.

- **To expand the product distribution**

When the consumer comes to know about the particular product from the advertisement he/she wants to try that new product. They go to shops to buy the product; if the new product is not available in a shop then the shopkeeper consults the distributor to make that product available in his shop. It is basically to provide the product all over market. It is necessary to make sure that product should be accessible to everyone. Availability of the product effects the distribution.

- **To Increase Brand Preference and Brand Loyalty**

When the product delivers the promised quality, service and value, it creates satisfied customers who become instrumental in spreading a favorable word-of-mouth. Satisfied customers also develop brand preference; each product features and uses are written on the product. Brand loyalty is a long-term customer preference for a particular product or service. Brand loyalty can be produced by factors such as customer satisfaction with the performance or price of a specific product or service, or through identifying with a brand image. It can be encouraged by advertising.

- **Helps in building relationships with consumers**

Advertising helps to build relationship with the customers.

- **To Inform, Remind and Persuade consumers**

Persuasion is the core mission of advertising. Advertising tells you how the product, service or idea you are considering will improve your life. According to Jeremiah O'Sullivan R, author of "The Social and Cultural Effects of Advertising," advertising feeds on the concepts of ideology, myth, art, sexual attraction and religion. Advertising infuses images and ideas into products and services, just as the meanings of products and services are infused into images and ideas.

Persuading customers is a prominent ad objective of companies in competitive markets. Once customers have a basic understanding of your industry and product offerings, you must show them why your brand is elite. Companies use a variety of approaches, including emphasis on product quality, service, unique features, environmental friendliness, the cool factor, cutting-edge technology and low costs. Emotional appeals are common in persuasive ads because you want to tug at the heart strings of customers by building up their experience.

HISTORICAL DEVELOPMENT OF ADVERTISING

The idea of advertising emerged when people started to trade. People advertised to make their products known by larger groups of people.

1. Signs

- Some traders like the Phoenicians, painted commercial messages on rocks along the trade lanes.
- Excavations at Pompeii reveal that each little shop had an inscription on the wall next to the entrance.
- The gladiator contests announcement on papyrus or wall are regarded as the first examples of advertising.

2. Town criers

- As the towns and cities of the Middle Ages began to grow, and the general populace was unable to read, signs that today would say cobbler, miller, tailor or blacksmith would use an image associated with their trade such as a boot, a suit, a hat, a clock, a diamond, a horse shoe, a candle or even a bag of flour. Fruits and vegetables were sold in the city square from the backs of carts and wagons

and their proprietors used street callers (town criers) to announce their whereabouts for the convenience of the customers.

- Men were paid to circulate through the streets of the city to inform people about a product or service.
- The Greeks were among those who relied on town criers. They used them to announce the arrival of the ships with cargoes.
- Later they became the first medium for public announcements in many European countries
- Invention of the press is the base of modern advertising.
- It gave rise to mass media in the form of newspapers and magazines.
- It is easy to produce and cheaper than handcopied messages.

Printed advertisement

The first printed advertisement was a handbill written by William Caxton in 1477 and hanged on the wall of a church. It was from his book 'The Pyes of Salisbury Use'. The first continuously published newspaper in America was the Boston News Letter. The first issue was distributed by John Campbell on April 24, 1704. The first paid newspaper advertisement was an announcement selling real estate on Oyster Bay, Long island on May 8, 1704. In the 18th century advertisements started to appear in weekly newspapers in England. These early print advertisements were used mainly to promote books and newspapers, which became increasingly affordable with advances in the printing press; and medicines, which were increasingly sought after as disease ravaged Europe. The first advertising agency was founded in this era by Volney B. Palmer.(1840). Palmer bought large amounts of space in various newspapers at a discounted rate then resold the space at higher rates to advertisers.

In the later part of 19th century ad agencies were a response to an increasingly crowded marketplace, where manufacturers were realising that promotion of their products was vital if they were to survive. They sold themselves as experts in communication to their clients - who were then left to get on with the business of manufacturing. Copywriters emerged who – for a fee – would craft a series of promotional statements. Many of these men were aspiring novelists, or journalists, who discovered they could more profitably turn their wordcraft to the services of sales – John E. Powers was reportedly earning the vast sum of US\$100 per day writing copy in the 1890s. They joined forces with professional illustrators who began to produce designs specifically for the purpose of an advertisement. A good early example of this is the advertising produced for Arrow Shirts by the copywriting team of Earnest Calkins and Ralph Holden, who hired Joseph Leyendecker to create an image for the campaign. Leyendecker used his real-life partner Charles Beach as the model, and created a character who wasn't so much about shirts as a whole lifestyle. Suave, crisply coiffed, impeccably turned out in a sharply creased collar, the Arrow Shirt Man represented a whole set of aspirational choices for the target audience, and formed the basis of Arrow Shirt's advertising for the next quarter century.

In 19th century

- Thomas J. Barratt from London has been called "the father of modern advertising.
- Working for the Pears Soap company, Barratt created an effective advertising campaign for the company products, which involved the use of targeted slogans, images and phrases. One of his slogans, ""Good morning. Have you used Pears' soap?" was famous in its day and well into the 20th century

Advertising and the First World War

- Poster advertising was much more common in Europe than the US before 1914.
- When war broke out, all the various governments involved turned to posters as propaganda.
- The main requirement of fighting in World War I was young men to use as cannon fodder.
- The 'ENLIST!' posters dreamed up by advertising agencies on both sides of the Atlantic ensured a plentiful supply of recruits.
- No less a political commentator than Hitler concluded (in *Mein Kampf*) that Germany lost the war because it lost the propaganda battle: he did not make the same mistake when it was his turn.

- One of the other consequences of World War I was the increased mechanisation of industry – and increased costs which had to be paid for somehow: hence the desire to **create need** in the consumer which begins to dominate advertising from the 1920s onward.

Radio advertising

- The invention of radio has a great role in the historical development of advertising
- Radio is the first broadcasting medium that became universally popular.
- Radio advertisements reach to mass more easily
- First wireless message was transmitted in 1906.
- First radio station was founded in 1920 in United States.
- WEAJ of New York is credited with airing the first paid radio commercial in 1922, advertising an apartment complex.
- Radio programming and advertising peaked during the 1930s and 1940s.
- In early days, the commercials were read live on the air.

Picture illustration: Advertisement for a live radio broadcast, sponsored by a milk company and published in the *Los Angeles Times* on May 6, 1930

- In 1940s, big companies started to make the sponsorships of whole programmes.

Public service advertising in WW2

Public service advertising reached its height during World Wars I and II under the direction of more than one government. During WWII President Roosevelt commissioned the creation of The War Advertising Council (now known as the Ad Council) which is the nation's largest developer of PSA campaigns on behalf of government agencies and non-profit organizations, including the longest-running PSA campaign, Smokey Bear

- **Smokey Bear** (often called **Smokey the Bear** or **Smokey**) is a mascot of the United States Forest Service created to educate the public about the dangers of forest fires.
- An advertising campaign featuring Smokey was created in 1944 with the slogan, "Smokey Says – Care Will Prevent 9 out of 10 Forest Fires"

TV advertising

- The TV is the greatest step in the history of advertising;
- It is the first audio-visual medium.
- People were already familiar with radio and it was the radio with pictures.
- The first public TV demonstration in the USA occurred in New York in 1939.
- The first advertisement broadcasted in 1941.
- The 1950s not only brought postwar affluence to the average citizen but whole new glut of material goods for which need had to be created. Not least of these was the television set
- By the 1950s, advertising was considered a profession in its own right.

Online advertising

- The internet brought a new dimension to advertising.
- Immediate publishing of information
- Immediate reaction to advertisement(online shopping)
- It is easy to reach anytime.

- With the advent of the ad server, marketing through the Internet opened new frontiers for advertisers and contributed to the "dot-com" boom of the 1990s. Entire corporations operated solely on advertising revenue, offering everything from coupons to free Internet access.
- At the turn of the 20th to 21st century, a number of websites including the search engine Google, started a change in online advertising by emphasizing contextually relevant, unobtrusive ads intended to help, rather than inundate, users. This has led to a plethora of similar efforts and an increasing trend of interactive advertising.
- The first examples of online advertisements were in form of banner.
- The pioneer of online advertising is HOTWIRED.
- The first web banner sold by HotWired and paid by AT&T,
- It was put online on October 27, 1994
- Today, via internet, it is possible to reach large groups of people easily.
- A recent advertising innovation is "guerrilla marketing", which involves unusual approaches such as staged encounters in public places, giveaways of products such as cars that are covered with brand messages, and interactive advertising where the viewer can respond to become part of the advertising message.
- Guerrilla advertising is becoming increasingly more popular with a lot of companies. This type of advertising is unpredictable and innovative, which causes consumers to buy the product or idea.

This reflects an increasing trend of interactive and "embedded" ads, such as via product placement, having consumers vote through text messages, and various innovations utilizing social network services such as Facebook or Twitter

DEVELOPMENT OF ADVERTISING IN PAKISTAN

- Advertising in Pakistan has generally followed the trends and innovations adopted globally.
- It has responded to the changing business environment, media technologies and cultural and ethical pick-up lines.
- In 1947 soon after the independence there had been very few mediums of advertising and all of these were only covering the local population at the time. The advertising industry in Pakistan grew over time. In the beginning the local businesses were utilizing the available medium that was mostly newspapers, magazines and digests.
- As the new businesses started to emerge the race to compete became intense. The new players forced the industry to be more professional and creative in order to survive and gain competitive edge.

This phenomenon is still the changing factor in the advent of presently developed advertising industry. Under the influence of multinationals coming into Pakistan and investing into new businesses, many foreign advertising agencies also established their offices and joined hands with many already present local institutions to step into the arena.

1947–1964

Advertising in Pakistan can be categorized into six distinct eras over a period of time.

- Before the independence, there were very few ad agencies based in Pakistan as most of these agencies had their head offices in India. After the independence of undivided India, few independent agencies started experimenting with the available medium of communications at that time.
- Newspapers were one major channel of communication for such commercial purposes. Nawa-i-Waqt (1940), Daily Jang (1939) and Dawn News (1941) were the oldest newspapers of the country. Many of the advertising agencies preferred to choose these papers.

- At the time the advertisements predominantly used to be black and white and were based upon the product features and a tag line for sales.
- Ads that appeared in print papers were mainly for consumer goods like biscuits, soap, medicines, weapons, electronics, publications, edibles etc

In the 1950's the advertising used to use the characters and images giving the sense of patriotism. The dressing of man, woman and child and public service messages all have a patriotic touch to have an emotional impact over the consumer.

Tag lines always had been the most memorable part of these prints.

- Tibet soap's "twice as lovely",
- West End Watch Co's "Trains Don't Wait",
- Pakistan Railway's "Don't Rob the Nation"
- Habib Bank "Mera bhi to hai"(it is mine also) famous radio advertisement are few good examples of taglines used.

The All Pakistan Newspapers Society (APNS) was founded in 1953 by the major editors and publishers to facilitate the exchange of views and to protect the rights of newspapers by giving them a voice to appeal unfair decisions against them.

Today, APNS has hundreds of publications and advertising agencies under its accredited body.

- the radio Pakistan under the banner of Pakistan Broadcasting Corporation (PBC) started its transmission as an independent entity and because of its reach it soon became popular and medium of choice for mass advertising.
- In late 1950's and early 1960's advertisers used the radio as the main tool for their promotional campaigns
- The earlier advertising through radio was only mere announcements; that later evolved and included jingles, musicals and poetry to increase the recall.
- Cinema Advertising began in early 1960 which was also the start of the golden era of Pakistan cinema industry that kept growing for a decade.
- The best trend ads of that time are from Lipton, Dalda and Surf.

1964-1978

- Advertising trends changed after the arrival of television PTV. Pakistan's state owned television PTV started broadcasting in November 1964.
- In the 1960's PTV and radio Pakistan attracted masses and with this new technology new trends evolved and ads based on classic movie songs and featuring movie concepts started to appear as the advertisements of popular brands.
- The popular actors and actresses became the brand symbols and the celebrity endorsements became the new source of effective communication. The most memorable of these ads are Lipton's "Chai Chahye".
- Pakistan Advertising Association (PAA) was established in the year 1973 and was registered with the Ministry of Commerce, Government of Pakistan. This Association was also the member of the Federation of Pakistan Chambers of Commerce and Industry FPCCI, as is Advertising Association of Pakistan (AAP) currently

1978 – 1988

- With the introduction of color TV in the country the new horizons of advertising opened. Due to the attractive nature of this medium the competition geared up to take advantage over the competitors.
- In 70's and 80's PTV dramas (soaps) became extremely famous in Pakistan .At this stage new international ideologies of limited time frame was introduced and hence competition grew among the advertisers to get these specific time slots.

- Many international advertising agencies started to step into the Pakistan's ad industry and went into joint ventures, mergers or partnerships to get a foot into the market.
- The trademarks of the advertisements in this era were the quality of pictures, selection of songs and music themes for the product recall.

The best trend ads of the time were produced for

- Dentonic: "Aik chutki Dentonic Ki Chutki bajatay hee"
- Naaz pan Masala's: "Meri Muthi main band Hay kia,
- Naurus: "Bhool na jaana Phir Papa" (Please don't forget again Papa)
- Cherry Blossom,
- Mitchell's Jubilee,
- Binnaca toothpaste
- Kiwi Shoe Polish.

1988-1998

With new computer based technologies and graphic arts it greatly impacted the way of advertising in the late 80's and last decade of the 20th century. The new graphically animated ads quickly attracted the viewership due to its uniqueness and this pushed the whole industry to shift focus to these emerging ways of appealing the television viewers. Thematic animated TVCs became the first choice of advertisers.

In 1983 PTV sports division was established and that immediately became the golden time for PTV. All the international matches were vastly sponsored by multinationals. The sports figures became icons and cricketers, hockey players suddenly started appearing in ads very frequently. Wasim Akram, the famous Pakistani cricketer appeared in a social ad against smoking as his pitch in that ad is still in fame. "Nahi main cigarette nahi peeta" (*No I don't smoke*). Ideas like Lipton TVC, got international award featuring Nayyar Sultana in Pakistan and Rekha in India launched with "Hum Bhool Gaye Har Baat Magar Tera Pyar Nahi Bholay"; (*I forgot everything but your Love*).

The best trendy ads of that time come from

- Candy Biscuits, "Kisi Aur Main Voh Baat Kahan"; (Who else has this specialty)
- Dentonic: "Dentonic Twice a everyday"
- Disprin: "Dard kaa hal, 2 goli talwar kay nishan wali", (*Solution for head ache, two pills with a sword mark*)
- Dettol: "Aap kay ghar ka muhafiz", (*defender of your family*) State Life Insurance of Pakistan "A Khuda meray abbu salamat rahain"
- Metro Milan Agarbati

The colored print ads started appearing in newspapers in this same phase. On the other hand new flex printing was introduced at the end of this era that became a popular outdoor medium due to cost effectiveness. Another major development of this era is the formal association of major advertisers in Pakistan under the banner of Pakistan Advertiser's Society (PAS). It was established in 1996 to collectively present the common interest(s) of the advertisers, and keeping a representation of 80% of the ad-spend of Pakistan.

1998- onwards

The new modern advertising effects were introduced with visual effects. Many world class brands adopted the use of visually and acoustically catching effects other than tag lines and animations. This was the time when the advertising industry started archive records of events and activities being done in this arena. Industry growth increased 500 times in term of talent and man power. Celebrity endorsement converted into brand ambassadorship.

This new development was heavily relying on sport celebrities due to absence of strong media personalities. Indian crew and technology was vastly hired for the creation of Pakistani TVCs. The

ad industry based upon Coproduction with India became a reality and international players played a vital role in binding the two distinct but geographically close, culturally similar markets. PEMRA was established in 2002 that started issuing licenses to new broadcasting channels and suddenly there was a huge pool of channels covering each and every geographic and demographic region.

The postal stamps also became a new medium of advertising among banks and oil companies like MCB, Habib Bank, Shell, PARCO etc

The best trend ads of that time are from

- Coke (Brrrrrrrrrr)
- Ufone (All about U)
- Jazz
- Olpers
- Haleeb’s “Sub say Garha Doodh” (The thickest Milk)
- Habib Bank
- Fair & Lovely
- Cadbury
- Supreme Tea etc.

In 2008 Indian faces become brand ambassadors for Pakistani market, like Katrina Kaif. Modern animation techniques and Indian production created the final shape of Pakistani TVC like Safeguard through the character of Commander Safeguard.

Advertising Industry today

Popularity of TV programs are normally judged by the length of commercial breaks. A Popular (60mins) program hold (15mins) of advertisements. Print media success is judged by number of ads published in dailies, weeklies or monthlies.

At present Pakistani ad industry can be segmented into four categories:

1. Pure Pakistani – Low Budgeted
2. Pure Pakistani – High budgeted
3. Coproduction between Pakistan and neighboring country – High Budgeted
4. Pure foreign – Very High Budgeted.

At the end of 2010, the advertising spend in Pakistan was 30 Billion Rupees. TV advertising claims (58%) of total adv. Budget in Pakistan, Print (24%), Radio (4%), Outdoor (9%) & other media (5%).

1. **Telecommunication** has become the largest ad spend in Pakistan followed by:
2. **Food**
3. **Drink**
4. **Cleaning**
5. **Hair Care**
6. **Soaps**
7. **Confectionary**
8. **Real Estate**
9. **Skin Care**
10. **Household Goods.**

These days not a single aspect of our lives remains untapped by advertising. Popularity of a TV programs are normally judged directly proportional to the length of commercial breaks. A popular sixty (60) minutes program usually holds fifteen (15) minutes of advertisements. This ratio was 1/10 just a decade back. Similarly the success of any print media can be judged as the number of advertisements acquired and published in these dailies, weeklies or monthlies.

LESSON 2

DEFINITIONS OF ADVERTISING AND ITS RELATION WITH DIFFERENT NOTIONS

DEFINITIONS OF ADVERTISING

Advertising is any controlled form of non-personal presentation and promotion of ideas, goods and services by an identified sponsor that is used to inform and persuade the selected market (Bolen. William H, *Advertising*, John Wiley & Sons, p.4, 1984)

The printed, written, spoken or pictured representation of a person, product, service, or movement, openly sponsored by the advertiser at his expense, for the purpose of influencing sales, use, votes, or endorsement. (Advertising age)

Advertising is a non-personal communication of information usually paid for and usually persuasive in nature about products services, or ideas by identified sponsors through the various media (bovee, 1992, p.7)

Characteristics of Advertising

ADVERTISING is based on the following characteristics:

- **Paid form:** Advertising is a paid form, except in case of Public Service Announcements.
- **Non-personal:** It is done in non-personal manner through intermediaries (channels) and the message is conveyed through many different kinds of media, which are largely non-personal so that it reaches a large audience of potential customers.

- **Controlled:** This provides important distinction between advertising and personal selling or publicity. The content, time and direction of message is controlled by the advertisers. No more and no less. You cannot do this in case of personal selling and publicity.
- **Identifiable:** This distinguishes advertising with propaganda. Sponsor is identified.
- **Ideas, Goods and Services:** It is a strategic communication driven by objectives and these objectives can be measured to determine its effectiveness.
- **Information and Persuasion:** Communication link between things and the consumers. Advertising is paid persuasive communication that uses non-personal mass media as well as other forms of interactive communication to reach broad audiences to connect an identified sponsor with a target audience.
- **Marketing:** The systematic planning, implementation and control of a mix of business activities intended to bring together buyers and sellers for the mutually advantageous exchange or transfer of products.

Advertising is a single component of the marketing process. It's the part that involves getting the word out concerning your business, product, or the services you are offering. It involves the process of developing strategies such as ad placement, frequency, etc.

Advertising includes the placement of an ad in such mediums as newspapers, direct mail, billboards, television, radio, and of course the Internet. Advertising is the largest expense of most marketing plans, with public relations following in a close second and market research not falling far behind.

The best way to distinguish between advertising and marketing is to think of marketing as a pie, inside that pie you have slices of advertising, market research, media planning, public relations, product pricing, distribution, customer support, sales strategy, and community involvement.

Advertising only equals one piece of the pie in the strategy. All of these elements must not only work independently but they also must work together towards the bigger goal. Marketing is a process that takes time and can involve hours of research for a marketing plan to be effective. Think of marketing as everything that an organization does to facilitate an exchange between company and consumer.

The essence of marketing is to understand your customers' needs and develop a plan that can meet those needs. By doing this, you create an effective way to grow and expand your coffee or tea business.

A marketing strategy helps you achieve greater growth by

- (1) acquiring more customers,
- (2) persuading a customer to buy more products,
- (3) persuading a customer to buy more expensive products or up-selling a customer and
- (4) persuading each customer to buy more profitable products.

ADVERTISING VS PUBLICITY

Using *Advertising* and *Publicity* are very effective methods to promote and create positive awareness for you and your business. But there is a clear difference between *Advertising* and *Publicity*.

Advertising is a communications tool which is used to convince viewers, listeners, or readers to do something about a product, an idea, or a service. It is designed to positively influence people to patronize a product or service.

Publicity, on the other hand, is the promotion and management of the public's impression towards a subject. It is the process of creating news through sponsorship, exhibitions, staging a debate, organizing a tour of the business, and inventing and presenting an award. Through involvement in these activities, the individual or company's name will be extensively mentioned in the media and attract the attention of people to the individual or for consumers to a company's products and services.

Advertising is paid form of ideas, goods and services to entice people to notice and patronize a company's product through the use of various media such as radio, television, newspapers, magazines, through fliers, and the Internet while **publicity** is usually an unpaid promotion, although a minimal cost is incurred for the materials used in the publicity.

Advertising comes from an identified sponsor while **publicity** comes from a neutral and impartial source.

Advertising is controllable by the organization. When a company decides to have an advertisement placed in a certain publication, TV, or radio show, it controls how it is presented on the medium which carries it. It can specify the size, scope, and content of the advertisement containing its product while **publicity** is not controllable because it comes from a neutral source. The individual or company has no control over how the material is presented if it is released at all.

Advertising is less credible in comparison to publicity while **publicity** is more credible because it comes from an impartial source.

Advertising is what you or your organization says and promotes about you or your organization but **publicity** is what others say for you or your organization.

In **advertising** same content is repeated by the sponsor while in **publicity** it is not generally possible.

Advertising always carries a positive message about your organisation because it is the content you pay for but **publicity** can be positive or negative because it comes from an impartial source.

In **advertising** you have full chance to show your creativity but in **publicity** creativity is limited because it comes from non- paid source.

Advertising is targeted to the particular audiences by the sponsor while in **publicity** it is not focused.

Most of the times in **advertising** social responsibility is ignored while in **publicity** special focus is given on social responsibility.

Advertising Vs Public Relations

Public Relations:

- **Public relations (PR)** are the practice of managing the flow of information between an individual or an organization and the public.
- Public relations may include an organization or individual gaining exposure to their audiences using topics of public interest and news items that do not require direct payment.

- The aim of public relations by a company often is to persuade the public, investors, partners, employees, and other stakeholders to maintain a certain point of view about it, its leadership, products, or of political decisions.
- Common activities include speaking at conferences, winning industry awards, working with the press, and employee communication.

Difference between PR and Advertising:

There's a saying people use to explain the difference between advertising and PR: "Advertising you pay for, PR you pray for." That's at the heart of the difference between the two closely related industries. When a client goes to an advertising agency, he's expecting the agency to put together a campaign to make people aware of his product or service. The work includes some creative effort along with a strategy for exposing it to as many people as possible - and he's willing to purchase media space to place the ads.

When a client goes to a PR firm, he is also looking to communicate with the public. However, as opposed to an advertising representative, a PR agent has to convince a journalist to feature the client - without paying the journalist. And in the cases where a journalist has already decided to feature the client, the PR agent's job is to ensure that the client is portrayed in as positive a light as possible.

1. Paid Space or Free Coverage

Advertising: The Company pays for ad space. You know exactly when that ad will air or be published.

Public Relations: Your job is to get free publicity for the company. From news conferences to press releases, you're focused on getting free media exposure for the company and its products/services.

2. Creative Control Vs. No Control

Advertising: Since you're paying for the space, you have creative control on what goes into that ad.

Public Relations: You have no control over how the media presents your information, if they decide to use your info at all. They're not obligated to cover your event or publish your press release just because you sent something to them.

3. Shelf Life

Advertising: Since you pay for the space, you can run your ads over and over for as long as your budget allows. An ad generally has a longer shelf life than one press release.

Public Relations: You only submit a press release about a new product once. You only submit a press release about a news conference once. The PR exposure you receive is only circulated once. An editor won't publish your same press release three or four times in their magazine.

4. Wise Consumers

Advertising: Consumers know when they're reading an advertisement they're trying to be sold a product or service." The consumer understands that we have paid to present our selling message to him or her, and unfortunately, the consumer often views our selling message very guardedly," Paul Flowers, president of Dallas-based Flowers & Partners, Inc., said. "After all, they know we are trying to sell them."

Public Relations: When someone reads a third-party article written about your product or views coverage of your event on TV, they're seeing something you didn't pay for with ad dollars and view it differently than they do paid advertising." Where we can generate some sort of third-party 'endorsement' by independent media sources, we can create great credibility for our clients' products or services,"

5. Creativity or a Nose for News

Advertising: In advertising, you get to exercise your creativity in creating new ad campaigns and materials.

Public Relations: In public relations, you have to have a nose for news and be able to generate buzz through that news. You exercise your creativity, to an extent, in the way you search for new news to release to the media.

6. In-contact persons

Advertising: If you're working at an ad agency, your main contacts are your co-workers and the agency's clients. If you buy and plan ad space on behalf of the client like Media Director Barry Lowenthal does, then you'll also interact with media sales people.

Public Relations: You interact with the media and develop a relationship with them. Your contact is not limited to in-house communications. You're in constant touch with your contacts at the print publications and broadcast media.

7. Target Audience or Hooked Editor

Advertising: You're looking for your target audience and advertising accordingly. You wouldn't advertise a women's TV network in a male-oriented sports magazine.

Public Relations: You must have an angle and hook editors to get them to use info for an article, to run a press release or to cover your event.

8. Limited or Unlimited Contact

Advertising: Some industry pros have contact with the clients. Others like copywriters or graphic designers in the agency may not meet with the client at all.

Public Relations: In public relations, you are very visible to the media. PR pros aren't always called on for the good news. If there was an accident at your company, you may have to give a statement or on-camera interview to journalists. You may represent your company as a spokesperson at an event. Or you may work within community relations to show your company is actively involved in good work and is committed to the city and its citizens.

9. Special Events

Advertising: If your company sponsors an event, you wouldn't want to take out an ad giving yourself a pat on the back for being such a great company. This is where your PR department steps in.

Public Relations: If you're sponsoring an event, you can send out a press release and the media might pick it up. They may publish the information or cover the event.

10. Writing Style

Advertising: Buy this product! Act now! Call today! These are all things you can say in an advertisement. You want to use those buzz words to motivate people to buy your product.

Public Relations: You're strictly writing in a no-nonsense news format. Any blatant commercial messages in your communications are disregarded by the media.

Advertising Vs Sales promotion

Advertising Defined: Advertising positions a product or service against that of competitors to convey a brand message to consumers and to enhance its value in the consumer's eyes. A television commercial for a brand new automobile emphasizing the car's new features and styling is an example of advertising.

Sales Promotion Defined: Sales promotions include a variety of strategies designed to offer purchasers an extra incentive to buy, usually in the short-term. Examples of sales promotions include cents-off coupons, two-for-the-price-of-one sales and double coupons at the grocery store, all for a limited period of time,

Nature of the terms

The key difference between advertising and sales promotion is the nature of the appeal to the consumer. Advertising is emotional in nature and the objective is to create an enduring brand image. Perfumes, makeup and jewelry need imaginative advertising to create the allure needed to sell these products. Sales promotions, on the other hand, are unemotional in their approach. A cents-off coupon for cereal appeals to the consumer's rational mind and is a sales promotion. The consumer weighs the price of one cereal brand versus others.

Speed of Results

Brand equity and identity typically develop over the longer term. Many advertising exposures are required for the consumer to feel the emotional pull a product might offer. Advertising develops this relationship over time. Sales promotions are after shorter-term gains in market share and the main message to the consumer is not necessarily brand-oriented. Rather it is an appeal to act immediately to purchase the product.

Directness

Advertising uses indirect and subtle methods to create a brand image while sales promotions are much more direct. Advertising for a cell phone service might emphasize the coverage area and the many styles of phones available. A cell phone sales promotion might emphasize a free phone for signing a two-year contract if sign-up is within the next month.

Time Orientation

A major difference between advertising and sales promotions is their time frame orientation. Sales promotions are inherently short-term because they are used by companies that intend to generate immediately revenue. Advertising, on the contrary, has a long-term focus. Companies pay for advertising for benefits that often play out over months or years. Building and maintaining brand awareness and value over the life of the company is the point of advertising messages.

Revenue vs. Profits

Despite common misconception, revenue and profit are often conflicting goals. When companies have a goal of generating short-term revenue, they usually cut prices, which lowers profits. Long-term advertising is used to drive up the perception of worth of the company's brands. When effective in raising the perceived value of a brand or product, a company can increase its profit margins because consumers willingly pay regular prices.

User

Though companies in many situations use both of these marketing formats, advertising tends to be a more common marketing tool for larger companies, while small businesses often have limited budgets and use price inducements to drive traffic. Newer companies looking to generate new customers and drive immediate traffic often use promotions as well. Companies struggling to generate cash use sales promotions to meet short-term needs even with a potential negative effect on long-term profits.

Message Content

Content in sales-promotion messages often have phrases and wording that distinguish them from traditional advertising messages. Advertising messages center on communicating the value of the brand to its target market. Sales promotions have an immediate call to action to drive business. Among the more common expressions include "limited time only," "call this 1-800 number," or "one-time only offer." Some

sales promotions are delivered through traditional media and call customers to respond. Coupons are a common promotional tool in which a print advertisement is redeemed for a particular discount.

Advertising vs Propaganda

Propaganda is defined as a certain type of messaging that serves a particular purpose of spreading or implanting a particular culture, philosophy, point of view or even a particular slogan.

Public opinion often identifies the meaning of the term “propaganda” with the negative applications of propaganda, especially the issues connected with war time and discrimination. It is not surprising because propaganda is one of the most powerful instruments in politics, and is often used to form public opinion; taking into account the frequent applications of propaganda during wartime, it is easy to understand why the common understanding of this word is linked with negative phenomena (Ellul, 1973).

Propaganda is similar to advertising in the essence that the same forms of media are used to get the message across, except that the purpose of the messages is not to influence a sale, but to change attitudes and minds about a particular subject. This could either be by spreading the word or rumors about a group, person, company, institution, nation, movement, etc. to influence the public in thinking positive or in most cases negatively about the targeted group or person (Propaganda, 2011).

- Propaganda presents attempts to influence an audience through emotions, advertising does so through information.
- In propaganda, a consumer would buy into an idea based on its emotional attachment, while advertising would encourage a consumer to buy a product or a service based on specific, emphasized facts.
- Propaganda presents facts very selectively to encourage a particular behavior and may use highly emotionally loaded messages to produce a visceral reaction, while advertising aims at creating a rational response from its consumers towards to given information about the product or service.
- In propaganda, an attitude change is the main aim, while advertising is put in place to promote consumer behavior.
- Instrument of Politics.
- A power for social control.
- To attract followers & to keep them in line....
- No ethics
- Persuasion based on interest in which it may be necessary to distort the facts even falsify them.
- Is not identifiable
- Is one sided communication
- Its objective is to win support.

Integrated Marketing communication (IMC)

An approach to achieve the objectives of a marketing campaign through a well coordinated use of different promotional methods that are intended to reinforce each other.

Integrated Marketing Communication is a process for planning, executing & monitoring the brand messages that create customer relationships. Duncan, Principles of Advertising & IMC, 2005:17

IMC “is the coordination and integration of all marketing communication tools, avenues, and sources within a company into a seamless program that maximizes the impact on consumers and other end users at a minimal cost” (Clow &Baack, 2007, p. 8).

IMC refers to integrating all the methods of brand promotion to promote a particular product or service among target customers. In IMC, all aspects of marketing communication work together for increased sales and maximum cost effectiveness.

Brand communication is an initiative taken by organizations to make their products and services popular among the end users. Brand communication goes a long way in promoting products and services among target consumers. The process involves identify individuals who are best suited to the purchase of products or services and promoting brand among them through any one of the following means:

IMC Communication Tools

- Advertising
- Sales promotion
- Public relation
- Direct Marketing
- Personal selling
- Social media and so on

Goal of IMC

As with all marketing activities, the goal of IMC is to build brands.

Brands that are well known and liked are more likely to be purchased → increase profit margins.

Brand Equity:

“the intangible value of a brand – value added to a product or service that derives from a perception in customer’s minds” (Duncan, 2005, p. 8).

Benefits of IMC

IMC provides greater

- Brand differentiation. Accountability within a firm.
- Trust among consumers.
- Levels of effectiveness in cutting through message clutter than single strategies.

Reasons for growing importance of IMC

- Shift from media advertising to other forms of Marketing communication
- Movement away from advertising focused-Approaches that emphasize mass media
- Shift in power from manufacturers to retailers
- Rapid growth of database marketing
- Demands for greater ad agency accountability
- Changes in agency compensation
- Rapid growth of the Internet

IMC and Synergy

Using multiple communication tools in conjunction with one another can produce greater results (*synergistic effects*) than tools used individually and in an uncoordinated fashion.

Advertising and IMC

Advertising has many strengths like:

- Reaching mass audience
- Creating awareness
- Building preferences
- Making them believe a message
- Pushing them to action

Thus its use has to be combined with that of other communication elements such as Direct marketing, sales promotion and Public relations. And the usage of all these elements has to be integrated in terms of its message, tone, and effect.

Direct marketing is one communication approach that aims to evoke action. Its distinctive features are the ability to target small segments of consumers, to measure response to different offers, and to build customers databases, providing information, making it easy to order, involving consumers in the order process and creating a sense of urgency that can overcome the natural tendency to inertia.

Sales promotion can be designed to create trial purchases, to stimulate short term sales, to enhance purchase volume, or to affect the packs premiums and sweepstakes etc.

Public relations as a part of marketing try to increase the credibility of a marketer's communication. Techniques include news and editorial mentions, events and sponsorships, product placement, contests and cause related marketing.

The emerging discipline and philosophy of IMC tries to make all these elements work with one voice and in mutually reinforcing ways. A detailed IMC plan for every brand and situation need to be thought through. The key problem and issues in implementing it are those of training and organization, both internal and external.

CONTROVERSIES ABOUT ADVERTISING

What are advertisements?

The term, 'advertising' has been derived from the Latin word *Adverto* which means to drive the attention towards something. Advertising involves the preparation of written or oral messages and their dissemination through paid media without personal contacts for the purpose of making people aware of and inclined towards the use of a particular product of that firm or company.

Features of advertising

The main **characteristics of advertisements** are as follows:

- Advertising is a non-personal form or presentation because there is no face to face contact with the consumers of the product.
- It is a paid form of communication as the advertiser has to pay for the space or time hired by him for the purpose of advertising.
- It is done by an identified sponsor. It is always done on or for the behalf of somebody called sponsor.
- It can be oral, written or visual.
- It is done through medias such as press, video, television, cinema, internet etc.
- The basic function of advertising is to raise the demand for the particular product.
- Advertising is a basic form of mass communication as the advertisements are aimed at the large number of people.
- Advertising is different from publicity as it takes place throughout the life time of a firm or the product.

Objectives and functions of advertisements

The ultimate **objective of advertising** is to sell something- a product, a service or an idea.

- **To create demand:** Advertising is aimed at stimulating a demand for a particular product by making people aware of the new products and the existing uses of the old products. It attracts attention, creates interest and arouses desire among the consumers.
- **To face competition:** Advertising is designed to face new competition. It seeks to develop loyalty towards the advertised brand and to build up permanent customers. It wins over the confidence of the customers in the quality of the advertised products.
- **To build goodwill:** Well planned advertising programs build goodwill for the enterprise and its products. Advertising enhances the image and prestige of the advertiser by highlighting the benefits of the products and services.
- **To support salesman:** Advertising creates awareness about the merits and demerits of advertised products. By describing the unique features and use of products, repeated buying is encouraged. Advertised goods enjoy a ready market and little sales efforts are required for them. Dealers are always willing to deal in such stocks of goods.
- **To educate customers:** Advertising provides useful information about the uses and features of the products. It educates customers in buying better functional goods.
- **To eliminate middleman:** Advertised products enjoy recognition and acceptance from public. A direct link is created between the producers and the customers. Advertising reduces the need of an middleman for selling goods that reduces the retail price of that commodity.
- **To improve living standards:** Advertising creates a better desire for a better living. It stimulates hard work and improves the standard of living of the people. If you are aspired to buy a nano car, you shall definitely work hard towards it to achieve your goal.
- **To introduce new products:** Advertising is very helpful in launching a new product and making it popular in the market. It helps to convince the consumers about the superiority of a new product over the competitive products already existing in the market.

Merits of Advertising

Advertising as a means of communication has numerous advantages. The merits of advertising can be summarized below:

1. **Mass Reach-** Advertising is a communication medium which can reach a wide range of people over a broad geographical region. For example- advertising via a daily newspaper reaches millions of people all over the country.
2. **Boosting customer contentment and confidence-** It creates a sense of assurance amidst potential customers as they are contented and comforted about the quality of the product and thus feel more relaxed.
3. **Expressiveness-** As because of the progress of graphic designing, art and computer skills, advertisement has changed into one of the most aggressive weapon of communication. A simple product can look attractive with all the special effects and modern computer skills.
4. **Economy-** Advertising by far is the most economic medium of communication for creating mass awareness. As a result of its wide reach, the total advertising cost gets stretched over several communication links recognized. This ultimately lowers per unit cost for advertising.

Internet and advertising

The Internet's vast reach can allow advertisers to reach significantly more people than traditional advertising media at a fraction of the cost. Internet advertising is ideal for businesses with a national or international target market and large-scale distribution capabilities. As a rule, the more people your business serves, the most cost-efficient internet advertising can be. Internet advertising can also be more targeted than some traditional media, ensuring that your messages are seen by the most relevant audiences.

Benefits of advertisements for the business

- **Meeting competition:** Since, today a number of products on the same need of the consumers are available in the market, it is obvious that no company can make profits for a long time if the consumers keep on changing their brands. Hence, advertisements attract the consumers towards a particular product and urges them to stick to that brand.
- **Steady demand:** There are certain products that have only a seasonal demand. For example, umbrellas can be used only in rainy season but the advertising ask us to use it in summer to prevent ourselves from the direct rays of the sun. Hence, the firms does not need to close itself during the off-season.
- **Higher sales volume:** Advertisements help the producers to reach out to the consumers quickly and improve their sales. If we are influenced by products, we buy the products which we do not need at that instant. Obviously, we are also influenced by the timely offers that the producers advertise. If the offers last only for a certain time, we show our hurry to buy that product as soon as possible.
- **Introduction of new products:** The producers find it very easy to communicate the release of new products to the consumers in a very efficient and cost-effective way through advertisements. It simplifies the work of a salesman and also allows the customers to reach out to other products.
- **Economies of scale:** Advertisements also allow the producers to increase the volume of production which in turn increases the benefits they get from production in large scale. It is a fact that if we buy things in bulk, we get it a cheaper rate. The same thing is also applicable in production process. We can also eliminate middleman such as wholesalers that reduces the cost for the consumers by reducing the profit margin.
- **Goodwill:** If a particular cosmetic company uses an actress or actor to advertise the products of its brand, it shall definitely develop a reliability for its products. The public shall trust that company and its products which in turn shall increase the valuation of the goodwill and the image of the firm. It helps the firm to face strict competition during the business conditions of depression when all the consumers develop a mistrust against a particular product.
- **Employee morale:** When the employees know that the products of a firm are advertised and have developed sufficient trust in the public, they shall be assured that their jobs are safe and they shall

receive bonuses on account of profits made by the firm. It also enhance the qualities of a good salesman.

Benefits of advertisements to the consumers

- Convenience: When we know that we have to buy the product of a particular brand name, we shall not waste our time in searching out for the best one. We can make a choice even before we go to the market.
- Education of the consumers: Advertisements help us to become aware of the uses of a new product and the functioning of the electronic items. If there are no advertisements, we shall never be able to know about the new companies that enter the market or the introduction of new and better products in the market.
- Fair prices: Advertisements reduce the cost of the product by providing the firms with the advantages of economies of scale and the elimination of the middleman. As a result, customers get goods at lower prices. Many expensive products of yesteryears have come within the reach of the common masses due to continuous advertising and consequent reduction in prices. Prices of widely advertised products tend to be stable during adverse business conditions such as depression.
- Better quality: As said earlier, the producers always try to retain their old consumers and make new ones by introducing some special changes in their product to make them differentiable from the others. Manufacturers are forced to maintain better standards of the commodity to retain consumers.
- Contact between producers and consumers: Advertisements provide links or contact numbers of the product or the service so that the consumers can report their grievances against the use of certain products so that the quality can be bettered. Hence, it brings the consumers and the producers closer to each other.

Benefits of advertisements for the society

- Generates employment: Advertisements provide employment to the people all round the world who are concerned in every field. Since, through advertisements producers increase the sales and reach out to the consumers quickly, it increases the employment level in the country as more labor will now be required to boost up the production.
- Standard of living: Advertisements help in improving the quality of the products and allow the firms to introduce variable and different types of products with some special features. Hence, it improves the standard of living of people by allowing them to purchase goods relating to the current standards.
- Sustains the press: We all get the newspapers at a nominal cost of Rs.2 to Rs.4 but there are so many costs involved in its production. Hence, to make it affordable for the lower class people, newspapers sustain themselves by publishing advertisements on every page. Similarly, many of us write articles in this site as we all get paid through advertisements displayed by Google.
- Stimulates research and developments: If you have seen the cost sheet of any firm, you will notice that a huge amount of money is spent on the research and development of the product. Every firm tries to convince its old consumers and make new customers by developing some new types of products or improvement in the existing product.
- Promote art and culture: Advertisements have promoted the art of our country by showing the customs and traditions of old tribal and rural people.

Criticisms of advertising

- **Less Forceful**- Being an impersonal medium of communication, it is less forceful when compared to personal selling. Advertising is a common message and you are not compelled to pay attention to the message conveyed.
- **Lack of feedback**- It is not possible to study the efficiency of advertising message as it is not possible to gather immediate and precise feedback of the message communicated.

- **Inflexibility**- Advertising is not very flexible because of non-standardization and is not custom made to meet the necessities of the various groups of customers.
- **Low effectiveness**- Because of the growth in volume of advertising is becoming impossible to make advertising message heard by the prospective group of consumers. This ultimately influences the efficiency of advertising.
- **Advertising on Internet**

One disadvantage of advertising on the Internet is that your marketing materials are automatically available for anyone in the world to copy, regardless of the legal ramifications. Logos, images and trademarks can be copied and used for commercial purposes, or even to slander or mock your company. This is not the case with television and magazine advertising, wherein images must be replicated rather than simply copied electronically. Another disadvantage is the fact that the Internet-advertising gold rush has begun to introduce ad clutter to the Web. Web users are so inundated with banner ads and spam email that they have begun to ignore internet advertising just as much as ads on traditional media.

- **Higher prices**: Advertisements today involve huge expenditure thereby increasing the cost of distribution. Manufactures and traders charge higher prices from the consumers to cover up their cost.
- **Artificial living**: Advertising amplifies the need of people and encourages wasteful consumption. It persuades people to buy which they do not need or cannot afford. People are even encouraged to buy products that are harmful for their health like cigarettes, alcohols etc.
- **Misleading**: Advertising is often deceptive and misguides consumers. Exaggerated and false claims are made in the advertisements. Bogus testimonials and other questionable means are used to sell goods.
- **Wastage of national resources**: Manufacturers create trivial and artificial differences in the products to develop brand loyalty through advertising. The natural resources, capital requirements and labor that go into production amount to wastes as these could be better employed in the creation of new industries. Here, the public enterprises help the economy to save the natural resources as there is very less competition between the public enterprises.
- **Unethical**: Many advertisements are highly objectionable because they undermine values and ethics. Vulgar advertisements like that of Axe offend public decency and encourage materialism in the society. It is also shocking that the television ministers allow such advertisements to be published.

The Effects Of Advertising On People

Advertising can have adverse effects on the minds of the people who see it. In an advertisement the company is showing only the advantages of its products or services. This entails a certain amount of dissatisfaction and unhappiness in the lives of the viewers, because their self-esteem faces an attack as they are unable to use the product and do not manage to look like the slim model on the advertisement.

Children and adolescents especially get deeply affected by the advertisements, and it is important for parents and other adults to take cognizance of such situations.

For children and young people there are particular problems associated with the effects of advertising. They are the one who are often vulnerable to messages which are put forward in the advertisements. They like to measure up to their peer group and feel pressurized by the images that they see on screen. This leads to eating disorders, for example, associated with advertisements featuring idealized thinness.

The Economic Impact of Advertising

The moment a company begins to advertise, it sets off a chain reaction of economic events. The extent of the chain reaction, although hard to predict, is related to the force of the shot and the economic environment in which it occurred.

Effect on Prices

- As one of the many costs of doing business, advertising is indeed paid for by the consumer who buys the product. In most product categories, though, the amount spent on advertising is usually very small compared with the total cost of the product.
- Advertising is one element of the mass-distribution system that enables many manufacturers to engage in mass production, which in turn lowers the unit cost of products. These savings can then be passed on to consumers in the form of lower prices. In this indirect way, advertising helps lower prices.
- In industries subject to government price regulation (agriculture, utilities), advertising has historically had no effect on prices.
- In retailing, price is a prominent element in many ads, so advertising tends to hold prices down. On the other hand, national manufacturers use advertising to stress features that make their brands better; in these cases advertising tends to support higher prices for their brands.

Effect on Competition

Some observers believe advertising actually restricts competition because small companies or industry newcomers can't compete with the immense advertising budgets of large firms.

It's true that intense competition does tend to reduce the number of businesses in an industry. However, some of the firms eliminated by competition may be those that served customers least effectively. In other cases, competition is reduced because of mergers and acquisitions (big companies working in their own self-interest).

High costs may inhibit the entry of new competitors in industries that spend heavily on advertising. In some markets, the original brands probably benefit greatly from this barrier. However, the investments needed for plants, machinery, and labor are of far greater significance. These are typically the real barriers to entry, not advertising.

Advertising by big companies often has only a limited effect on small businesses because a single advertiser is rarely large enough to dominate the whole country. Regional oil companies, for example, compete very successfully with national oil companies on the local level. In fact, the freedom to advertise encourages more sellers to enter the market. And we've all seen non-advertised store brands of food compete very effectively with nationally advertised brands on the same grocery shelves.

Effect on Consumer Demand

The question of advertising's effect on total consumer demand is extremely complex. Numerous studies show that promotional activity does affect aggregate consumption, but they disagree as to the extent.

Many social and economic forces, including technological advances, the population's educational level, increases in population and income, and revolutionary changes in lifestyle, are more significant. For example, the demand for CD players, cellular phones, and personal computers expanded at a tremendous rate, thanks in part to advertising but more to favorable market conditions. At the same time, advertising hasn't reversed declining sales of such items as hats, fur coats, and manual typewriters.

Effect on Consumer Choice

For manufacturers, the best way to beat the competition is to make their product different. For example, look at the long list of car models, sizes, colors, and features designed to attract different buyers. And grocery shelves may carry more than 100 different brands of breakfast cereals—something for everybody.

The freedom to advertise encourages businesses to create new brands and improve old ones. When one brand reaches market dominance, smaller brands may disappear for a time. But the moment a better product comes along and is advertised skillfully, the dominant brand loses out to the newer, better product.

Once again, the freedom to advertise promotes the existence of more sellers, and that gives consumers wider choices.

The Economic Impact of Advertising in Perspective

To individual businesses such as Calvin Klein, the local car dealer, and the convenience store on the corner, advertising pays back more than it costs. If advertising didn't pay, no one would use it. And the various news and entertainment media that depend on advertising for financial support would go out of business.

To the economy as a whole, the importance of advertising may best be demonstrated by the abundance principle. This states that in an economy that produces more goods and services than can be consumed, advertising serves two important purposes: It keeps consumers informed of their alternatives (complete information), and it allows companies to compete more effectively for consumer dollars (selfinterest).

The Social Impact of Advertising

- **Deception in Advertising**

One of the most common short-term arguments about advertising is that it is so frequently deceptive. If a product does not live up to its ads, dissatisfaction occurs—and in the long term that is as harmful to the advertiser as to the buyer. For advertising to be effective, consumers must have confidence in it.

The fact is that advertising, by its very nature, is not complete information. It is biased in favor of the advertiser and the brand. People expect advertisers to be proud of their products and probably don't mind if they puff them a little. But when advertisers cross the line between simply giving their point of view and creating false expectations, that's when people begin to object.

- **The Effect of Advertising on Our Value System**

A related long-term argument, often voiced by certain professional critics—sociologists, journalists, consumer advocates, and government regulators—is that advertising degrades people's value systems by promoting a hedonistic, materialistic way of life. Advertising, they say, encourages us to buy more cars, more CDs, more clothing, and more junk we don't need. It is destroying the essence of our "citizen democracy," replacing it with a self-oriented consumer democracy.

- **The Proliferation of Advertising**

One of the most common long-term complaints about advertising is that there's just too much of it. In the United States alone, the average person may be exposed to 500 to 1,000 commercial messages a day.

With so many products competing for attention (more than 30,000 in the average supermarket), advertisers themselves worry about the negative impact of excessive advertising. According to a recent study by the American Association of Advertising Agencies, ad clutter is still on the rise. In 2002, the amount of non program time ranged from a low of 16 minutes per hour in prime time to nearly 21 minutes per hour in daytime, a day part that is particularly important to advertisers. The networks add to the problem themselves by jamming every possible moment with promotions for their shows. Too much advertising creates an externality not only for consumers (nuisance), but for the advertisers themselves—the more commercials that hit the consumer's brain, the less effective paid advertising is.

- **The Use of Stereotypes in Advertising**

Advertising has long been criticized for insensitivity to minorities, women, immigrants, the disabled, the elderly, and a myriad of other groups—that is, for not being "politically correct." This long-term argument also addresses externalities because the very presence of advertising affects the nature of our culture and environment, even when we do not want it.

- **Offensiveness in Advertising**

Offensiveness is another short-term style argument that also speaks to externalities. Many parents, for instance, were incensed at Calvin Klein's ads because they perceived them as pornographic, thereby causing a social cost that extended well beyond the limited scope of merely selling clothes. The fact is, people just don't want their children exposed to messages that they deem immoral, offensive, or strictly adult-oriented.

The Social Impact of Advertising in Perspective

Marketing professionals earnestly believe in the benefits that advertising brings to society. Advertising, they say, encourages the development and speeds the acceptance of new products and technologies. It fosters employment.

It gives consumers and business customers a wider variety of choices. By encouraging mass production, it helps keep prices down. And it stimulates healthy competition between producers, which benefits all buyers.

Advertising, they point out, also promotes a higher standard of living; it pays for most of our news media and subsidizes the arts; it supports freedom of the press; and it provides a means to disseminate public information about important health and social issues.

Critics of advertising might agree with some of these points but certainly not all of them. For example, critics charge that rather than supporting a free press, advertising actually creates an externality that interferes with it.

The media, they say, pander to national advertisers to attract the big ad dollars. In the process, they modify their editorial content to suit their corporate benefactors and consequently shirk their primary journalistic responsibility of presenting news in the public interest.

TYPES OF ADVERTISING

TYPES OF ADVERTISEMENT

There are different approaches towards classifying advertisement

- By geographical area
- By media used
- By target audience

BY GEOGRAPHICAL AREA

- International
- National
- Regional
- Local
- Retail

International advertising

Advertising a product or service in a country other than where it originates.

National Advertisement

- Geographically speaking national advertising's range is extended to the territorial limits of the country.
- The advertisers use the national media to inform the consumer about the product.
- The advertisers use the national local or regional language but prefers the national language.
- It can be available in everywhere of country and easily purchased it.

Regional Advertising

Regional advertising is confined to one region of the country. When a product is available and consumed on regional level, the advertisement of such product takes place on regional level. Regional advertising may come from the manufacturer, the wholesaler or the retailer.

Local Advertisement

Any advertising placed by a company, organization, or individual operating in a limited geographical area such as a city or within a state is a local advertisement.

The advertising, familiar to all citizens of the country done by the departmental store in the city or trading area through the local daily newspaper or on the local radio station is local advertising. The product or service which is available on local level and is

Also in general consumption of local consumers can be advertised on local level.

Retail Advertising

Retail advertising conveys the message of the local merchants or service organizations. Retail advertising is addressed directly to consumers. It is the advertisement of merchant or dealer that is designed to induce the consumer to visit and buy at his/her store. Chief among the retail advertisers are departmental stores, discount stores and super markets etc. The retail advertiser wishes to sell his product within a week, generating a great sense of urgency in the advertising department.

Retail and national advertising differ in many ways, because the retailer works in a more restricted geographic market than does the national advertiser. This proximity to the market means that the retailer's

message can be closer to the likes, preferences, prejudices, and purchasing habits of the intended customers.

The purposes of retail advertising include to co-operate actively with the community, to explain any interruption in service or shortage of merchandise, to explain and build store policies or services and personality.

BY MEDIA USED

- Radio advertising
- TV advertising
- Newspaper advertising
- Outdoor advertising

Radio advertising

Radio advertising is a form of advertising via the medium of radio. Radio advertisements are broadcast as radio waves to the air from a transmitter to an antenna and a thus to a receiving device. Airtime is purchased from a station or network in exchange for airing the commercials. While radio has the limitation of being restricted to sound, proponents of radio advertising often cite this as an advantage. Radio is an expanding medium that can be found not only on air, but also online. According to Arbitron, radio has approximately 241.6 million weekly listeners, or more than 93 percent of the U.S. population.

TV advertising

Is a generally considered the most effective mass-marketing advertising format as is reflected by the high prices. T.V network charge for commercial airtime during popular events.

Majority of TV commercials feature a song or jingle that listeners soon relate to the product. Virtual advertisements may be inserted into regular television programming through computer graphics.

Infomercial

An infomercial is a long-format television commercial, typically five minutes or longer. The word "infomercial" is a combination of the words "information" & "commercial". The main objective in an infomercial is to create an impulse purchase, so that the consumer sees the presentation and then immediately buys the product through the advertised toll-free telephone number or website. Infomercials describe, display, and often demonstrate products and their features, and commonly have testimonials from consumers and industry professionals.

There are two types of infomercials, described as long form and short form. Long form infomercials have a time length of 30 minutes. Short form infomercials are 30 seconds to 2 minutes long. Infomercials are also known as direct response television (DRTV) commercials or direct response marketing.

Newspaper advertising

Press advertising describes advertising in a printed medium such as a newspaper, magazine, or trade journal. This encompasses everything from media with a very broad readership base, such as a major national newspaper or magazine, to more narrowly targeted media such as local newspapers and trade journals on very specialized topics.

A form of press advertising is classified advertising, which allows private individuals or companies to purchase a small, narrowly targeted ad for a low fee advertising a product or service.

Another form of press advertising is the Display Ad, which is a larger ad (can include photographs) that typically run in an article section of a newspaper.

Newspaper advertising is one of the most common ways to advertise in many countries. Often cheaper than broadcast advertising, newspaper advertising usually provides advantages of greater market share in many locations. Also, newspaper advertising does not depend on the target audience having a television or radio on at a certain time in order to receive the message of the advertisement.

Newspaper advertising comes in two major division: **display or classified**.

Newspaper ads considered **display ads** are those that span multiple columns horizontally and often include graphics and borders.

Display ads are generally higher profile ads that take up, in many cases, significant portions of the page. Typically, display ads may take up an eighth, quarter, half or full page. In some cases, the ad may take up two facing pages, those these ads are rare in newspaper advertising simply because of the cost. Display ads may either be in color or black and white, with the color option costing more. Display ads can be found throughout the paper.

Classified newspaper advertising is in-column advertising that follows the natural flow of the column down the page vertically.

Classified advertising is usually the cheapest option for most people and appeals to those who are after a certain market. For example, those seeking to rent an apartment, find a job, or buy a pet typically may use classified ads to aid in their searching. Although not traditional to classified ads, many publications offer small graphics and borders with classified ads. Classified ads are usually found in a specific section.

Outdoor Advertising - Billboards, Kiosks, Trade-shows and Events

It makes use of several tools and techniques to attract the customers outdoors. The most common examples of outdoor advertising are billboards, kiosks, and also events and trade-shows organized by the company. Billboard advertising is very popular. However it has to be really terse and catchy in order to grab the attention of the passersby. Kiosks not only provide an easy outlet for the company's products but also make for an effective advertising tool to promote the company's products. Organizing special events or sponsoring them makes for an excellent advertising opportunity and strategy. The company can organize trade fairs, or even exhibitions for advertising their products. If not this, the company can organize several events that are closely associated with their field. For instance a company that manufactures sports utilities can sponsor a sports tournament to advertise its products.

BY TARGET AUDIENCE

- **Consumer advertising**
- **Business/Industrial advertising**
- **Professional advertising**
- **Agriculture advertising**
- **Public service**
- **Non product advertising**

Consumer advertising

Consumer advertising is advertising that is directed and intended for domestic markets such as individuals and families. The goal of consumer advertising is to introduce, or sometimes re-introduce, products and services to families and private individuals for daily use and consumption. These can be automobiles for family use, household appliances, home electronic devices, clothes, books, movies, and just about anything else commonly found in an individual or family household.

Advertising is, generally, the practice of creating print, audio, and video messages intended to reveal or display a product or service and to show features meant to entice a customer into purchasing that product or service. Consumer advertising is a specific field of advertising, which focuses on the needs and desires of households rather than businesses. These types of advertisements are often focused even more narrowly on

a specific demographic or target audience to increase effectiveness and message penetration among that audience.

A demographic is a specific portion of the population and is based on particular common features, beliefs, practices, or ideologies. These can be separated according to age groups, gender, religious beliefs, income ranges, education, profession, and a number of other specifically targetable aspects of modern life. Consumer advertising often seeks to find ways to relate to either the entire population or more commonly a specific demographic and appeal to people's sense of consumer desire.

Industrial Advertising

A vast array of items, including machinery, equipment, raw and finished materials, semi processed materials, parts and operating supplies are used by manufacturers and other producers to facilitate the performance of their basic productive function. The manufacturers of industrial goods wish to see that their products are bought by other producers, and they are not concerned with securing retail distribution.

Industrial advertising speaks to engineers and other technically trained people in their respective fields. And this kind of advertising addressed to the men responsible for purchasing goods needed to make products and render services is known as industrial advertising. Such advertising is designed to reach purchasing agents, plant managers, engineers, controllers and others who have a voice in spending the industry's/firm's money for material and equipment.

Personal selling is significantly more important in the distribution of industrial goods than in the case of consumer products. As prospective buyers are fewer; they tend to be in concentrated geographic locations, and their average purchase is considerably larger. Advertising is used to speed up the sales of industrial products, to reduce the costs of personal sales efforts, and to improve sales effectiveness.

There are many industrial publications containing different industrial advertisements which are designed to reach the persons who make purchasing decisions for the production of goods by business enterprises. These decision makers read industrial advertisements with critical verbosity. They are looking for news of products and experiences relevant to their problem and solution expressed in specific and factual form. Industrial advertising adheres closely to the copy structure having elements of promise of benefit, amplification, proof and action. Industrial advertising is usually handled through agencies that specialize in the field, or who have people with training or experience in the sciences, engineering, chemistry, or in writing about these subjects. Such agencies are usually equipped to handle all phases of an industrial advertiser's promotion needs, including advertising, publicity, brochures, and manuals with the basic purpose of announcing new products, informing about product features, obtaining sales leads and announcing changes in price etc.

Trade and professional Advertising

Trade and professional advertising is directed at wholesalers or retailers and professional people.

Manufacturers use trade advertising to persuade retailers to stock their products, to feature them in their stores, and to "tie in" with national advertising campaigns in their retail advertisements. Retailers stock those items that customers will buy. But as retailers are in short of funds, they usually stock those items in limited shelf space. Therefore 'retailers must be convinced that stocking the products of individual manufacturers is to their advantage.

Trade advertising may also be directed to the operators of service establishment. Some advertising placed in mass consumer media may be directed to retailer or other special groups in order to get the attention of the retailer, industrial user, or professional person when in a relaxed mood. Just as trade advertising is addressed not to the consumer of the product advertised, but to the retailer who is to sell that product to the consumer, similarly the professional advertising is directed by the maker or seller of a product to someone who can either recommend its use to others or who specifies or buys its for use by those whom he/she advises. Manufacturers advertise to physicians, dentists and architects, not expecting the physician or dentist or architect to consume the product personally, but hoping that he/she will prescribe, recommend, or specify it to those who will buy it on his/her recommendation.

Professional advertising in many ways is similar to trade advertising, except that the professional does not buy goods for the purpose of reselling them to clients, his/her role is to prescribe or recommend to the client the purchase of certain products. Personal selling also is very important in reaching professional

people. Manufacturer's sales representatives go out into the field and talk about company's products to the professional persons.

Advertisements in professional journals tell how the client of the reader can benefit from the use of the product.

Agriculture advertisement

Individual producers of homogeneous agricultural commodities cannot easily convince consumers to choose one egg or orange or a single cut of beef over another, they join together in commodity promotion programs to use generic advertising to expand total demand for the commodity, thereby helping their own sales as well. Activities are intended to expand both domestic and export demand: examples include advertising, nutrition education, research to improve product quality and appeal, market research studies, and technical assistance. These activities are often self-funded through assessments on marketings called check-off programs.

Institutional and Public Service Advertising

Institutional and public service advertising is not aimed at promoting sale and consumption of products and services. These two kinds of advertisings are done to create goodwill, better understanding and good reputation of any institution, organization etc. in order to gain, establish and retain a favourable response in respect of some idea, movement, campaign or person. Generally public service advertisements appear to invite the attention of general masses towards some specific organization, establishment or campaign for the betterment of human beings.

Institutional advertising is designed to give the whole store a lift in the esteem of the public, over and above its reputation for good merchandise. It may be designed to help me community project or through it the store may be trying to bring pride to the community. Institutional advertising, as a rule, is a one-shot advertisement, created only when there is something to say, or it may be a series of occasional advertisements devoted overall theme. Generally the institutional advertising sells only the name and prestige of the company. This goodwill advertising is used frequently by large campaigns with divisions, whose various products are well known.

Public service advertising is a public relations approach advertising. Any organization may present its view point and services about a national cause, say, prevention of blindness and the efforts it has made to promote that cause. This kind of advertising aims at the social welfare of a community or a nation and at times appears as an appeal for raising funds to help some needy section of the community.

Non-Product Advertisement

This kind of advertisement is advertised from political parties trade fraternal and social group for the purposes of safeguard ideologies, social betterment and institution.

Covert Advertising

Covert advertising is a unique kind of advertising in which a product or a particular brand is incorporated in some entertainment and media channels like movies, television shows or even sports. There is no commercial advertising as such in the entertainment but the brand or the product is subtly (or sometimes evidently) showcased in the entertainment show.

Brand Advertising

It is advertising with a strong emphasis on the company brand (logo and/or company name) also known as integrated marketing communications (IMC).

Celebrities Advertisement

Audience is getting smarter and smarter and the modern day consumer getting immune to the exaggerated claims made in a majority of advertisements, there exist a section of advertisers that still bank upon celebrities and their popularity for advertising their products.

Surrogate Advertising - Advertising Indirectly

Surrogate advertising is prominently seen in cases where advertising a particular product is banned by law. Advertisement for products like cigarettes or alcohol which are injurious to health are prohibited by law in

several countries. Hence these companies come up with several other products that have the same brand name and indirectly remind people of the cigarettes or alcohol of the same brand by advertising the other products. Common examples include Fosters and Kingfisher beer brands, which are often seen to promote their brand with the help of surrogate advertising.

Online Advertising

Online advertising is the newest and fastest growing way to advertise. The Internet now provides everything from links on sites, to banner ads on sites, to small ads on sites, to pay per click advertising.

Indoor advertising

This kind of advertisement provide the best opportunity of putting over a reasoned selling argument. The advertisement are addressed to the reader, listener and viewer at a time of leisure when he or she can observe the message.

Mobile advertising

Is a form of advertising via mobile (wireless) phones or other mobile devices. It is a subset of mobile marketing.

Mobile billboard advertising

Mobile billboards are generally vehicle mounted billboards or digital screens. These can be on dedicated vehicles built solely for carrying advertisements along routes preselected by clients, they can also be specially equipped cargo trucks or, in some cases, large banners strewn from planes. The billboards are often lighted; some being backlit, and others employing spotlights. Some billboard displays are static, while others change; for example, continuously or periodically rotating among a set of advertisements. Mobile displays are used for various situations in metropolitan areas throughout the world, including: Target advertising, One-day, and long-term campaigns, Conventions, Sporting events, Store openings and similar promotional events, and Big advertisements from smaller companies.

In-store advertising

In-store advertising is any advertisement placed in a retail store. It includes placement of a product in visible locations in a store, such as at eye level, at the ends of aisles and near checkout counters (aka POP—Point Of Purchase display), eye-catching displays promoting a specific product, and advertisements in such places as shopping carts and in-store video displays.

Coffee cup advertising

Coffee cup advertising is any advertisement placed upon a coffee cup that is distributed out of an office, café, or drive-through coffee shop. This form of advertising was first popularized in Australia, and has begun growing in popularity in the United States, India, and parts of the Middle East.

Street advertising

This type of advertising first came to prominence in the UK by Street Advertising Services to create outdoor advertising on street furniture and pavements. Working with products such as Reverse Graffiti, air dancer's and 3D pavement advertising, the media became an affordable and effective tool for getting brand messages out into public spaces.

Product advertising

Product advertising tries to sell a product. It may be aimed at the end user or at potential representatives and distributors. Product advertising may be further classified as pioneering, competitive, and reminder advertising.

- a) **Pioneering advertising** tries to develop primary demand that is demand for a product category rather than a specific brand. It's needed in the early stages of the adoption process to inform potential customers about a new product. The first company to introduce a new technology to its industry doesn't have to worry about a competitive product since they alone have the technology. They have to sell the industry on the advantages of the new technology itself. Pioneering advertising is usually done in the early stage of the product life cycle by the company which introduces an innovation.

- b) **Competitive advertising** tries to develop selective demand; demand for a specific manufacturer's product rather than a product category. An innovating company is usually forced into competitive advertising as the product life cycle moves along. After pioneering technology is accepted and most manufacturers are supplying competing products, the innovator is forced to sell the advantages of his specific design over that of the competition. This is usually the situation in a mature market.
- c) **Reminder advertising** tries to keep the product's name before the public. It is useful when the product has achieved market domination. Here, the advertiser may use "soft-sell" ads that just mention or show the name as a reminder. Reminder advertising may be thought of as maintenance for a product with the leadership position in the market.

EFFECTIVE COMMUNICATION

A communication in which the communicator is successful to achieve his desired goals and objectives is called an effective communication. Effective communication should generate the desired effect and maintain the effect, with the potential to increase the effect of the message.

- Therefore, effective communication serves the purpose for which it was planned or designed.
- Possible purposes might be to elicit change, generate action, create understanding, inform or communicate a certain idea or point of view.
- When the desired effect is not achieved, factors such as barriers to communication are explored,
- With the intention being to discover how the communication has been ineffective.

BARRIERS TO EFFECTIVE COMMUNICATION

- Barriers to effective communication can retard or distort the message and intention of the message being conveyed which may result in failure of the communication process or an effect that is undesirable.
- These include filtering, selective perception, information overload, emotions, language, communication apprehension, gender differences etc.
- This also includes a lack of expression, which occurs when a person uses ambiguous or complex legal words, or descriptions of a situation or environment that is not understood by the recipient.

THE 4CS MODEL OF EFFECTIVE COMMUNICATION

The 4Cs model is a useful tool for objectively evaluating the effectiveness of many forms of communication: what's working, what isn't working, and why. The 4Cs can assess marketing communication, as well as business communication, political communication, entertainment, everyday person-to-person communication, from email and blogging to relationship talk.

The First C: Comprehension

- Does the audience get the message, the main idea, the point?
- What does the message instantly communicate?
- Does the audience get the message, the main idea, the point?
- Can the audience play the message back? This confirms that they “get it” and the first C is working.

The Second C: Connection

- Making a connection with a communicated idea or message means not only that the audience “gets it,” but that it resonates with them.
- It has meaning and significance for them, and usually triggers an irrational or emotional response: frustration, excitement, It has meaning and significance for them, and usually triggers an irrational or emotional response: frustration, excitement, anger, passion, joy, happiness, sadness, and so on.
- When connection is there, it will spark new behaviors and actions.

The Third C: Credibility

- The audience needs to believe who is saying it (the brand or messenger's voice), what is being said, and how it is being said.

- Credibility is the critical C, because the audience may completely understand a communicator's message, and even connect with it on an emotional level,
- then promptly turn around and say that coming from this particular source: company, political candidate etc.

The Fourth C: Contagiousness

- In communications, contagiousness is a good thing. You want your audience to “catch the message,” run with it, and spread it around.
- To be contagious, a message has to be energetic, new, different, and memorable.
- It should also evoke a vivid emotional response, have “talk” potential, motivate the target to do something, and elicit a demonstrable reaction.

MANDATE FOR EFFECTIVE COMMUNICATION

- It can only survive and grow if it focuses on the need of the consumer
- There is a need to address the consumers mind

Effective communication w.r.t to advertising

- To give public information about merits claimed for
- To draw attention to
- To offer for sale by public notice
- To inform or give notice

Advertising is about effective communication that is based on:

- A precise definition of to whom we are trying to communicate (Audience/consumers).
- A clear idea of what we need to communicate (message)
- Some understanding of what effect we expect the communication to have
- A clear understanding of how the communication process works

QUALITY OF GOOD ADVERTISEMENT

A good ad has the potential to persuade a customer and change his mind to switch to a different brand. A good ad always tells the customer why he/she should buy that product and what are the advantages of the product. These are not just words on a page - they are tested advertising methods for getting results. Better offers can double your response. Better headlines can double your response. A better graphic, better position, better media, better timing, and better copy - all can double your response

Characteristics of effective advertising

- Advertising must be an extension of a good marketing communication strategy.
- Advertising needs to be relevant to the consumer's needs, wants, and values.
- It is essential to find what the consumer needs and then to direct your advertising messages to those needs.
- Advertising should be truthful.
- Advertising efforts should be to sell products, not to have advertisements that look amazing and win all kinds of awards.

ELEMENTS OF AN EFFECTIVE ADVERTISEMENT

- Strategy
- Creativity
- Execution

STRATEGY

- Businesses that use creative strategies to advertise their products in a cost effective manner are the most successful businesses.

CREATIVITY

- It deals with how you deliver your message to the consumers. Ad that really sticks out in peoples' mind, has a high level or at least a substantial level of creativity in it.
- Creative advertisements have two traits:
 - a) Originality : Originality means that there should be no ad out there that are similar to it.
 - b) Appropriateness: Appropriateness means it must be appropriate for solving the marketing objectives, which would probably include increasing sales and profits.

EXECUTION

- Execution is to give final touches to your advertisement . Ad should be like that consumer must relate to product.
- Atmosphere, music, models or kids should support the ad.

Goal oriented advertising

- An advertisement is always measured by the impact of its sales
- The advertising must be goal oriented.

Some Tips for Effective Communication

- Communication Skill
- Knowledge
- Attitude
- Socio-Cultural Context
- Contrast / Attention-getter
- “We” Feelings
- Receiver Oriented Message
- C O I K
- Intentional Behavior \simeq Interpretative Behavior

PROCESS OF ADVERTISING

The process of advertising generally involves the following step:

- Briefing
- Knowing the Objective
- Research
- Target Audience
- Media Selection
- Setting the Budget
- Designing and Creating the Ad
- Perfection
- Place and Time of Ad
- Execution
- Performance

Briefing:

Advertiser needs to brief about the product or the service which has to be advertised and doing the analysis of the company and the product.

Knowing the objective:

One should first know the objective or the purpose of advertising. i.e. what message is to be delivered to the audience

Research:

This step involves

- finding out the market behavior,
- knowing the competitors,
- type of advertising they are using,
- what is the response of the consumers,
- availability of the resources needed in the process, etc.

Target Audience:

- The target audience should be appropriately identified without any confusion.

Media Selection:

- Select an appropriate media for advertising so that the target audience are successfully reached.

Setting the Budget:

- Advertising budget has to be planned so that there is no short of funds or losses to the company during the process of advertising.

Designing and creating the ad:

- First the design that is the outline of ad on papers is made by the copywriters of the agency, then the actual creation of ad is done with help of the art directors and the creative personnel of the agency.

Perfection:

- The created ad is re-examined and the ad is redefined to make it perfect to enter the market.

Place and time of ad:

- The next step is to decide where and when the ad will be shown. The place will be decided according to the target customers where the ad is most visible clearly to them.
- The finalization of time on which the ad will be telecasted or shown on the selected media will be done by the traffic department of the agency.

Execution:

- Finally the ad is released with perfect creation, perfect placement and perfect timing in the market.

Performance:

- The performance of the ad is judged in terms of the response from the customers, did the ad reached all the targeted people, was the ad capable enough to compete with the other players, etc.

ADVERTISING MODELS

Communication Model:

Communication model presents a communication system which consists of an idealized description of what is necessary for an act of communication to occur. A model represents or replicates in abstract terms the essential part and eliminates the unnecessary details of communication in the real world. In advertising, model is used as a formula in designing a strategy for effective communication

Every model has three stages with its specific strategy. The strategies are designed in accordance with the objectives of advertising campaign. The manner in which advertising present the product to consumer depends largely upon the degree of acceptance the product has earned with consumer.

The degree of acceptance can be identified as the product passes through its life cycle. It is this degree of acceptance that determines the advertising stage of the product.

1. Pioneering stage
2. Competitive stage
3. Retentive stage

Pioneer stage:

Pioneering Advertising is the term for the first phase in an advertising cycle. Pioneering advertising refers to new forms or new ways of getting across a marketing message. It's needed in the early stages of the adoption process to inform potential customers about a new product. The first company to introduce a new technology to its industry doesn't have to worry about a competitive product since they alone have the technology. The first company to introduce a new technology to its industry doesn't have to worry about a competitive product since they alone have the technology. Pioneering advertising is usually done in the early stage of the product life cycle by the company which introduces an innovation.

Competitive stage:

In this stage product reaches when its general usefulness is recognized but its superiority over similar brands has to be established in order to gain preference. Competitive advertising is based on showing how your product is better than your competitors. Find out how they market their products and improving upon their techniques. The viewer says "Well, I want better gas mileage. Maybe I should think about getting a Toyota rather than a Honda."

Retentive stage:

Retentive advertising may also be referred to as reminder advertising. This form of advertising can be used when a consumer is already well aware of the product being offered and does not need to be convinced to buy it. They already know about it and like it, but they may have forgotten to buy it lately. Reminder advertising tries to keep the product's name before the public. It is useful when the product has achieved market domination. Here, the advertiser may use "soft-sell" ads that just mention or show the name as a reminder. Reminder advertising may be thought of as maintenance for a product with the leadership position in the market.

MODELS OF ADVERTISING**AIDA model of advertising**

- AIDA model suggests that for an advertisement to be effective it has to be one that:
- Commands *Awareness*
- Leads to *Interest* in the product
- And then to *Desire* to own or use the product
- finally leads to *Action*
- For the advertisement to contribute to success it has to be designed so that the customer passes through all these four phases, with all being equally important.
- The model implies that advertising should inject memorable and believable messages that will make costumers triggered to act in a certain way.
- This is an attention getter model.
- The first stage emphasizes on drawing attention of the target consumer.

Criticism on AIDA

- The model may be seen by many as the strongest advertising theory, but has along with the others been criticized by different sections of the advertising community.
- They claim that there is no evidence that customers behave in this rational, linear way.
- The model ignores the role of context, environment and mediation in influencing the effectiveness of the advertisement.
- Another criticism that the model has met is that it represents only high-involvement purchases.
- According to AIDA customers always go through this rational process when buying products, but many say that purchases more often are spontaneous.

ADVERTISING MODELS

DAGMAR MODEL

In 1961, Colley wrote a book under the sponsorship of the Association of National Advertisers called *Defining Advertising Goals for Measured Advertising Results*. The book has become known as the DAGMAR approach.

The DAGMAR APPROACH

- Define
- Advertising
- Goals for
- Measuring
- Advertising
- Results

DAGMAR (Defining Advertising Goals for Measured Advertising Results) is much more than a model for designing an advert, it is used to monitor and evaluate promotion campaigns. There are three parts to the DAGMAR advertising model.

- The first part is to define advertising goals so that results and therefore campaign effectiveness can be measured.
- The second part of the model comprises four stages that customers pass through before they buy a product or service. The four steps in the DAGMAR advertising model are: *awareness, comprehension, conviction and action*.
- The final part is to *measure advertising results*.

DAGMAR Step One: Defining Advertising Goals

It is important to understand that DAGMAR is aimed at setting advertising goals and not more general marketing goals. Elements of a good advertising goal include being a written, measurable task involving a starting point, a defined audience, and a time limit.

To measure the effectiveness of advertising a business must know the current state before advertising starts and then the new state after the campaign has finished. This means surveying the target audience to measure current awareness, comprehension and conviction. This helps to establish realistic goals for the campaign. For example, to increase product awareness from 10% to 35%.

DAGMAR Step Two: Awareness Comprehension Conviction and Action

The second part of the DAGMAR model attempts to explain the process customers go through before they buy a product. The process is as follows:



The first step in advertising is to raise awareness of the product. If customers do not know the product exists then they will not buy it. To ensure that an advertising campaign is effective, it is vital to identify the target audience for the campaign – not everyone will be interested in every product.

Comprehension is the next step and the aim is that customers understand what the product will do for them. Advertising that helps a customer understand the benefits and features of the particular product offered will increase comprehension about the product.

Once a customer is aware of and understands a product, then building conviction and a positive attitude to the product is the next phase. According to David Mercer in the book Marketing this stage is about persuading the customer to adopt a positive attitude to the product. It is about much more than understanding the benefits. Why should a customer buy this particular product from this particular outlet?

Action. The whole point of marketing and advertising for small business is to generate increased revenue. That means the customer must buy – or, take any action which is a step towards buying. For example, making a phone call, purchasing in a shop, sending off for more information, etc.

DAGMAR Step Three: Measure Advertising Effectiveness

In step one of the DAGMAR advertising model, goals were established for the campaign. The final step is measure the results and effectiveness of the campaign by evaluating whether the goals were met or not. This may require another survey to measure awareness comprehension and conviction levels.

Advertising can be an important part of marketing for small business and understanding advertising models such as AIDA and DAGMAR can help improve marketing effectiveness.

Lavidge & Steiners Hierarchy-of-effects model

This model was published during the same period as DAGMAR. The model was named the hierarchy-of-effects model which is the same name as some authors used on the foundation theory, and will therefore go under the name, Lavidge & Steiners Hierarchy-of-effects model in this study.

According to this model customers do not switch from being completely uninterested to become convinced to buy the product in one step. Lavidge and Steiners Hierarchy-of-effects model is created to show the process, or steps, that an advertiser assumes that customers pass through in the actual purchase process (Barry & Howard, 1990). The model is based on seven steps, which as with the other models must be completed in a linear way.



Awareness

The customer becomes aware of the product through advertising. This is a challenging step, there is no guarantee that the customer will be aware of the product brand after they view the advert.

Knowledge

Consumers will quickly move to competitor brands if they do not get the information they want. The advertiser's job is to ensure product information easily available.

Liking

This step is about ensuring that the customer likes your product. As an advertiser what features can you promote to encourage the customer to like your product?

Preference

Consumers may like more than one product brand and could end up buying any one of them. At this stage advertisers will want the consumer to disconnect from rival products and focus on their particular product. Advertisers will want to highlight their brand's benefits and unique selling points so that the consumer can differentiate it from competitor brands.

Conviction

This stage is about creating the customer's desire to purchase the product. Advertisers may encourage conviction by allowing consumers to test or sample the product. Examples of this are inviting consumers to take a car for a test drive or offering consumers a free sample of a food product. This reassures consumers that the purchase will be a safe one.

Purchase

Having proceeded through the above stages, the advertiser wants the customer to purchase their product. This stage needs to be simple and easy, otherwise the customer will get fed up and walk away without a purchase. For example a variety of payment options encourages purchase whilst a complicated and slow website discourages purchases.

Six Steps & Behavior

Lavidge and Steiner suggested that the six steps can be split into three stages of consumer behavior: Cognitive, affective and conative. The job of the advertiser is to promote the three behaviors.

- Cognitive (thinking) so that the consumer becomes product aware and gathers product knowledge.
- Affective (feeling) so that the consumer likes the product brand and has conviction in it.
- Conative (behavior) so that the consumer buys the product brand.

COMPARISON OF PRINT, TV, RADIO AND ONLINE ADVERTISING

PRINT ADS VS TV ADS

Print advertisement: If an ad is printed on paper, be it newspapers, magazines, newsletters, booklets, flyers, direct mail, or anything else that would be considered a portable printed medium, then it comes under the banner of print advertising.

TV advertisement: A commercial ad on television is a span of television programming produced and paid for by an organization, which conveys a message, typically to market a product or service.

Reach

- Viewers can watch network and local television for free.
- Print ad reaches only those consumers who buy the newspaper or magazine, which often excludes consumers seeking to limit household costs. The total print run of a publication also physically limits the appearances of an advert to the number of newspapers or magazines produced.

Diversity

- T.V ad allows the business to appeal to a wide cross-section of the population.
- TV watchers include members from every demographic category, due to the widespread use of the technology itself. Print publications tend to attract a following among a specific subset of the population, such as political or sports enthusiasts.
- That specific following can provide benefits of its own, but it also means print advert do not find potential customers outside of the demographic that follows the publication.

Multisensory

- T.V engages sight and sound while displaying motion. The connection of information with multiple senses aids in both learning and recall.
- It capitalizes on the audio/visual learning strategy. Print advertising must restrict itself to static visual input, such as text or a single image, which limits the reinforcement potential.

Speed

- T.V Commercials deliver advertising messaged quickly. On average, a television commercial spot runs 30 seconds, though 15-second and 60-second ads also receive occasional airing.
- In the space of 30 seconds, an effective television spot delivers a brand image, informational content, emotional content and action content.
- Most print advert cannot achieve all four of those elements in less space as it requires more text to convey informational and emotional content than with an audio/visual medium.

Appearance

- The advertising message can be completely told (and understood) using the newspaper without the fear of changing the channel every time the advertisement appears.

Recalling

- Consumers are more likely to tell the advertiser they saw the ad on TV than they are to tell them they saw the ad in the newspaper. This is a strong factor in the power of selling television advertising.

Effectiveness

- Print media easily penetrates over 50 percent of the local market. The ad gets to the masses unchanged thus becoming seemingly permanent. Print media ads are not viewed as an interruption as compared to TV ads, but as part of everyday reading.

TV ADV VS RADIO ADV

TV and radio advertising differ in the size and type of audience they serve, and in how the audience behaves when using each medium.

Visual impact

- One of the more obvious differences is that T.V has a visual component that lacks with radio. The ability to present a dynamic, moving story with visual and auditory appeals makes TV a flexible and powerful creative medium. Radio ad needs strong copy to overcome the lack of visual support. Creative copy and effective dialogue are used in radio ads to try and create a "theater of the mind" effect, where customers can envision what happens in the commercial.

Cost

- Radio ads are generally cheaper to produce and air than television ads. TV is generally the most expensive traditional medium for advertising when you add the production costs and fees for media time together.

Scheduling

- It is not uncommon to see two TV commercials for the same type of product back to back. That is something you rarely hear on radio. Radio station traffic directors take great care not to schedule competing advertisers in close proximity to each other.

TV ADS VS ONLINE ADS

Cost

- Television advertising can be expensive, while Internet advertising can reach a larger, targeted audience for less. Producing television advertisements is notoriously expensive, with costs for writers and actors. Television air time is pricey compared to Internet advertising costs.

Effectiveness measurement

- The Internet offers marketers unprecedented ability to measure not only their audience size but to record and analyze micro details about what pages were visited, how long those page stays lasted, and what messages got responses by analyzing visitor clicks. Unlike the web with traditional media, there is relatively little finite measurement of the audience's interaction with the advertising itself without the aid of mechanisms such as 800 number call-ins or the extrapolation of advertising effectiveness through sales achieved.

Audience

- The Internet attracts a growing audience vying for the same buying public. More and more, companies are insuring that they have an online presence to garner their share of the marketing pie. When it comes to targeting the audience for more efficient advertising, T.V is generally considered broad while Internet ad can be more specifically targeted. Internet advertising can reach beyond borders and draw audiences from across the globe, reaching the target audience on an international scale.

Age of audience

- Internet media attracts a younger age audience when compared with mass media's audience age. Web media is "new technology media," and more young people are comfortable with the adoption and use of new technologies.

Message flexibility

- One key difference between web and media advertising is the ability to quickly change the message on the Internet if it is not to be working for some reason. Changing a print message if the vehicle has been printed is impossible. Changing a broadcast message is a bit more easily done. However, changing the message itself can be very costly.

- Both the time and money are minor inconveniences in the world of web advertising when message changes are needed.

Tracking

Internet advertisers can use software to match advertisements with content read by the target audience. Internet advertising can track the numbers of people viewing their ad and how many visits to the company website result from advertising. Television advertising is difficult, if not impossible, to track.

ADVERTISING AGENCY

Advertising agency is a firm that creates new promotional ideas, designs print, radio, television, and internet advertisements, books advertisement space and time, plans and conducts advertising campaigns, commissions research and surveys, and provides other such services that help a client in entering and succeeding in a chosen market.

An advertising agency is a service business dedicated to creating, planning and handling advertising (and sometimes other forms of promotion) for its clients. An advertising agency is a service business dedicated to creating, planning and handling advertising (and sometimes other forms of promotion) for its clients.

An Advertising Agency or ad agency is a service provider that works for clients to create an effective, goal oriented ad Campaign.

According to American Association of Advertising

“An advertising agency is an independent organization of creative people and business people who specialize in developing and preparing market plans, advertisements, and other promotional tools”.

Origin of advertising agency***Early Advertising Agents***

They were selling agents for newspapers, receiving commission for those newspapers on the amount of advertising space they could sell to advertisers. Often they would act as media brokers by buying space in quantity and then retailing it to advertisers in smaller portions, their income come from media. These early agents soon discovered that it was easier to sell the space if they offered to show the advertiser how the space could be filled that is to design the advertisement and to write the copy.

This rapidly grew to a stage in which the agent from being a one man all-rounder started to employ specialist writers, designers and at later stage media buyers and production executives The first acknowledged advertising agency was William Taylor in 1786. Another early agency started by James 'Jem' White in Fleet Street, London, in 1800, eventually evolved into White Bull Holmes, a recruitment advertising agency, that went out of business in the late 1980s. An advertising agency developed during 1920s and 1930s some famous advertising themes emerged: they became famous for two reasons

- First originality
- They were used constantly for a long period of time

Evolution of advertising agency

The period between 1920s and 1940 was largely of creative advertising. An era in which flamboyant personalities who ran their agencies in an automatic manner, generated campaigns of great originality, style, panache and memorability. More significant developments were underway in the 1950s with the emergence of larger agencies, heavily influenced by America.

Big agencies like young and Rubicam, the London Press Exchange, J Walter Thompson, McCann Erickson, Erwin Wasey and others built up substantial marketing and research departments. These departments not only conducted research into what the advertising task was but also started to become closely involved with the clients' own plans for developing and marketing new products.

During 1950s companies like A C Nielson, Attwood and little later on AGB were able to provide highly detailed pictures of consumers' daily activities in purchasing goods, and in the effect advertising had in influencing their choice. Advertising agency had over the course of 20 or 30 years become a more professional organization, relying more on professional research and marketing techniques, carrying a greater sense of ethical and moral responsibility.

At the same time almost exploding with new bursts of creativity as the new medium of television changed the whole scene. Radio advertising started to offer commercial opportunities but its real progress came later in 1980s.

Cinema advertising

Cinema advertising also provided agencies with immense creative opportunities during the 1950s but its audience was rapidly affected by the advent of television. The late 1980s saw a considerable revival of cinema advertising. In 1960s fresh spark of creativity seemed to light up the London agency scene.

Marketing and research techniques was lifted by a new generation of young creative advertising people seeking more exciting ways of communicating in a competitive world; companies like Saatchi & Saatchi and Kirkwood were formed. Rebirth of the creative influence found an important new way of giving expression to itself through the development of Media Brokers.

Media Brokers (companies who performed all the media planning, buying and checking work previously done by an advertising agency). This enabled creative people to start their own agencies more easily. The media buying responsibilities and financial risks were passed to media brokers who received part of the commission. The fledging agency was able to concentrate its energies on the true and final product of any advertising agency- the advertisements themselves. Many agencies started on this basis- companies like WCRS, Gold Greenless Trott, Bartle Bogle and Hegarty etc.

Early 1980s

With the competitive business atmosphere a number of monopoly procedures were broken down. Among these was the rigid commission system, by which advertising agencies were not allowed to pass back any commission received from the media to their clients.

1990s

1990s saw the development of the international full service agency providing a one stop solution to global clients' communication needs. The increased attention given by clients to integrated marketing communications and international communications lead to the development of global communication companies. Many were built through the process of acquiring smaller specialist agencies. The largest agency of its kind is the WPP group. The world's top 10 advertising organizations now command over a third of the world's advertising revenues.

TYPES OF ADVERTISING AGENCY

TYPES OF ADVERTISING AGENCY

- Full service agencies
- Creative boutiques
- Media buying services
- E-commerce agencies
- In-house agencies
- A full service ad agency is one that provides services related to advertising such as copywriting, artwork, production of ads, media planning etc.
- It also provides such services in respect of pricing, distribution, packaging, product design etc
- These agencies most commonly began life as advertising agencies and over time have grown through acquiring smaller specialist agencies.
- A typical full service agency will provide a client with the facility to purchase all of their marketing communication requirements from a single source.
- The largest agencies such as J Walter Thomson and Saatchi & Saatchi grew their agencies through the acquisition of small specialist agencies.
- Smaller agencies also broadened the range of services an offer away from just advertising to provide services such as production, media, sales promotion and direct marketing.
- Full service agencies argue that grouping together all of their clients' communication needs under the umbrella of one organization leads to synergy gains between the various departments.
- The provision of more integrated marketing communication solutions and single point of contact for the client when working with and monitoring agency performance.

CREATIVE BOUTIQUES

- Creative boutiques focus only on the delivery of creative solution to clients' communication problems.
- Clients will often use creative boutiques along side a full service agency to provide fresh ideas and novel approaches.
- Boutiques can not compete against full service agencies in providing integrated communication strategies.
- Their work is often short term project based.
- A key benefit to the client is that they can often get more attention and better access to creative talent than they would at a larger agency.

MEDIA INDEPENDENTS

- A combination of the growth of TV sales houses, the increasing fragmentation, complexity of the media market and to make the ads cost effective led to the development and growth of media independents.
- Media independents provide specialist media services in the planning , buying and monitoring of clients' media schedules, particularly in television and radio.
- Agencies and clients will determine their media requirements and then pass these to media independents that negotiate and purchase advertising time.
- The media independents employ media specialists who have the detailed knowledge of media industry and particular skill in analysis , planning and negotiating.
- Over the past three decades media planning and buying industry has proved itself the most dynamic , progressive and forward thinking of all the communication disciplines.
- It has moved from the backroom of the agency business to the front of the clients' communication needs.

INTERACTIVE AND ECOMMERCE AGENCIES

- E-commerce agencies handle activities related to using electronic commerce.
- This can range from creating websites, web page design, online promotions and email campaigns to developing banner advertising.
- These agencies provide specialist knowledge and expertise in the new media that have enabled marketers to explore and exploit new methods of reaching and interacting with their target audience.

IN-HOUSE AGENCIES

- These operate within an organization's departmental structure.
- They take responsibility for planning, developing and implementing the organizations own marketing communication activities.
- As a client you have a better access and more control over agency personnel and activities if the agency personnel are employed by the organization.
- Agency personnel will also have a good understanding of the products, services and markets in which the organization operates.
- The agency can also generate its own income from the commission it receives from the media.

FUNCTIONS & STRUCTURE OF ADVERTISING AGENCY

Functions of Advertising Agencies

Today advertising agencies are found in virtually every major city on the world and their role in stimulating economic growth is solidly established.

Clients & Accounting

- The advertising agency maintains proper accounts in co-operation with the client.
- The amount of fees received from the client and the payment of taxes, bills and other charges are accounted for by the accountant.

Creative & productions

- The creative efforts of the art director, the detailed analysis of the research director and the political understanding of the campaign director, are just a few examples of the many abilities of Ad Agency personal have to offer.
- A business organization or person will contract the services of an ad agency to help market a product.
- This function involves processing the information collected from the client and through research.
- Designing communication material in the form of advertisements and other publicity material.
- This also includes planning creative strategies, copy or script writing, visualization, designing, layout, shooting of films, editing, giving music, etc.

Distribution & Media planning

- Another important function of an ad agency is distribution.
- It is decided what type of message you will create for the company and what media will be most helpful in sending this message to the public.
- On the basis of the media habits (access and exposure) of the target audience, agency people prepare a media plan.
- This plan includes which media to be used, which part of the media to be used when to place the ads and for how long to place the ads, etc.
- Media planners keep track of the viewer ship, listener ship and readership of all kinds of media.

Research

- Research is an important function of an Ad agency.
- In order to distribute the message to the public successfully, the agency must first know all that it can do about the product.
- Ad agencies use research as a tool to test consumer reactions to products and services.

Monitoring Feedback

- By monitoring consumer feedback, a decision on whether to revise the message, the medium, the target audience or all of them can be made.

Allied services

Many agencies also offer a variety of allied services. These include:

- Merchandising
- Public relations
- Preparing all kinds of publicity material
- Planning and organizing special events (event management)
- Direct marketing

Structure of ad agency

- Advertising agencies are full-service businesses able to manage every aspect of an advertising campaign.
- They vary widely in size and scope and cater to different kinds of customers.
- Advertising agencies come in all shapes and sizes. Some are small boutique shops that have just a few people.
- Others are giants that employ thousands of people in offices all around the world.

Departments

In general these departments are:

- Client Services
- Creative & Production
- Finance & Accounts
- Media Planning

Larger agencies may also separate out the following departments:

- Human Resources & Facilities
- Research
- Web development
- Traffic

Client Services

- The client service department comprises account executives, account managers and account directors, and is responsible for liaising with the agency's many clients.
- This department is the link between the many departments within the agency, and the clients who pay the bills.
- But as most creative know, a good account/client services team is essential to a good advertising campaign.

- A solid creative brief is one of the main duties of client/account services.

Creative & Production

(a) Creative Section

- This is the engine of any advertising agency.
- It's the lifeblood of the business, because the creative department is responsible for the product.
- An ad agency is only as good as the ads the creative department puts out.
- The roles within the creative department are many and varied, and usually include:
 - Copywriters
 - Art Directors
 - Designers
 - Production Artists
 - Web Designers
 - Associate Creative Directors
 - Creative Director(s)

In many agencies, copywriters and art directors are paired up, working as teams.

Everyone within creative services reports to the Creative Director.

) Production Section

- Ideas are just ideas until they're made real. This is the job of the production department.
- During the creative process, the production department will be consulted to talk about the feasibility of executing certain ideas.
- Once the ad is sold to the client, the creative and account teams will collaborate with production to get the campaign produced on budget.
- This can be anything from getting original photography or illustration produced, working with printers, hiring typographers and TV directors, and a myriad of other disciplines needed to get an ad campaign published.
- Production also works closely with the media department, who will supply the specs and deadlines for the jobs.
- In small to mid-sized agencies, traffic is also a part of the production department.
- It is the job of traffic to get each and every job through the various stages of account management, creative development, media buying and production in a set timeframe.
- Traffic will also ensure that work flows through the agency smoothly, preventing jams that may overwhelm creative teams and lead to very long hours, missed deadlines and problematic client relationships.

Finance & Accounts

- This department is responsible for handling payment of salaries, benefits, vendor costs, travel, day-to-day business costs etc.

Media Planning

- It is the function of the media planning buying department to procure the advertising time and/or space required for a successful advertising campaign.
- This includes TV and radio time, outdoor (billboards, posters), magazine and newspaper insertions, internet banners and takeovers.
- This usually involves close collaboration with the creative department who came up with the initial ideas, as well as the client and the kind of exposure they want.
- This department is usually steered by a media director.

**AGENCY COMPENSATION & CLIENT SERVICE DEPARTMENT OF ADVERTISING
AGENCY**

AGENCY COMPENSATION

Advertising agencies are paid by different methods but usually three methods are in practice:

- Commission system
- Fee system
- Service charges

Commission system

- This is the most common and oldest system of remuneration.
- The agency is paid a fixed commission by media on the advertising bill for the ad space bought by the agency.
- The fixed rate of commission is 15 percent in the USA as well as in Pakistan.
- Though the rates varies from country to country, the rate of 15 percent is almost universal.

Fee system

- The fee system is used in TV advertising, when once the commercial is created, it may be used over a long time.
- A flat fee is paid to the agency for the specialized services performed by it.

Service charges

- These are added to the cost of materials, and services bought by the agency for the client in artwork, photography, typography, plates etc.
- Normally, it is cost plus 15 per cent.

How agencies get clients

- The success of an advertising agency often depends on the quality of its customer relations.
- A client service manager is in charge of keeping customers satisfied and loyal.
- To succeed ad agencies need clients.
- New clients come from personal contact
- with top management,
- referrals from satisfied clients,
- publicity on recent successful campaigns,
- trade advertising,
- direct mail solicitations or

- the agency's general reputation.
- The three most successful ways to develop new business are:
- Having clients who strongly champion the agency
- Having superior presentation skills
- Cultivating a personal relationship with a network of top executives.

Referrals

- Most good agencies get clients by referral from existing clients, friends, advertising consultants or even other agencies.
- If a prospective client presents a conflict of interest with an existing client, the agency may decline the business and refer the prospect to another agency.
- Independent advertising consultants often help arrange marriages between agencies and clients.
- Sales reps for media and suppliers frequently refer local advertisers to an agency they know.
- So its important for agencies to maintain cordial relations with the media, suppliers, other agencies and with their existing clients.

Presentations

- An advertiser may ask an agency to make a presentation – anything from a simple discussion of the agency's philosophy , experience, personnel & track record to a full-blown audiovisual presentation of a proposed campaign.
- Successful agencies must have excellent presentation skills.
- Some advertisers ask for or imply that they want a speculative presentation, meaning they want to see what the agency will do for them before they sign on.
- Most agencies prefer to build their presentations around the work they have already done, to demonstrate their capabilities without giving away their ideas for a new campaign.
- Invariably, the larger the client, the bigger the presentation.
- The presentation process also allows the agency and the advertiser to get to know each other before they agree to work together.
- Advertising is a people business, so human qualities-mutual regard, trust and communication play an important role.

Networking & community relations

- Agencies frequently find that the best source of new business is people they know socially in the community.
- Some agencies work pro bono (for free) for charities or non-profit organizations.
- Agencies may help local politicians or contribute to the arts, education and community.

- Some agencies sponsor seminars, other assist ad clubs or other professional organizations.
- All these activities help an agency become known and respected in its community.

CLIENT SERVICE DEPARTMENT OF ADVERTISING AGENCY PART 2

Soliciting & advertising for new business

- Lesser-known agencies must take a more aggressive approach.
- A agency may solicit a new business by advertising, writing letters.
- Today, more agencies are advertising themselves.
- Many agencies submit their best ads to competitions around the world to win awards and gain publicity and professional respect for their creative excellence.

Stages in client-agency relationship

In the advertising business, the life cycle of the client-agency relationship has four distinct stages:

- Pre-relationship
- Development
- Maintenance and
- Termination

Pre-relationship stage

- The pre-relationship stage occurs before an agency and client officially do business.
- They may know each other by reputation, by previous ads or through social contact.
- Through the presentation process the agency tries to give the best impression it can, because it is selling and the client is buying.

The development stage

- Once the agency is appointed, the development stage begins.
- During this stage the agency and client are at the peak of their optimism and eager to develop a mutually profitable relationship.
- During the development stage the rules of the relationship are established.
- The respective roles get set quickly, the true personalities of all the players come out and the agency creates the first work.

The development stage

- At this point the agency's output is eagerly awaited and then is judged very thoroughly.
- The agency also discovers how receptive the client is to new ideas, how easy the client staff is to work with, and how well the client pays its bills.

The maintenance stage

- The year-in, year-out, day to day working relationship is called the maintenance stage.
- When successful it may go on for many years.

- Example of long lasting relationship is:
- Unilever/J.Walter Thompson (92 years)
- Unfortunately, the average client agency relationship is much shorter for 7 or 8 years.

Termination stage

- At some point, an irreconcilable difference may occur, and the relationship must be terminated or ended.
- Perhaps the agency has acquired a new, competing account or the agency's creative work does not seem to be working.
- The way the termination is handled will affect both sides for a long time and is an important factor in whether the two ever get back together.

Basic principles of agency-client relationship

- The agency avoids advertising a close substitute competing product.
- The client too avoids engaging the service of another competing agency.
- The agency receives the green signal from the client for all the expenses incurred on his advertising.
- The agency keeps the media commission for itself, and the client undertakes, to foot the bill promptly.
- If the media grants any cash discount, it is passed on to the client.
- The agency is not taken to task for media lapses in terms of scheduling, positioning, etc.

Factors affecting the client-agency relationship

Factors that influence the agency client relationship can be grouped into four Cs:

- Chemistry
- Communication
- Conduct
- Changes

Chemistry

- The most critical factor is the personal chemistry between the client's and the agency's staff.
- Agencies are very conscious of this factor of wine and dine their clients in hopes of improving it.
- Smart clients do the same.

Communication

- Poor communication by both agencies and clients leads to misunderstanding about objectives, strategies, roles and expectations and to poor advertising.

- Constant open communication and an explicit agreement on mutual contribution for mutual gain are key to a good relationship.

Conduct

- Dissatisfaction with agency performance is one of the most important reason for agency switches regardless of country.
- The service the agency marketed two years ago may not be perceived by the client in the same way today. The client changes too.
- Does the client give agency timely, accurate information?
- Does the agency understand the client’s marketing problems?
- Does the client appreciate good work, or does it treat the agency like a vendor?

Changes

- Changes occur in every relationship.
- Unfortunately some of them damage the relationship.
- The client’s market position or policies may change or new management may arrive.
- Agencies may lose key staff people.
- Client conflicts may arise if one agency buys another that handles competing accounts.
- Legally, an ad agency cannot represent a client’s competition without client’s consent.
- The best way to improve understanding between clients and agencies would be to have staff members change places for a while.

In addition, client service people need to write:

- CONTACT reports, (include minutes of the meeting with clients, telephonic conversations comprised on all decisions and agreements arrived at during the meetings with the clients).

A copy of this must be forwarded to concerned parties.

- Take time to discuss important issues first.
- Strategy: Consumer benefit
- You may politely insist on creative discipline. But remember rules are not starting point.
- Make sure that the right work gets done when the client wants it, if not before.
- Keep the creative people involved in your business.

Accounts department in ad agency & creative brief

ACCOUNTS DEPARTMENT OF ADVERTISING AGENCY AND CREATIVE BRIEF

The account management team comprises of

- account management director
- management supervisor
- account supervisors
- account executives
- assistant account execs
- account coordinators
- traffic

Accounts department in ad agency

Accounts department in an ad agency is a liaison between agency and client responsible for understanding...

- the client's business
 - the client's marketing needs
 - strategy development
-
- Represent client point of view within the agency
 - They are responsible for taking the brief from the client, which they interpret to various specialist departments in the ad agency, getting the approval of the client.
 - They supervise the work to ensure quality production and meeting the deadlines.
 - This department is responsible for mustering all the agency's services for the benefit of the client and representing agency's point of view to the client.
 - In order to cope with all this, the account executive needs to be knowledgeable, dynamic, energetic and someone with sharp reflexes.

Account director

- Has to deal with senior members of the client's management, including the marketing director and other board members right up to the chief executive, chairman or managing director.
- Account director controls and manages the account to ensure that strategies are converted into a practical advertising campaign

Account planner

- Account planning is a process of discovery that let the agency understand more about the brand and more about the consumer's relationship with the brand

- The main role of account planner is to convert the client brief into creative and media briefs.
- To ensure that any action taken by the agency is not jeopardizing the positioning of the product or brand, and concentrates on the long-term development of the brand .

Account executive

- The entry position in most agencies is a junior account executive or account executive.
- An account executive is the go-between for day-to-day contact between the two parties.
- Account executive issue written reports after every meeting (contact/call report)
- These call report record every important client-agency meeting and the client’s approval of each step in the relationship.
- Items to be submitted by account executive for approval include schedules, copy, layout, artwork and proofs.
- Account executive should be dynamic, adaptable and have loads of initiative.

CREATIVE BRIEF

- A creative brief is a document used by creative professionals and agencies to develop creative work: visual design, copy, advertising, web sites, etc.
- It will usually include any research needed as well as a basic schedule for each part of the creative process.

PURPOSE OF CREATIVE BRIEF

- The purpose of a creative brief is to give the copywriters and graphic artists the direction that the client and the agency have decided to go in for a certain ad.
- Within that framework, the creative team then comes up with original copy and graphics.
- The purpose of a creative brief is to provide a clear understanding of the client, its purpose, working, and current projects to a creative team

The creative team take that information and apply it to advertisement, work of art, graphic design, etc. that will be used for a creative representation of the client.

A basic creative brief always includes the purpose of the ad as well as the profile of the target audience.

The purpose of the ad refers to the desired reaction of the target audience.

- How should the ad make them feel?
- What should the ad make them do?

As detailed profile as possible of the target audience is also included in the creative brief.

Key elements of creative brief

A creative brief must include the following key elements:

BRIEF overview

- (what are we selling)

- Audience (to whom are we trying to sell it)
- Secondary Audience(s) (who else might buy it)
- Key message what is the one message we want to convey (why do they want to buy it)

Required items:

- What has the client indicated must be included.
- Clients vary in terms of how proscriptive they are

Some companies have detailed brand book describing

- exactly how their products were to be presented,
- the colors and fonts that could be used,
- acceptable and unacceptable phrases,
- use and positioning of logos and tag lines, etc.

Evidence and Differentiators:

- Why is this product the best?
- What do we have to support that?
- What makes it different from other competitors in the marketplace?

Include a brief recap of available market research

A creative brief may contain

A creative brief may contain Background —

- What is the background of the project?
- Why is it being done?

Target audience —

- What do they already think about this subject?
- Is there anything that should be avoided?

Objectives —

- What is to be accomplished?
- How will this be measured and success understood?

Single message —

- What is the one thing to tell the audience?
- What is the single thing they should remember about the offering?
- How will they believe what we say?

Mandatory elements –

- Mandatory elements should be included such as the client's logo, address, phone number and so forth.

Deliverables —

- What is to be used to give the audience the message?
- What is the best way or place to reach this audience?

Timeline —

- How soon is this needed?
- When is it expected to be done?
- How many rounds (revisions) will this project undergo?

Budget —

- How much can be spent to get this developed?
- Is there any budget needed to publish/flight the creative?

Approvals —

- Who needs to give the "okay"?

CREATIVE DEPARTMENT OF ADVERTISING AGENCY

The creative department of an advertising agency exists to develop advertising campaigns aimed at

- Specific audience
- Designed to achieve specific objectives
- And to do so within certain budget constraints.

CREATIVE DIRECTOR

- The creative director is in charge of all creative output and is responsible for delivering the right creative environment through inspiration, cajoling and team leadership.
- The greatest quality needed in a creative director is the ability to set high standards.
- The creative director decides which teams will work on which projects, the time they need to solve it, and will often be there to present the work to the client, alongside the team who devised the campaign.
- When the occasion arises, the CD may have to help with a problem, or even solve it if no other creative person can.
- It's for this reason that the CD is often called the "last line of defense" in the creative department.

THE CREATIVE TEAM

- There are two types of creative people in an agency
- Art directors
- Copywriters

These are often simply known as the creatives. It was devised by Bill Bernbach, and it has worked very successfully for decades.

The Copywriters/Art Directors team is given a brief and then works on it together for days, or even weeks.

- When ideas are presented and chosen, they will then work together to craft copy and create visuals for the ad campaign.
- There are many levels of copywriter and art director, ranging from junior all the way to associate creative director.

COPYWRITERS

- The most important requirement of copywriter is the ability to write and to create original, fresh ideas.
- Copywriters are usually teamed with art director, they solve problems together, sharing the job of coming up with pictures and headlines
- What the culture of the brand is,
- what ads have been done already,

- what kind of ideas are appropriate for the brand
- and what other brands in the same category are doing.

ART DIRECTORS

- An Art Director (AD) is the person responsible for designing ads, websites, outdoor media and brochures for an advertising agency on behalf of its clients.
- The AD creates and then maintains the visual look for all the work on an account.
- He make sure that the client's marketing materials are visually engaging and the selling message is clear.
- AD are expected to have practical typographic, layout and design skills, latest techniques and technology.
- Many young AD start as visualizer, rendering layout for senior AD and producing mock-ups of ads for client to approve
- A good art director translates marketing strategy into a visual language that speaks to the target audience and expresses the brand equity.

DESIGNERS

- There are many types of designers, including those proficient in graphic design, web design and even product design.
- However, most agencies will have graphic designers on staff to assist the art directors and copywriters with campaign materials, and also to work on jobs that require pure design without the need for a concepting team.
- Designers are very valued, as they can take ideas to the next level and give the finished work a polish that the creative team could not add.
- In smaller agencies, designers may not be on staff, but will be hired as freelancers as required, or will work at a design studio whose services are requested from time to time.

PRODUCTION ARTISTS

- The production artists have the task of taking campaigns and preparing them for print.

This will include

- setting the files up for the printing press,
- creating versions of one ad for multiple publications,
- and also creating updates to existing campaigns.

Although it's not a job that requires a lot of critical thinking, it does require a great attention to detail and a studious attitude.

CREATING THE CREATIVE IDEA

- Good advertising is a strong creative idea which is dramatic, memorable and often emotional.

- Great ideas are the result of a structured process that starts with a client's requirements and leads sequentially to the finished advertisement.
- The steps will vary from agency to agency but a typical four step process which places a focus on the search for creative idea.

STAGE 1: CREATIVE BRIEF & KEY MESSAGE

Creative brief is written by the account manager, with the support of the planner, and signed off by the client, this is one or two page document

It sets out what the advertising is to achieve and how it will be judged. It will usually summarize :

- Why are we advertising?
- What are we selling?
- Who are we talking to?
- What must we say?
- Why should the consumer believe it?
- What are the values of the brand?

It is intended to inspire advertising creative people, not only by giving them scope for their imaginations, but also by focusing their thinking and clarifying dos and don'ts.

STAGE 2: THE CREATIVE PROPOSITION

- This is the start of the creative journey.
- It is a simple may be unexpected expression of the key message, which the agency believes will connect with the target audience.
- Developed by the planner and account director or manager, and agreed on by the creative team, it provides a powerful launch pad for creative thinking.

STAGE 3: THE CREATIVE IDEA

- With an agreed brief and direction in the form of the proposition, the agency creative team is now able to brainstorm and develop alternative creative ideas.
- At this stage creative team is not interested in finished scripts or detailed visuals, but in the basic thinking behind what can be developed.
- For this reason the ideas are best viewed by the agency team and presented to the client as quickly produced concept boards (usually simple line drawings or scamps with quickly scribbled headlines) Showing the idea to the client in this way helps to involve them in the process and let them use their own imagination.

STAGE 4: THE EXECUTION

- Once an idea is accepted by the client it is developed into the actual finished advertisement also known as the execution.

- This is the stage where the numerous crafts of advertising- copywriting, art direction, photography, typography, film production and so on-
- Come into play; co-ordinated by the agency production manager.
- For every creative brief there are numerous possible propositions.
- For every proposition there are numerous creative ideas.
- For every creative idea there are numerous executions.
- It is the job of everyone involved with the creative process to ensure that the final execution or series of executions, selected is the best possible creative response to the original client objective.

SELLING CREATIVITY

- However good it is all creativity needs to be sold.
- The creative team needs to sell their ideas to their colleagues, to the account team and then to the client.
- If anyone is new in the industry he needs to sit in on as many sell in sessions (usually known as presentations) as possible.

THE VALUE OF CREATIVITY

- The agencies were traditionally paid through a percentage on the media budget. So the more a campaign extended the more the agency could bill.
- With the fragmentation of the media buying, creative agencies are often paid specifically for their creative ideas and the associated production fees.
- This means creativity is now a direct revenue stream, and many agencies now agree on fees that include a performance related element. The creative process & meaning of layout

THE CREATIVE PROCESS AND MEANING OF LAYOUT

CREATIVITY

- Creativity is generally defined in aesthetic terms as “ the ability to produce useful ideas, originality, imagination or the capacity of joining two or more elements to form a new unity or purpose.”
- There is an unending argument about the domain of creativity.
- One school of copywriters feel that creativity is a serious affair that comes from inspiration and a lengthy individual thought process, hence, it had better be left to the copywriters.
- There are others who feel that creativity is the result of team-work, especially till the ideation stage.

ATTRIBUTES IN A CREATIVE PERSON

- Skilled in the art of brain picking
- Possesses a sense of humor
- Not boring
- Ambitious
- Passionate
- Hardworking
- Knows all there is to be known about the product
- Copy writers need a database to work on. The following checklist of ‘Product Marketing Facts’ could prove very useful to them.

Product Marketing Facts

Identity: Trademarks, Trade names, product symbols and other copyrighted or patented information.

- Packaging: Size/sizes offered, shape of package, design package, styling, color, special protection for product, package label.
- Research: What research the company has about the product and its availability to the creative team?
- Performance: What does the product do? What is it expected to do that it does not?
- How does it work?
- How is it made or produced?
- What is in it in terms of raw material, preservatives, chemicals, special ingredients and nutrients, etc. ?

Physical characteristics

- What are its physical characteristics, in terms of color, appearance, smell, taste, texture, etc.

Effectiveness

- The proof of its quality and performance, are there any government stipulations or regulations that need to be mentioned or followed?

Product image

- How do people view the product?
- What do they like or dislike about the product?
- Is it a luxury, a necessity, a habit or self-indulgence, or is it that people have to have it but wished they did not have it?

Life span

- What is the life span of the product?

Competitive information

- Who are the competitors, does the product have any advantage over them, Does it have any disadvantages, do rival products present problems that this one solves?

Manufacturing

- How is it made, how long it take, how many steps are needed in the process, the people involved in making it Are there any special process or machines used to manufacture the product and where is it made?

History

- When was it created or invented, who introduce it, has it had any other names, have there been any product changes, Is there any emotion or romance attached to it?
- What is the total market or share of this product?

Consumer need

- How is the product used? Are there many possible uses, how frequently is it purchased, what kind of person buys the product, why is bought? Personal use, gift, work. What kind of person uses the product most?

Distribution

- How widely is the product distributed? Are there exclusive sellers.

Is there a ready supply or limited amount or is it available for a short time or is it seasonal.

MEANING OF DESIGN AND LAYOUT

- Design and layout almost carry the same meaning as consisting of the overall structure of the advertisement copy.
- Layout is the arrangement of various elements of advertisement copy i.e. headlines, illustrations, slogans, text closing idea and
- the identification mark in regard to one another.
- As an advertising colloquialism layout is a condensed way of saying “ laying out the elements of an advertisement within specific space limitations”

- A radio does not utilise illustrations except those that the medium can create with a description .

Functions of an advertising layout

- An advertisement layout is a blue print .
- The main functions of the layout are:
- Assembling different parts: The main function of layout is to assemble and arrange the different elements or parts of an advertisement into unified presentation of the sales message.
- Opportunity of modification: The layout offers an opportunity to the creative teams, agency management and the advertiser to suggest modification before its final approval.
- Specification for costs: The layout provides specification for estimating costs, and it is a guide for engravers, typographers & other craft workers to follow in producing the ad.

Uses of layouts

- A layout is an overall orderly arrangement of all the format elements of an ad: headline, subheads, visuals, copy, captions, trademarks, slogans & signature.
- The layout serves several purposes:
- It helps both the agency and client develop and evaluate the ads final look & feel.
- It gives the client (usually not an artist)a tangible item to correct , change , comment on and approve.
- The layout helps the creative team develop the ads' psychological elements – the nonverbal and symbolic components.
- The look of the ad should elicit an image or mood that reflects and enhances the advertiser and the product.
- Once the best design is chosen , the layout serves as a blueprint.
- It shows the size and placement of each element in the ad.
- Once the production manager knows the dimension of the ad, the number of photos, the amount of type setting, and the use of art elements such as colour and illustrations, he or she can determine the cost of producing the ad.

Principles of the layout

- The various steps in the layout are the progression from visualization to the final artwork, when it is ready for sending for production.
- The art director or the visualiser starts with the thumb nail sketches, also know as idea generation miniatures.
- There are simple drawings that contain an ads basic elements.
- A good layout should have the following basic elements:

BASIC ELEMENTS OF LAYOUT**1. Balance**

- Balance is a fundamental law of nature and life. Odd things stand out.
- In layout, it is related to the optical center of an advertisement.
- The optical center is the point which the eye designates as the center of an area.

2) Proportion

- Proportion is related to balance but is concerned primarily with the division of the space and the emphasis needed to be accorded to each element.
- Proportion also involves the tone of the ad., i.e., the amount of the light area in relation to the dark one and the amount of color required and the decision to avoid color.

3) Movement

- Eyes follow a particular movement. This is the result of reading a particular kind of script early from life.
- Readers of western and Devanagri script are habitual of looking at the reading material from left to right and then from top to bottom.
- The Arabic script in which Persian and Urdu are written goes from right to left.

4) Unity

- Unification of the layout is what is meant by term unity. All the elements in the ad must be united to a composite whole.
- This is achieved when the element tie into one another by making use of the same basic shapes.
- Unity can be achieved by grouping the elements, by encasing the ad in a border, by aligning one element with another or by overlapping of the elements.

5) Mood

- Sizes, textures, colors, illustrations and the type also contribute to create a mood for the ad.
- It is always ideal to choose type from one family to create the right harmony and the mood.
- Similarly, use of white space also creates the appropriate mood.
- The two basic devices for illustrating an ad are:
 - Photography and
 - Drawing

Photography:

- Pictures in advertisement create a feeling of immediacy, live action, speed, empathy, association and flexibility.
- The pictures encompass a variety of subjects, viz, people, animals, flowers, monuments, birds, objects etc.

- These are selected on the basis of the aim of the ad.
- The selection of right characters is very important.
- Professional photography is a specialized area and agencies generally have on their panel photographers from various fields of specialization , like fashion, nature, profiles, table top, industry , children, etc.

Drawings:

- Illustration is used in an ad when visualizer feels that its impact will be more than that of a photograph. A number of techniques are used in producing drawings. Some of these include the following:
- Line drawings
- Wash drawings
- **Line drawings:**
- In this everything is sharp, precise and in black and white without any grey tones. Cartoons are generally done as line drawings.
- **Wash Drawings:**
- A wash drawing can be defined as an illustration using tones and shades and can be in one or more colors.
- It can be in both realist or impressionist style.
- Fashion and furniture ads at times use this technique as these look very attractive and distinct. Other styles include scratch board, acrylic, tempera and water color techniques.

6) Color psychology

- No reference to advertising can be complete unless one speaks about color or rather the role of color.
- Color adds realism, besides beauty and distinctiveness. The right blend of colors adds a dash of magic to the ad.
- Colors have a psychology of their own and various colors depict various moods.

7) Typography

- Typography is the art of selecting typefaces, of which there are hundreds of designs; blending different typefaces, casting off the number of words to fit spaces, and marking up copy for typesetting, using different sizes and weights.
- Good typography leads to legibility and attractiveness and certain designs of type can create style and character or be characteristics of the advertised subject.
- Typography is yet another area that needs to be considered carefully, especially in print advertising material.
- Type styles are chosen keeping in view the objectives and strategy of the campaign.

- There are two classes of type:
- Display type
- Text type
- The former is used in headlines, sub-heads, logos, addresses and when there is need to emphasize any matter.
- For body copy, the smaller text type is made use of.

ROLE OF CREATIVITY IN ADVERTISING AND STAGES OF AD DESIGN PROCESS

ROLE OF CREATIVITY IN ADVERTISING

- Advertisers often select an agency specifically for its creative style and its reputation for achieving original concepts.
- Creativity is vital to advertising's basic mission of informing, persuading and reminding.

Creativity helps advertising inform

- Advertising's responsibility to inform is greatly enhanced by creativity.
- Good creative work makes advertising more vivid and many researchers believe vividness attracts attention, maintain interests, and stimulates consumers' thinking.
- A common technique is to use plays on words and verbal or visual metaphors, such as "put a tiger in your tank", "fly the friendly skies".
- The metaphor describes one concept in terms of another.
- It helps the reader or viewer learn about the product.
- Other creative techniques can also improve an ad's ability to inform.
- Advertising writers and artists must arrange visual and verbal message components according to a genre of social meaning so that readers or viewers can easily interpret an ad using commonly accepted symbols.

For example aesthetic cues such as lighting , pose of the model, setting and clothing style can signal viewers nonverbally whether a fashion ad reflects a romantic adventure or sporting event.

Creativity helps advertising persuade

- The ancient created legends and myths about gods and heroes-symbols for human kind's instinctive. Primordial longings and fears-to affect human behavior and thought.
- To motivate people to some action or attitude, advertising copywriters have created new myths and heroes.
- A creative story or persona can establish an original identity for the product in the collective mind-set a key factor in helping a product beat the competition.
- Creativity also helps position a product on the top rung of consumer's mental ladders.
- The higher form of expression creates a grander impression.
- And when such an impression spreads through the market, the products, perceived value also rises.
- To be persuasive, an ad's verbal message must be reinforced by the creative use of nonverbal message elements.
- Artists govern the use of these elements- color, layout & illustration.

- Research suggests that in print media , information graphics (colorful explanatory charts, tables, etc.)can raise the perception of quality for some readers.
- Art work can also stimulates emotions. Color for example can also motivate consumers depending of their cultural background and personal experiences.

Creativity helps advertising remind

- Image using the same invitation, without any innovation to ask people to try your product again and again, year after year.
- Your invitation would become stale very quickly worse, it would become tiresome.
- Only creativity can transform your boring reminders into interesting, entertaining advertisements.
- People are entertained daily by creative –ads for soft drinks. Snacks, and cereals- whose primary mission is simply to remind us to indulge again.

STAGES OF AD DESIGN PROCESS

- The design process serves as both a creative and an approval process.

In the creative phase the designer uses

- Thumbnails
- Roughts
- Dummies &

Comprehensives- in other words, non final art to establish the ad’s look and feel.

The final artwork with the actual type in place along with all the visuals the printer will need to reproduce the ad .

The approval process takes place throughout the entire design process.

Thumbnail sketches

- The thumbnail sketch, or thumbnail, is a small, rough, rapidly produced drawing the artist uses to visualize layout approaches without wasting time on details.
- Thumbnails are very basic.
- Blocks of straight or squiggly lines indicate text placement, and boxes show placement of visuals.
- The best sketches are then developed further.

Rough layout

- In a rough, the artist draws to the actual size of the ad.
- Headlines and sub-heads suggest the final type style, illustrations and photographs are sketched in, and body copy is simulated with lines.
- The agency may present rough to clients- particularly cost conscious ones.

Comprehensive

- The comprehensive layout or comp, is a highly refined facsimile of the finished ad.

- A comp is generally quite elaborate , with colored photos, press-on-learning, Photostats of sub visuals, and a glossy spray coat.
- Today copy for the comp is typeset on computer and positioned with the visuals, and the ad is printed as a full color proof.
- At this stage all visuals should be final.

Dummy

- A dummy presents the handheld look and feel of brochures, multipage materials, or point of purchase displays.
- The artist assembles the dummy by hand, using color markers and computer proofs, mounting them on sturdy paper, and then cutting and folding them to size.
- A dummy for a brochure for example is put together , page by page to look exactly like the finished product.

Mechanical (pasteup)

- The type and visuals must be placed into their exact position for reproduction by printer.
- Today most designers do this work on computer, completely by passing the need for a mechanical.
- Some agencies however still make traditional mechanicals where black type and line art are pasted in place on a piece of white art –board called a pasteup with overlay sheets indicating the hue and positioning of a color.
- Printers refer to the mechanical or pasteup as camera ready art because they photograph it using a large production camera before starting the reproduction process- creating color keys, prints, and films of the finished ad.
- At any time during the design process- until the printing press lays ink on paper- changes can be made on the art. However, the expense may grow tenfold with each step from roughs to mechanicals to printing.

Approval

- The work of copywriter and art director is always subject to approval.
- The larger the agency and larger the client, the more formidable this process becomes.
- A new ad concept is first approved by the agency’s creative director. Then the account management team reviews it. Next the client’s product managers and marketing staff review it, often changing a work or two or sometimes rejecting the whole approach.
- Both the agency’s and the client’s legal departments scrutinize the copy and art for potential problems.
- Finally the company’s top executives review the final concept and text.
- The biggest challenge in approval is keeping approvers from corrupting the style of the ad.
- The creative team works hard to achieve a cohesive style.

- Then a group of non writers and non- artists have the opportunity to change it all.
- Maintaining artistic purity is extremely difficult and requires patience, flexibility, maturity and the ability to articulate an important point of view.

ADVERTISING COPY

MEANING OF COPY

Copy refers to written material which is to be set in type for the print media or spoken by announcers for broadcast commercials. The word copy is used for the simple reason that earlier ads contained only the advertising message in words to be printed suitably. There were hardly any pictures and if all pictures were shown those were of the products of the automobile, the gramophone, the actual photograph of the hotel building etc. Gradually pictures, photographs, visuals, symbols, sketches, illustrations and actions in graphic representation started getting an increasingly larger space in ads. Now there are hardly any ads without pictures and photographs and rarely a small headline or a slogan.

In fact, the term advertising message now has the connection of what is communicated by the entire ad rather than the word messages of headlines, sub-heads and the body copy.

Creativity and copywriting

The word creativity is mysterious and often confusing. In its simplest form creativity is just another name for finding new combination of ideas. That is exactly what creative people do when they prepare a commercial. They may come up with a completely original idea but more often take some elements of the client's sales data and combine them in a new way. Finding new idea combinations may be a simple definition for creativity, but the act of creation is not so simple. Creative thinking requires hard work and discipline, especially when the ideas don't come quickly.

General objectives of ad copy

It is true of course that certain pieces of copy are so well constructed and so interestingly written that they are bound to leave a vivid impression on the mind of the reader, listener or viewer and to do an effective job of communication. There are some basic objectives of ad copy as follow:

Action

The goal of all advertising is action. Copy seeks to win the support of the reader, listener or viewer for a product service or cause, with the hope that he/she will sooner or later take steps that will mean profit for the advertiser. Action can be of two types;

Direct action: Much of the advertising copy is pitched for direct action; that is the copy writer tries through the copy to get the reader or listener to buy a certain product , write for information, order a product by mail, patronize a particular restaurant or invite a salesman to make a presentation.

In direct action: In direct action is passive in nature. The reader or listener usually retains simply a favorable impression of the company or product; the direct action may come weeks, months, even years later. This type of indirect action is the objective of those forms of copy, which elicit good will and understanding on the part of the public institutional, public service, and associating advertising.

2. Psychological objectives

Certain psychological objectives are common to all advertisements. For instance every ad should attract attention, develop interest, stimulate desire, carry conviction and encourage action.

3. Marketing objectives

Marketing objectives are those concerned with the contribution of the advertisement to the overall marketing program of the advertiser. It involves the building of long range goodwill for the advertiser sponsoring the message.

4. Institutional objectives

Institutional objectives mean creating a certain favorable impression in consumers mind. If the objective of the copy is to produce immediate and measurable sales response the messages will be noticeably urgent and persuasive.

TYPES OF COPY

Copywriting is one major task in the creation of an advertisement. Copies can be written in several forms, of which the following are illustrations:

- Scientific copy
- Descriptive copy
- Topical copy
- Endorsement copy
- Questioning copy
- Prestige copy
- “reason why” copy
- Human interest copy
- Colloquial copy
- Personality copy
- Educational copy
- Visionary copy
- Service copy
- Sequence or strip copy
- Picture and caption copy
- Musical copy
- Horizontal co-operative copy.

Scientific copy

In this copy, the technical specifications of a product are explained. The merits of the product are described in scientific terms. It gives conviction value to the copy. Saffola – a low cholesterol edible oil makes use of a scientific copy.

Descriptive copy

In a non technical manner, the product attributes are described. The copy uses direct active sentences. These are short and pithy sentences. It looks very common place announcement.

Topical copy

When the copy is integrated to a recent happening or event, it is said to be topical copy. Mostly political events, national sports, world events, parliament news all get extended to the advertisement copy.

Endorsement copy

In these copies, a product is endorsed by an opinion leader who has a large following. The choice of the opinion leader depends on the product. Mostly celebrities are chosen to promote televisions, coffee, tires, textiles, soft drinks, toilet soaps. Lux is a very famous example of this type of copy. This soap came in the market some twenty years back and still continues to hold even today.

Questioning copy

In this copy, several questions are put forward not to seek answers but to emphasize a certain attribute.

Prestige copy

The product is not directly advertised. Only a distinguished and favorable atmosphere is created for the sale of the product. The copy is used to build an image. The personal power advertisement Raymond's shirting is an example.

“Reason why” copy

It is known as an explanatory copy where the reasons for the purchase are explained. Each reason illustrates a particular attribute, and its benefit to the consumer.

Human interest copy

It makes it appeal to the emotions and senses rather than to the intellect and the judgment. Sympathy, fear, bonus, curiosity and other emotional appeals like appeals to the senses of sight, hearing, touch, taste and smell are used in such type of copy. Human interest copy presents the product in relation to people instead of confirming to facts about product. It gets to the selling point in a more leisurely, more indirect manner and reluctantly. Such a copy is effective if well written in a capturing way. It capitalizes on people's unflinching interest in themselves, their family and others. As emotions are many and always new, it may be made more exciting and artful than reason why copy. It affords a refreshing change. Human interest copy can take various forms:

Humorous copy: It exploits the sense of humor of the people. It turns the reader laughter. All examples and statements in such copy are fully to make the reader smile.

Fear copy: It appeals to the sense of fear and arouses the interest of people to save their lives, properties and other belongings. Such copy of advertisement should be drawn carefully so that it may not carry an unpleasant association of readers mind with advertiser's product or business Life insurance cooperation. Generally insurance companies use this type of copy.

Story copy: In such a copy, a story is narrated in a very interesting manner to create an impression in the minds of the people about the product. Its ability to create interest depends upon dramatic impact it produces. Experiences of customers can also narrated in the story.

Predicament copy: It is often used to advantage when it shows an article of merchandise in a case that provides a dramatic explanation of its advantages. Predicament copy usually overlaps the other three kinds of human interest copy.

Colloquial copy

The colloquial copy presents the message in the way of conversation. It uses an informal language and conversation takes place in terms of 'I' and 'you' with personal reference to reader and the advertisement.

In such copy the style is one of a personal talk or one of an eyewitness account.

Personality copy

This copy attempts to encash the opinion of personality-real or imaginary-about the product. Usually introductory appeal is made in this style when the product is introduced in the market for the first times, it is the duty of every producer or advertiser to tell everything relevant about the product to the public in such a manner that it may get a warm welcome among the customers. Such an advertisement copy depicts the specialties of the product in contrast to the existing brands in the same product category.

The advertiser may insist only one or two attributes of the product which is more sensational such as an introduction of a low priced item without the loss of quality or a product developed from a new technology indigenous or imported etc.

Such copy may also be missionary i.e., just to remind the people of the product narrating any new improvement in the structure, color, size, utility, packing etc. The purpose of such type of copy is to maintain or increase the demand or to make it perpetual.

Visionary copy

Visionary copy is dreamy and indirect. It prints a mental picture of happiness, success, fulfillment of goals, or avoidance of sorrow usually through use of an illustration. The advertiser, product and even the purpose of the advertisement are disguised until the copy has captured the imagination of the reader or listener. For example visionary copy refers one to the sorrow of losing loved ones. It may speak of love or romance. Visionary copy takes the reader/listener or viewer into reverie of achieving the success of well-known people who use the product.

Service copy

Copy that gives the reader aid or advice is called service copy. It includes much public service advertising, but goes further and provides recipes, grooming tips, hints on manners, or advice on fire hazards. For example ad of ministry of population “Doo bache khushal gharana”

Sequence or strip copy

Sequence or strip copy carries advertising message in a related series of illustration. For example

1. An oven cleaner ad presented a vertical strip of four photographs
2. House wife glaring at the grimy interior of an oven,
3. House wife smiling and applying oven cleaner,
4. Close-up of sponge wiping off grease and grime,
5. Close up of chicken being placed in the clean shiny oven for roasting.

Picture and caption copy

It is often used where several points are to be emphasized in both words and pictures and the space available is quite large. For example ad of Fuji film showing pictures and then describing them.

Musical copy

This may be instrumental with the message delivered straight or the singing commercial. e.g. Ad of Dawlance refrigerator.

Horizontal co-operative copy

Horizontal co-operative copy results from the joint efforts of several advertisers to promote some ideas important to each other. For example ad of Tetra Pack Association.

QUALITIES OF A GOOD ADVERTISING COPY

QUALITIES OF A GOOD AD COPY

The importance of a good advertisement copy can hardly be overemphasized.

All the planning, research and expense would go waste if proper care is not taken in drafting an advertisement copy that will achieve the purpose of advertising.

The psychological aims of an advertisement are that the public must be made to:

- Look
- Like
- Learn and
- Buy.

As James Hunter puts it “The aim of advertising copy is that it shall be seen, read the message conveyed and then acted upon”. An advertisement copy which fails in attracting the attention of the prospects and creating an urge in their minds for possessing the product will naturally be of no use though a large sum has been spent lavishly on advertising the product by the advertiser. A good copy of advertisement should possess the following qualities:

Attention value

An advertisement copy must attract the attention of the potential consumers. If it fails in this mission, the whole money and efforts will go waste though it possesses all other values because everything else follows this, so it must have a display value.

Use of display type

To use if appropriate to headings enhance the value of an advertisement copy to a great extent. To invite attention, the heading should be brief and meaningful, made up of three or four words and should be printed in emphatic bold display types. The headline should generally be in the form of a slogan or a query that will compel the attention of the reader.

Use of pictures

Pictures have the immense display and attention value. The old Chinese proverb ‘one seeing is worth thousand telling’ indicates the places of pictures in attention value. A good sketch or photograph, if appropriately used, will not merely attract the attention of the consumers but also will tell everything about the product.

Boarder

Attractive boarder can be used to compel the attention of the readers. The boarder must have a distinctive look so as to separate it from the rest of the setting. A full page advertisement with a very small matter in the center & artistic or novel boarder with has a very great attention value. Underlining of key words or an attractive arrangement of types may also catch the eyes of the reader.

Price quotation

Prices should not be quoted on the advertisement copy except when they are very low as in clearance sale or special offers. But if an appeal is made to high class customers who care more for quality than for price, a price quotation should be avoided and emphasizes should be laid on quality.

Reply coupons

Reply coupons inserted in an advertisement in an unusual setting are yet another way of attracting attention of the readers to the copy.

Suggestive value

Having attracted the attention of the reader, the next task would be to offer a suggestion about the use and the utility of the product that may remain inscribed on the mind of the reader even when he forget where he really say the advertisement.

Memorising value

The copy of the advertisement should be so drafted and laid out that the product will stick to the mind of the individual reader. Repetition of the advertisement with slogan is an effective method of creating a memorizing value. Pictures and photographs confirming to the suggestion will have tremendous memorizing value.

Conviction value

An advertisement copy can prove effective and achieve the desired end when the suggestion contained in it is backed by convicting arguments. The advertiser must be careful to include the statements in the advertisement copy which do not conform to the product.

Sentimental value

Sentiments play a very important role in advertising, particularly in case of food articles. Sentiments reflect the personal feelings and attitudes of an individual towards various things. They indicate reactions of a person in favor or against a particular product.

Educational value

A good advertisement copy must possess educative value because the object of modern advertising is not merely to advertise the existing demand but to create future demand. So a good copy of advertisement should educate the general public about the uses of the new product or the new uses of the same product.

Instructive appeal value

Human thoughts and actions are guided by the instincts and inclination. All that one thinks or does has its roots in one instinct or the other. Instincts are the underlying forces which compel the men to act in certain ways. The most important function of an advertisement copy is to induce, persuade and motivate the prospects to think's well of a product and to take to its use.

Self preservation instinct

Many of our thoughts and actions are inspired by our anxiety to preserve our person, our health, our family and our belongings. Hoarding instinct Banking institutions, insurance companies or other government and non-government saving organizations serve to hoarding instinct of the people.

Parental instinct

Parental instinct takes the form of love and affection for the children. Those advertisers who deal in children requirements like garments, toys, baby food etc. May promote this instinct in parents i.e, motherly feelings of women or parental sentiments of men through the advertisement copy.

Self display instinct

Instinct of self display is promoted by the advertisers of readymade clothing, women's dresses, jewelry etc.

Something for nothing instinct

Everybody has a vague desire to get something without paying anything for it. This desire is more or less, present in everybody irrespective of the status or income. On the basis of the above basic instincts, the following themes or central ideas may be laid down for advertisement copies meant to advertise different types of products:

- Pride
- Beauty
- Health
- Economy
- Comfort
- Fear
- Parental affection
- Patriotism
- Achievement
- Emulation

Beauty

This theme is used in advertisements for cosmetics, perfumeries, toilet soaps etc, for men and women.

Health

In drugs and food products advertisements, the use of this theme is used.

Fear

Themes stressing the fear of death accidents, personal loss through burglary, fire etc., and other untoward happenings in life are generally used by insurance companies or banking companies. The traffic police is also using this theme in their notes of caution i.e., 'life is short, don't make it shorter.

Patriotism

This theme may be used in advertisements for those who use foreign products.

Emulation & imitation

This theme is used where people buy more not to satisfy their genuine requirement, but as their neighbors happen to possess them. Thus a good advertisement copy must possess the above qualities to make it an ideal advertisement.

QUALIFICATION OF A COPY WRITER & ELEMENTS OF PRINT AD COPY

QUALIFICATION OF COPY WRITER

- Copy writing is basically a kind of message construction.
- It is written to produce a certain response and to reach a specific objective.
- In copywriting messages are created for the consumer in a very attractive and simple way by the copy writer.
- Copywriter should have following qualifications to survive in fast paced environment.
- Sense of inquiry
- Discipline
- Knowledge of language
- Knowledge of the media
- Ability to deal with matters of taste

Sense of inquiry

- A creative and effective copywriter is likely to be someone who is interested in trying novel approaches. He or she has an inquiring mind that thinks, ‘why not try this’ rather than staying with the tried and true.
- Use the ‘why not’ approach when searching for an idea.
- It can help you develop new idea combinations, especially if you are willing to give your mind free rein.

Discipline

- Broadcasting doesn’t allow the luxury of waiting for the idea. Copywriter must write copy and prepare it for broadcast.

Knowledge of language

- Simplicity is the key to broadcast writing.
- Avoid complex sentences and overblown vocabularies.
- Commercials should be written in acceptable language that is accessible to the average person.
- The job of copywriter will be easier and the public will have a better appreciation of the media if accepted rules of grammar are used.

Knowledge of media

- As a broadcast copywriter he/she must understand the capabilities of the media to be used. Many commercial ideas are only producible in a sophisticated studio with adequate time and a large budget.
- They can’t be done in a small market situation.
- Thus, he/she must understand two things.
- First, what can radio or television best accomplish in selling a producer.
- Second, what level of production capability exists at the station?

Ability to deal with matters of taste

- As a copy writer, one may face some personal decisions. He/she will be asked to write for advertisers that sell products that he/she doesn’t like and it will be asked to take approaches which they don’t feel comfortable.
- This will undoubtedly cause some dissonance on copywriters part, but it’s an element of copywriting that must be prepared to handle professionally.

ELEMENTS OF COPYWRITING FOR PRINT ADVERTISEMENT

In print advertising, the key format elements are:

- Headlines
- Visuals
- Subheads
- Body copy
- Slogans
- Seals
- Logotypes
- Signatures.
- Copywriters can correlate the headline, visual and subhead to the attention step of the creative pyramid. The interest step typically corresponds to the sub headline and the first paragraph of body copy.
- Body copy handles credibility and desire, and the action step takes place with the logo, slogan, and signature block.

HEADLINES

- The headlines are the words in the leading position in the advertisement-the words that will be read first and are situated to draw the most attention.
- That's why headlines usually appear in larger type than other parts of the ad.
- Effective headlines attract attention, engage the audience, explain the visual, lead the audience into the body of the ad, and present the selling message.
- The headline is the most important thing as advertiser says to the prospect.

ROLE OF HEADLINES

- It explains or gives greater meaning to the visual and then immediately dictates the advertiser's position in the person's mind, whether or not the prospect chooses to read on.
- Ideally, headlines present the complete selling idea.
- Research shows that, on average, three to five times as many people read the headline as read the body copy.
- So if the ad doesn't sell in the headline, the advertiser is wasting money.
- Nike uses beautiful magazine and outdoor ads featuring just an athlete, the logo and the memorable headline: "just do it".
- Working off the visual, the headline creates the mood and tell the reader to take action (through implication, buy Nikes).
- Headlines help trigger a recognition response, which reinforces brand recognition and brand preference. Finally, headlines should present product news.
- Consumers look for new products, new uses for old products, or improvements on old products.
- If they haven't been overused in a category, "power" words that imply newness can increase readership and should be employed whenever honestly applicable.
- Examples include free, now, amazing, suddenly, announcing, introducing, its here, improved, at last, revolutionary, just arrived, and important development.

TYPES OF HEADLINES

- Label headlines
- Selective headlines
- Benefit headlines
- News/information headlines
- Question headlines
- Command headlines
- Situation headline

- Affirmative headline
- Negative headline
- Testimonial

Label headlines

- A label headline identifies the name of the product. Such type of headlines inspire the reader least. It is generally used when a prior interest in the article has already been well established.

Selective headlines

- Selective headlines seeks clientele by directing appeals to those for whom the product holds interest. It eliminates all other readers, for whom the product is not appealing. E.g.,
- “attention-importers” “car owners! Save one gallon of petrol in every ten”.
- A selective headline may feature low price e.g.,
- “three for two”

Copywriters use many variations of headlines depending on the advertising strategy. Typically they use the headline that presents the big idea most successfully. Headlines may be classified by the type of information they carry: benefits, news, provocative, question and command.

Benefit headlines

- It promise the audience that experiencing the utility of the product or service will be rewarding.
- Benefit headlines shouldn't be too cute or clever, just simple statements of the product's most important benefit.
- Pond's special baby powder headline promises you 'to take good care of your baby.'
- Such advertisements indicate the benefits of the product or service in a direct manner.

News headlines

- It announces news or promise information. The information must be believable though.

Provocative headlines

- It is used to provoke readers curiosity, to stimulate questions and thoughts.

Question headline

- It asks a question, encouraging readers to search for the answer in the body of the copy.

Command headlines

- It also promises a benefit. It is advisory in character.

Situation headline

- It is based on a peculiar situation like an impending war, flood, earthquake, epidemic etc.

Negative headlines

- Not very much forward, but are used occasionally to direct to the right product.

Affirmative headline

- The message is not very assertive. But it is not denied either. We thus say about complan: 'growing children need complan.'

Testimonial

- Nothing is more convincing than a customer endorsement.
- ("this diet program worked for me. It can work for you, too!")

ELEMENTS OF PRINT AD COPY

SUBHEADS

- The subhead, an additional smaller headline, may appear above the headline or below it. A subhead above the headline, called a kicker (or overline) is often underlined.
- Subheads may also appear in body copy.
- Subheads are usually set smaller than the headline but larger than the body copy or text.
- Subheads generally appear in bold face (heavier) type or a different color.
- Like a headline the subheads transmits key sale points fast.
- But it usually carries less important information than the headline.
- Subheads are important for two reasons:
- Most individual read only the headline and subheads, and subhead usually support the interest step best.
- Subheads are longer and more like sentences.

BODYCOPY

- The advertiser tells the complete sales story in the body copy, or text.
- The body copy comprises the interest, credibility, desire, and often even the action steps.
- It is a logical continuation of the headline and subheads, set in smaller type.
- Body copy covers the features, benefits and utility of the product or service. The body copy is typically read by only one out of ten readers, so the writer must speak to the reader's self interest, explaining how the product or service satisfies the customer's need.
- The best ad focus on one big idea or one clear benefit.

BODY COPY STYLES

Experienced copywriters look for technique and style with the greatest sales appeal for the idea being presented. Common copy styles include:

- Straight sell
- Institutional
- Narrative
- Dialogue
- Picture caption and
- Device.

Straight sell copy

In this , writers immediately explain or develop the headline and visual- or the pictures on the screen in a straight forward factual presentation.

- The straight sell approach appeals to the prospects reasons.
- Since it ticks off the product's sales points in order of importance, straight sell copy is good for high think involvement products or products that are difficult to use.
- It's especially effective in direct-mail advertising and industrial or high tech situations.
- Advertisers use the straight sell approach more than all other techniques combined.

Institutional copy

- Advertisers use institutional copy to promote a philosophy or extol the merits of an organization rather than product features.
- Institutional copy is intended to warmth and credibility to the organization's image.
- Banks, insurance companies, public corporations and large manufacturing firms use institutional copy in both print and electronic media.

Narrative copy

- Advertisers use narrative copy to tell the story.
- Ideal for the creative writer, narrative copy sets us a situation and then resolves it at the last minute by having the product or service come to rescue.
- Narrative copy offers good opportunities for emotional appeals.

Dialogue/ monologue copy

By using this copy the advertiser add the believability that narrative copy sometimes lack.

The characters portrayed in the print ad do the selling in their own words.

Picture-caption copy

Sometimes it is easier to tell a story with illustrations and captions. A photo with picture-caption copy is particularly useful for products that have a number of different uses or come in variety of styles or designs.

Device copy

With any copy style, the copywriter may use some device copy to enhance attention, interest and memorability.

Device copy uses figures of speech (like puns, alliteration, assonance, and rhymes) as well as humor and exaggeration.

- Verbal devices help people remember the brand and tend to affect attitude favorably.

FORMULATING BODY COPY

- The keys to good body copy are simplicity, order, credibility and clarity. Four basic format elements are used to construct long copy ads:

- **Lead-in-paragraph:** It is a bridge between a headline and the sales ideas presented in the text. Like a subhead the lead in paragraph is part of the interest step. It must be engaging and able to convert a prospects reading interest to product interest.
- **Interior paragraphs:** Develop credibility by providing proof for claims and promises and build desire by using language that stirs the imagination. Advertisers should rely on research data, testimonials and warranties to support their product promises. Such proofs help avoid costly lawsuits, convince customers of validity of the product, improve good will toward the advertiser and stimulate sales.
- **Trial close:** Interpersed in the interior paragraphs should be suggestions to act now. Good copy asks for the order more than once; mail-order ads ask several times. Consumers often make the buying decision without reading all the body copy. The trial close gives them the opportunity to make the buying decision early.
- **Close:** The close is the action step. A good close asks consumers to do something and tells them how. The close should simplify the audience response, making it easy for them to order the merchandise, send for information or visit a show room. A business reply card or a toll free phone number may be included.

SLOGANS

- Many slogans also called theme lines or taglines being as successful headlines, through continuous use become standard statements, not just in advertising but for sales people and company employees.
- Slogans have two basic purposes: To provide continuity to a series of ads in a campaign and to reduce an advertising message strategy to a brief, repeatable, and memorable positioning statement.

SEALS, LOGOS AND SIGNATURES

- A seal is awarded only when a product meets standards established by a particular organization such as good house keeping institute, Underwriters laboratories and parent institute. Since these organizations are recognized authorities, their seals provide an independent, valued endorsement for the advertiser's product.
- Logotypes and signatures cuts are special designs of the advertisers company or product name. They appear in all company ads and like trademarks, give the product individuality and provide quick recognition at the point of purchase.

SOURCES OF COPY IDEAS AND EFFECTIVE COPY WRITING

Sources of copy ideas

Advertising is the business of ideas. Without a continuous flow of fresh ideas advertising will quickly lose its power as the effective means of communicating advertising ideas. Copy ideas can strike from many sources e.g.

- Personal observation: personal observation means that suppose there is a product, the copywriter perhaps taste it, try it or look at it- at least in some way he/she may attempt to test the product. This first hand experience may well spark some good copy ideas.
- Study of other advertising: study of other advertisements of successful competitors is usually a source of new ideas because after studying different advertisements the copywriter can produce new and better ideas.
- Suggestion of others: a good copywriter must take suggestions from different people and refine or reproduce them in proper words so there is always a room to take into consideration other suggestions. The copywriter must be an open minded person who can pick and create new ideas from any sources and give them the shape of an effective copy.

Effective copy writing

A piece of copy begins with an idea. The idea is written. Then it is refined through process of editing and re-editing until the final copy is achieved. There are many desirable qualities in copy writing. Among the most important qualities are as follow:

- **Conciseness**: readers are busy people. They have many things to do besides reading or listening advertisements. Therefore it is prudent for the advertiser to get across his message as quickly as possible. Another reason for conciseness is the cost of advertising space. Third reason is availability of space.
- **Short sentences & paragraphs**: an idea can be communicated more clearly and effectively if a sentence is properly punctuated. Copy is better understood by majority of the readers or listeners if statements are broken up into short sentences. Careful phrasing of the copy makes the copy more comprehensible. On the other hand clarity should not be sacrificed for the sake of brevity. The paragraphing of the copy can be varied in length, otherwise the copy might look like an uninteresting piece of literature. There are number of ways to make a copy look more attractive. One technique is to shorten the paragraphs. Another way is through use of colored typography. A third means of overcoming readers fatigue is by varying the boldness of the type that is used. Still a fourth method is to vary the shape or contour of the paragraphs.
- **Easy readability**: the flow of information in an advertisement should be conducive to relaxed readership. Good copy is easily understood. It follows a logical pattern of presenting a thought that is of interest to the reader/listener, followed by the action, which the advertiser wants the reader/listener to take. The reader/listener should not have to pause for the purpose of understanding a word or phrase, unless that is the desire of the advertiser. In other words the copy should make the message easy to understand.
- **Putting life into the copy**: the wise copywriter is merely a more sophisticated storyteller who holds the interest of audience with lively and dramatic words and phrases. He/she write for effect hoping to attract attention not to his/her writing rather to the product or service.
- **Use of appropriate tone**: the copy writer who has been describing the benefits of a weed killer to the farmers would be out of place if he/she used the same approach to sell a beauty soap. Indeed, the copy writer's orientation needs to change, to adapt the writing atmosphere to the nature of the product.

- Use of common, familiar, and precise words & expressions: to help readers/listeners get every bit of meaning and significance from a piece of copy, the skilled writer draws comparisons, uses examples, or otherwise translates in the readers/listeners frame of reference the words and phrases he/she writes.

FORMAT FOR RADIO AND TV COMMERCIALS

Formats for radio and TV commercials

Similar to print advertising, the format for broadcast ad serves as a template for arranging message elements into a pattern. Once the art director and copywriter establish the big idea, they must determine the commercial's format. Many radio and tv commercial styles have been successful. There are eight common commercial formats that can be used in either radio or tv.

- Straight announcement
- Presenter
- Testimonial
- Demonstration
- Musical
- Slice of life
- Lifestyle
- Animation

Straight announcement:

The straight announcement is the oldest and simplest type of radio or tv commercial and probably the easiest to write. One person, usually a radio or tv announcer, delivers the sales message. Music may play in the background. Straight announcements are popular because they are adaptable to almost any product or situation. In radio, a straight announcement can also be designed as an integrated commercial that is, it can be woven into a show or tailored to a given program. For tv, an announcer may deliver the sales message on camera or off screen as a vice over, while a demonstration, slide, or film shown on screen. If the script is well written and the announcer convincing, straight announcements can be very effective. Since they don't require elaborate production facilities, they save money too. Straight announcements are commonly used on late night tv programs, by local advertisers and by non profit or political organizations.

Presenter:

The presenter commercial uses one person or character to present the product and carry the sales message. Some presenters are celebrities while others are corporate officers of the sponsor. However presenter does not have to be a real person. A radio personality live an ad message live in his or her own style. Done well such commercials can be very successful. However the advertiser surrenders control to the personality. The main risk outside of occasional blunders is that the personality may criticize the product. Even so this sometimes lends to an appealing realism. The personality gets a highlight sheet listing the product's features, the main points to stress, and the phrases or company slogans to repeat. But he or she can choose the specific wording and mode of delivery.

Testimonial:

The true testimonial where a satisfied user tells how effective the product is can be highly credible in both tv and radio advertising. Celebrities may gain attention, but they must be believable and not distract from the product. People from all walks of life endorse products from known personalities to unknowns and nonprofessionals. Which type of person to use depends on the product and the strategy? Satisfied customers are the best sources for testimonials because their sincerity is usually persuasive.

Demonstration:

TV is uniquely suited to visual demonstration. And a demonstration convinces an audience better and faster than an oral message. So don't say it show it. Naturally its easier to demonstrate the product on TV than on radio but some advertisers have used radio to create humorous, tongue-in check demonstration.

Musical:

The musical commercials or jingles we hear on radio or tv are among the best and worst ad messages produced. Done well they can bring enormous success, well beyond the average non musical commercial. Done poorly they can waste the advertising budget and annoy audience beyond the belief. Musical commercials have several variations. The entire message may be sung, jingles may be written with a donut in the middle (a hole for spoken copy) or orchestras may play symphonic or popular arrangements. Many producers use consistent musical themes for background color or to close the commercial. This is called a musical logo. After many repetitions of the advertiser theme the listener begins to associate the musical logo with the product. To achieve this, the jingle should have a hook that part of the song that sticks in your memory. Advertisers have three sources of music. They can buy the right to use a tune from the copyright owner, which is usually expensive. They can use a melody in the public domain, which is free. They can hire a composer to write an original tune.

Slice of life:

The slice of life commercial is a dramatization of a real life situation. It usually starts with just plain folks, played by professional actors discussing some problem. Often the situation deals with the problem of a personal nature bad breath, loose dentures, dandruff, body odor or yellow laundry. A relative or a co-worker drops a hint, the product is tried and the next scene shows the result a happier, cleaner, more fragrant person off with a new date. The drama always concludes with a successful trial. Such commercials can get attention and create interest even though they are often irritating to viewers and hated by copywriters. The key to effective slice of life commercials is simplicity. The ad should concentrate on one product benefit and trigger instant recall. Believability in slice of life commercials is difficult to achieve. People don't really talk about the sophisticated taste of taster's choice, so the actors must be highly credible to put the fantasy across. That's why most local advertisers don't use the slice of life technique. Creating the believability takes very professional talent and money. In all cases the story should be relevant to the product and simply told.

Lifestyle:

To present the user rather than the product, advertisers may use the lifestyle technique. For example, levi's targets its 501 jeans message to young, contemporary men by showing characters working in various occupations and participating in many pastimes.

Animation:

Cartoons, puppet characters and demonstrations with computer generated graphics are very effective animation techniques for communicating difficult messages and reaching specialized markets, such as children. The way the aspirin or other medications affect the human system is difficult to explain. Animated pictures of headaches and stomachs can simplify the subject and make the demonstration understandable. Computer animation requires a great deal of faith on the part of the advertiser. Since most of this very expensive work is done on the computer, there is nothing to see until the animation is well developed.

PRINT AD PRODUCTION PROCESS

Print ad production process

Print ad production process comprises of following phases:

- The pre production phase
- The production phase
- The prepares phase
- The duplication and distribution phase

The preproduction phase:

- Planning the project

The first step, preproduction, begins when the creative department submits the approved creative concepts- rough or comprehensive layout and copy-to the production department. The production manager's first task is to log the project into the departments traffic system and open a job jacket for storing the various pieces of artwork and ideas that will be generated throughout the process. The next task is to examine the general nature of the job and consider several questions pertinent to manage it effectively.

- What equipment will be needed?
- How will we get it?
- What materials are necessary
- What human resources are needed?
- How many production artists will be needed?
- Working backward from publication closing dates (deadlines), the production manager decides when each step of the work must be completed.
- The manager tries to build extra time into each step because every word, art element and aesthetic choice need some last minute change.

Typography and copy casting

Planning the job

A) typography and copy casting

- Art directors select type styles to enhance the desired personality of the product and complement the tone of the ad. Typefaces affect an ad's appearance, design and readability. It is imperative that production managers as well as graphic artists understand typography, the art of selecting and setting type. Advertising artists have to know the five major type groups, the artistic variations within a type family, and the structure of type.
- They should consider four important concepts
- Readability,
- Appropriateness,
- Harmony or appearance, and Emphasis.
- Artists who plan to buy type outside must copy cast (or copy fit) to forecast the total block of space the type will occupy in relation to typeface's letter size and proportions.
- This is an important task because type is expensive to buy and costly to change.
- There are two ways to fit copy: the word count method and the character count method.
- With word count method the words in the copy are counted and divided by the number of words per square inch that can be set in a particular type, style and size as given in a standard table.

- The character count method is more accurate.
- Someone counts the number of characters (letters, word spaces, and punctuation marks) in the copy, find the average number of characters per pica for each typeface and size, and determines how much space the copy will fill.

B) planning the job

- The overall purpose of preproduction is to plan the job thoroughly, which usually entails making a number of strategic choices before launching into full production.
- The art director and production manager will also consult on the paper to be used.
- Advertisers use three categories of paper: writing, text and cover stock.
- Letters and fliers commonly use writing paper.
- Bond writing paper is the most durable and most frequently used.
- There are many types of text papers such as news stock, antique finish, machine finish, english finish and coated.
- Finally the production manager must decide early which is most important for a particular project: speed, quality or economy. Typically the manager must sacrifice one in favor of the other two. The answer determines the production methods used and the personnel employed. Once all these decisions are made the manager can begin the production phase.

The production phase:

Creating the art work

- The production phase involves setting up the artwork and typesetting, completing ancillary functions such as illustration or photography and then melding all these components into a final tangible form for the printer or publisher.
- To create the art for an ad, brochure, or package, the production artist normally begins by marking out a grid on which to lay the type and art. In traditional handcrafted pasteup, the artist draw the grid on the piece of art board in light blue pencil. The grid provides an underlying consistency to the spacing and design of the piece.
- The production artist then specifies the style and size of typefaces for the texts and inputs this information, along with the copy, into the computer.
- Whenever an additional color is to be printed, a art board marked to the same dimension is used for the second image.
- The second image may be glued onto a clear plastic overlay that lies on top of the first image (called base art).
- The art elements must be properly positioned in the art work-whether mechanical or computer generated because the printer needs to have layers of art that can be reproduced individually.
- The total image is then constructed as each layer is printed over the other.
- Since the printer must photograph each layer to make separate plates, this kind of artwork is called camera ready art. This procedure is easily performed in the computer.

B) camera-ready art and halftones

- Production art for the printing process is like an off switch: where the art is black, ink will stick, where the art is white, ink wont stick.
- The production artist adheres to this printing principal by using black and white artwork that is called line art and by converting grey images to a form of line art called halftones.
- line art
- Normal photographic paper (like snapshots made with a camera) produces images in continues tones-black and white with shades of gray in between. But printing press cannot print gray.
- So printers use special orthographic film, a high contrast film yielding only black and white images with no gray tones. The art work is simply photographed as is, and the result is called a line film. From that a line plate is produced for printing.

- A continuous tone photograph or other illustration requiring gradations in tone can not be reproduced on orthographic film or plate with out an additional process the halftone screen. Halftone screens
- While line plates print lines and solid areas (like type) halftone plates print dots. The many element is the halftone screen, which breaks up continuous tone artwork into tiny dots. The combination of dots when printed, produces an optical illusion of shading, as in a photograph.
- In dark areas of image the dots bump into each other and make the paper appear nearly black. In the gray areas the size of the black dots equals the amount of white paper showing through and in white areas, the black dots are surrounded by a lot of white or are almost completely missing the human eye perceives the dots are traditions of tone.
- The fineness of the halftone screen determines the quality of illusion.
- The artist's final step is to mark any half tones and line art for size and indicate where they should be placed. The artist simply sticks a photocopy of the visual to the artboard in its exact location with the letter "fpo" (for position only) written across the image.
- That way the printer does not think the copy is the actual final art.

The prepares phase:

- Stripping, negs and plates
- In the prepares phase, the printer makes a plate from the base art and one from each over lay.
- Each paste up (mechanical) has to be photographed separately.
- The various layers of line art and halftones are converted to film negatives, which are carefully mounted together
- In perfect registration through a process known as stripping onto opaque plastic sheets called flats.
- A completed flat is a mask that allows light to pass through only where lines and dots are to appear on the plate.
- The flat is pressed against the printing plate, and ultraviolet light exposes the plate's photosensitive emulsion.
- Once exposed, the emulsion is developed, etching the plate in the process.
- This leaves some areas of the plate capable of holding ink and others unable to do so.
- Once dry the plates are hung on the press, ready for printing.

A)printing in color

- A printing plate can print only one color at a time. An advertiser who wants to print an ad or a brochure in blue, green and black needs three different plates (one for each color) and the job is referred to as three color job.
- To print in full color though the four color process is used.
- This process can simulate nearly all colors by combining the four prime colors: process red (also called magenta)
- Process blue(cyan), process yellow and black (which provides greater detail and density as well as shades of gray).
- To print in full color therefore, the printer prepares four different printing plates-one four each process color plus black.
- Designs that do not need full color are printed in blended inks rather than process colors. For example, it would take two process colors (magenta and yellow) to make red or three process colors (magenta, yellow and cyan) to make burgundy.
- When printing a brochure in black and burgundy, its cheaper to use only two ink colors rather than black plus three process colors.

B)four-color separations

- Four separate negative halftones are needed to make a set of four color the set is called the color separation.

- In printing the process color inks are translucent, so two or three color can overlap to create another color. For example green is reproduced by overlapping yellow and cyan dots.

The duplication & distribution phase

- Printing, binding and shipping
- The last phase of the print production process involves the actual printing, proofing and finishing steps of drying, cutting, binding and shipping.
- The press run
- Once the paper, plates and ink are readied, the press is started and stopped a few times to adjust the alignment of the image on the paper.
- In multicolored printing the proper alignment of all the colors is critical. When the initial proofs show good alignment, the press are started again and slowly spend up to maximum output.

B) Finishing

- Once all the pieces are printed, the ink must dry (unless heat-set or cold-set inks were used).
- Then the excess paper is cut away using huge cutting machines.
- Depending on the nature of the job the pieces may be delivered to special subcontractors who emboss or die cut or perform other special techniques to enhance the final printed piece.
- The final step may be the bindery for two and three hole drilling, wire stapling and folding.

PRODUCTION OF AD FOR ELECTRONIC MEDIA

The TV commercial production process

- Television commercials are placed in commercial spots bought by advertisers.
- Television commercials have graced the small screen from the very beginning of the medium.
- Though production methods have become more sophisticated, the process for tv commercial production is the same:
 - Careful planning,
 - Efficient shooting and
 - Sharp editing.
 - Creative consultation
- During the creative consultation process, the advertising agency or production company talks to the client about what the client wants to say with her television commercial. Clients need to advertise a new product or service with a memorable commercial that is entertaining while conveying important information. The production company writes all of the necessary points down and pitches ideas to the client based upon the information. After the client and production company decide on a few ideas that will work, the production company will go to work on the next steps of the production process.

Television copy development and production timetable

- The creative process is difficult to predict.
- It is not always easy to develop new breakthrough
- Copy within the planned timetable or to guess the client's reaction to the copy.
- The agency may love it; the client may hate it.
- It can take time to develop the right ideas. It is important, however, to develop a reasonable timetable for copy development and production.
- A typical copy/development timetable sequence might include the following:
 - Copy exploratory
 - Present ideas to client
 - Revisions to client for approval to produce
 - Circulate copy
 - For clearance (legal, r&d, management)
 - On-air clearance (network/local stations)
 - Prebid meeting (specifications/sets)
 - Bid review/award job
 - Prep production meeting
 - Shoot
 - Postproduction
 - Rough cut to client for approval
 - Revisions
 - Final to client
 - Ship date
- The responsibility for such a timetable is shared by the advertising agency and the client.

Producing the TV commercial

- The job of converting the approved storyboard is done by tv production. There are three distinct stages to this process.
- Pre production
- Production/shooting
- Post production

Pre production

- The pre-production process includes scriptwriting, location scouting, prop collection, hiring actors, equipment renting and creating shot-lists.
- The pre-production stage is the stage in which all of the tv commercial's scheduling is created. Commercial shoots are planned down to the minute because time is literally money.
- If a shoot runs long, hiring actors, renting equipment and reserving locations will inflate your budget.

Production/shooting

- The actual filming of the commercial takes place during the production phase of the tv commercial production process.
- The director coordinates the shoot using the shot list and shooting script.
- Actors give multiple takes for dialogue and actions specified in the script.
- Production for tv commercials can take a day or multiple days of shooting, depending on the length of the commercial and the intricacy of the script.
- The role of the client and account service at the shoot is one of advisor.
- It is really the creative day and it is their responsibility to deliver the spot.
- In situations where the client needs to provide input on the set, the prime contact is the account representative or agency producer.
- The producer is generally the liaison between the agency and the director. This chain of command is simple and direct and eliminates confusion on the set, which is an absolute necessity when shooting.
- Once all of the shots are filmed, the director sends the film, tape or video files to the editor.

Post production

- The post-production process includes all video editing, sound editing and exporting of the tv commercial. Postproduction begins after a production company exposes the film in the camera at the "shoot."
- The film that comes out of the camera must be developed in a chemical bath and then printed onto a new strip of positive film called the dailies.
- The editor then screens these dailies and selects the good takes from the day's shooting.
- The editor then physically splices the takes selected from each scene together with the next to create a "rough cut," which is a rough rendition of the finished commercial.
- Once the editor has cut this film and the agency and client approve the cut, the editor takes the original film that was shot and developed and pulls the takes from that film that matches his or her selected work print takes.
- Today, virtually all final edits, effects, and optical are done on videotape.
- The original camera film takes (35 mm motion picture film) are transferred electronically to one-inch videotape.
- The editor then takes this material into a video edit, where each take is run on videotape and the "cut-in" through "cut-out" points for each take are laid down in sequence, from the first frame of the first scene to the end frame of that scene, until the entire commercial is laid down from the color-corrected videotape matter (called the "unedited tape master").
- Titles and other special effects are added during this final unedited-tape-to-edited-tape session.
- Video editing is performed on a non-linear editing system (nle).
- The footage is reviewed, and the best performances from the actors are put together by the editor.
- Once all of the video editing is completed, the sound is mixed to make the audio levels even.
- Music and sound effects are finally added to the commercial.
- Post directors are independent contractors in the production mix.

- They are in the business of cutting film and creatively supervising videotape transfers from film; supervising video edits and special effects; recording narration, sound, music, and sound effects; mixing these sounds together; relaying them onto the picture; and delivering a finished product to the agency.
- Once completed, the commercial is exported to videotape or hard drive, depending on the needs of the TV studio, and delivered.

Role of the producer

Agency producer:

- The producer's role begins before the approval of the storyboard. Conferring with the copywriter and/or art director, the producer becomes thoroughly familiar with every frame of the storyboard. The producer prepares the "specs," or specifications—the physical production requirements of the commercial—to provide the production studios with the precise information they require to compute realistic bids. Every agency prepares its own estimate form. In addition, many advertisers request a further breakdown of the cost of items such as reproduction, shooting, crew, labor, studio, location travel and expenses, equipment, film, props and wardrobe, payroll taxes, studio makeup, direction, insurance, and editing. The producer contacts the studios that have been invited to submit bids based on their specialties, experience, and reputation; meets with them either separately or in one common "bid session"; and explains the storyboard and the specs in detail.

The producer arranges for equipment. The studio may own equipment, such as cameras and lights, but more often it rents all equipment for a job. The crew is also freelance, hired by the day. Although the studio's primary job is to shoot the commercial, it can also take responsibility for editorial work. For videotape, a few studios own their own cameras and production units; others rent these facilities. The producer then participates in the preproduction meeting. At this meeting, the producer, creative associates, account executive, and client, together with studio representatives and director, lay final plans for production.

- During the shooting, the producer usually represents both the agency and the client as the communicator with the director. On the set or location, the creative people and client channel any comments and suggestions through the producer to avoid confusion. It is the producer's responsibility to arrange for the recording session. Either before or after shooting and editing, he or she arranges for the soundtrack, which may call for an announcer, actors, singers, and musicians. If music is to be recorded, the producer will have had preliminary meetings with the music contractor. The producer participates in the editing along with the creative team. Editing begins after viewing the dailies and selecting the best takes. The producer arranges screenings for agency associates and clients to view and approve the commercials at various editing stages and after completion of the answer print. Finally, the producer handles the billings and approves studio and other invoices for shooting, editing, and payment to talent.

Creating effective TV commercials

- Begin at the finish.
- Concentrate on the final impression the commercial will make create an attention-getting opening.
- An opening that is visually surprising or full of action, drama, humor or human interest sets the context and allows a smooth transition to the rest of the commercial.
- Use a situation that grows naturally out of the sales story.
- Avoid distracting gimmicks. Make it easy for viewers to identify with the characters.
- Characters are the living symbol of the product.
- They should be appealing, believable, non distracting and most of all relevant.
- Keep it simple.
- The sequence of ideas should be easy to follow. Keep the number of elements in the commercial to a minimum.

- Write concise audio copy.
- The video should carry most of the weight. For tvcs, 101-110 words is most effective. More than 170 words is too talky.
- Make demonstrations dramatic but believable.
- They should always be true to life & avoid the appearance of camera tricks.
- Let the words interpret the picture and prepare viewers for the next scene.
- Use conversational language; avoid “ad” talk.
- Run scenes five or six seconds on average.
- Rarely should a scene run less than 3 seconds. Offer a variety of
- Movement-filled scenes without “jumping”.
- Keep the look of the video fresh and new.

CREATING RADIO ADVERTISEMENTS

CREATING RADIO ADVERTISEMENTS

Producing radio commercials is far simpler and less costly than producing TV commercials. First, the agency or advertiser appoints a radio producer, who converts the script into a recording ready to go on the air. After preparing the cost estimate and getting budget approval, the producer selects a recording studio and a casting director, if necessary. If music is called for, the producer calls a music "house" that usually composes, arranges, and takes all steps necessary to get the finished music. If the music is not a big-budget item, the producer can call for "stock" music (prerecorded and used on a rental basis). After the cast has been selected, it rehearses in a recording studio, which can be hired by the hour. Because most commercials are made in short "takes" that are later joined in the editing, a formal rehearsal is usually unnecessary.

When the producer feels that the cast is ready, the commercial is acted out and recorded on tape. Music and sound are taped separately and then mixed with the vocal tape by the sound-recording studio. In fact, by double- and triple-tracking music and singers' voices, modern recording equipment can build small sounds into big ones. After the last mix, the master tape of the commercial is prepared. When final approval has been obtained, duplicates are made on inch tape reels or audiocassettes for release to the list of stations.

RC Production ProcessPre-production

- Arrangements and preparation for production
- Scriptwriting
- Talent-casting (workshop)
- Jingle composition
- Writing of a study script which includes all necessary copy points
- Jingle writer make s final interpretation
- Production
- Taping (audio)
- Recording
- Post production
- Editing
- Sound effects

STEPS IN RADIO PRODUCTION

We summarize the steps in producing a commercial as follows:

1. An agency or advertiser appoints a producer.
2. The producer prepares cost estimates.
3. The producer selects a recording studio.
4. With the aid of the casting director, if one is needed, the producer casts die commercial.
5. If music is to be included, the producer selects a musical director and chooses the music or selects stock music.
6. If necessary, a rehearsal is held.
7. The studio tapes music and sound separately.
8. The studio mixes music and sound with voices.
9. The producer sees that the master tape is prepared for distribution on either tape or cassettes and shipped to stations.

You are on the air!

PARTS OF A RC (THINK AIDA!)

- 1 second silent space
- Exposition (define scenario)
- Special sound effects or “peripherals”
- No more than 3-5 seconds e.g. Lifestyle of prospective buyers; should be identifiable with target market/consumers
- Main dialogue-elaborate on the message
- Call to action-Eg. “Try it now!”
- Approx. two seconds
- Product tagline-1 second
- Miscellaneous-government regulations, disclaimers
- 1 second silent space

PEOPLE INVOLVED IN RADIO PRODUCTION

The size of the radio station and / or the budget often dictates the number of people involved and their job functions, but regardless of whether one person fulfills all the roles, or there is a greater degree of specialisation with different people assigned to each, the main skills and the roles needed to produce a commercial, and there are essentially only four:

- The Scriptwriter: having the writer present at the session often helps clear up any misunderstanding with the written word.
- The Sound Engineer: a good experienced technician with a good pair of ears can make every work quickly and smoother.
- The Producer: the person in overall charge of achieving the end result.
- The Voice Over(s): Good casting is essential and knowing the capabilities of each voice helps.

All the above roles can be, and often are, completed by one person, and sometimes for larger campaigns with larger budgets, present in the studio can also be:

- The Client(s): whose money is paying for the session.
- The Media Sales Representative(s): responsible for booking the commercial airtime.
- The Advertising Agency: either in a creative capacity as the writer and producer or as an advisor to the client.

STEPS WORTH DOING BEFORE THE RECORDING STARTS

Before any recording begins there are a few steps well worth doing if not essential that will not only save time later as the recording progresses but will ultimately lead to a better end product. Some of this is preparation and some skills and technique need practice and experience.

- Read the script, again (and this applies as much to the scriptwriter) If not the writer, discuss the script with the scriptwriter so that all understand it.
- Look out, or pre-record any sound effects.
- Listen to the options, choose and set up music tracks.
- Cast the voice artists carefully, and give them as much information about what’s required and as much encouragement as they need.
- Try and create a good atmosphere in the studio, relaxed and open for ideas.
- Be prepared to enjoy it!
- Recording any audio is as much about the people involved in the process as it is about the technicalities, technology and equipment.

THE RECORDING PROCESS

The recording studio is the sound engineer's domain and a good sound engineer will have studio skills including both sound recording and editing skills and be familiar with different types of production software and their capabilities.

They will add considerably to the whole production and should:

- Contribute ideas including suggesting the sound effects and music available.
- Suggest the best way to record the audio.
- Consider other places to record the audio that might help the final production.
- Ensure all the equipment is working efficiently.
- Pick the right microphone for the number of voices involved.
- Set up the studio and provide all the facilities.
- An experienced sound engineer will make a recording session run smoothly and contribute greatly to the production.

CREATIVITY IN THE STUDIO

- Most production companies and studio personnel will acknowledge that without a good script, making a good commercial is difficult if not impossible. Conversely a good script can be wasted by poor production.
- A good script or series of scripts and a recording session when all the above is in place can produce some effective and creative audio.

CREATING EFFECTIVE RCS

- Make the big idea crystal clear.
- Concentrate on one main selling point.
- Radio is a good medium for building brand awareness, but not for making long lists of copy points or complex arguments.
- Mention the advertiser's name early and often.
- Take the time to set the scene and establish the premise.
- Use familiar sound effects.
- Ice tinkling in a glass, birds chirping, or a door shutting can create a visual image. Music also works if the meaning is clear.
- Paint pictures with your words.
- Use descriptive language to make the ad more memorable.
- Make every word count.
- Use active voice and more verbs than adjectives. Be conversational. Use pronounceable words and short sentences.
- Be outrageous.
- The best comic commercials begin with a totally absurd premise from which all developments follow logically.
- But remember, if you can't write humor really well, go for drama.
- Ask for the order.
- Try to get listeners to take action.
- Remember that radio is a local medium.
- Adjust your commercials to the language of your listeners and the time of day they'll run.
- Presentation counts a lot.
- Even the best scripts look boring on paper. Acting, timing, vocal quirks, and sound effects bring them to life.

COMMON FORMATS FOR RCS

Straight Announcement

- Announcer delivers the sales message.

- Can be designed as an integrated commercial (woven into a show or tailored to a given program)

Presenter Commercial

- Uses one person or character to present the product and carry the sales message.
- A radio personality may ad lib an ad message in his or her own style.
- Testimonial
- Demonstration
- Musical commercials or jingles
 - Variations: Entire message may be sung; jingles may be written with a donut in the middle (a hole for spoken copy); or orchestras may play symphonic or popular arrangements.
 - Musical logo (e.g. Nokia)
 - Should have a hook (part of the song that sticks in your memory)
- Slice of life (Problem Solution)
- Lifestyle
- Animation

CREATIVE WAYS TO SELL ON RADIO

- Product Demo
- The commercial tells how a product is used or the purpose it serves.
- Voice power
- A unique voice gives the ad power.
- Electronic sound
- Synthetic sound-making machines create a memorable product-sound association
- Customer Interview
- A spokesperson and customer discuss the product advantages simultaneously
- Humorous fake interview
- The customer interview is done on a lighter vein
- Hyperbole (exaggeration) statement
- Overstatement arouses interest in legitimate product claims that might otherwise pass unnoticed, often a spoof.
- Fourth Dimension
- Time and events are compressed into a brief spot involving the listener in future projections.
- Hot property
- Commercial adapts a current sensation, a hit show, performer or song.
- Comedian power
- Established comedians do commercials in their own unique style, implying celebrity endorsement.
- Historical fantasy
- Situation with revived historical characters is used to convey product message.
- Sound picture
- Recognizable sounds involve the listener by stimulating imagination.
- Demographics
- Music or references appeal to a particular segment of the population, such as an age or interest group.
- Imagery transfer
- Musical logo or other sound reinforces the memory of a TV campaign

- Celebrity interview
- Famous person endorses the product in an informal manner
- Product song
- Music and words combine to create a musical logo, selling the product in the style of popular music.
- Editing genius
- Many different situations, voices, types of music, and sounds are combined in a series of quick cuts.
- Improvisation
- Performers work out the dialog extemporaneously for an assigned situation. May be post edited.

MEDIA PLANNING AND STRATEGY PART 1

MEDIA PLANNING AND STRATEGY**INTRODUCTION TO MEDIA**

- Media is a medium or a channel for carrying the intended advertising message to an intended audience.
- It is essential to understand the distinction between the two commonly used terms, media and media vehicles.
- Newspaper is a media. Under this media there are so many media vehicles. The Jang newspaper is a media vehicle within the newspaper media.
- There are certain major media and within each major media there are several media vehicles.
- Selecting the appropriate media and media vehicle and arriving at a should media mix is a very crucial function in advertising.
- Advertising agencies provide help in media selection as an integral part of their service to the advertiser.

Media planning and strategy has been classified into following steps:

- 1) Target audience
- 2) Communication goals
- 3) Media strategies
- 4) Designing media tactics
- 5) Evaluating media plan effectiveness

MEDIA PLANNING

- The two basic tasks of marketing communications are message creation and message dissemination.
- Media planning supports message dissemination. Media planning helps you determine which media to use--be it television programs, newspapers, bus-stop posters, in-store displays, banner ads on the Web, or a flyer on Facebook.
- It also tells you when and where to use media in order to reach your desired audience.
- Media planning refers to the process of selecting media time and space to disseminate advertising messages in order to accomplish marketing objectives.
- Media planners often see their role from a brand contact perspective. Instead of focusing solely on what medium is used for message dissemination, media planners also pay attention to how to create and manage brand contact.
- **Brand contact** is any planned and unplanned form of exposure to and interaction with a product or service.
- Television commercials, radio ads, and product sampling are planned forms of brand contact. Word of mouth is an unplanned brand contact.
- Advertisers normally do not plan for word of mouth.
- From the consumer's perspective unplanned forms of brand contact may be more influential because they are less suspicious compared to advertising.
- The brand contact perspective shows how the role of media planners has expanded.
- First, media planners have moved from focusing only on traditional media to integrating traditional media and new media.
- Second, media planners are making more use of product placements now, in lieu of advertising insertions.
- Advertising insertions, like print ads or television commercials, are made separately from the content and are inserted into it.
- The ads are distinct from the articles or TV programs, not a part of them. As a result, the ads seem intrusive.

- In contrast, product placement (also called brand placement or branded entertainment) blends product information with the content itself.
- Whether content is a television program, movie, video game or other form of entertainment, product placement puts the brand message into the entertainment content.
- On the other hand, inappropriate or excessive product placements may do more harm than good to the brand.
- Finally, the role of media planners has expanded as media planners have moved beyond planned messages to take advantage of unplanned messages as well.
- Whereas planned messages are what advertisers initiate --like an ad, press release or sales promotion unplanned messages are often initiated by people and organizations other than advertisers themselves.
- Word of mouth, both online and offline, is one form of unplanned message.
- Although advertisers have little direct control over the flow of unplanned messages, they can facilitate such a flow.

MEDIA OBJECTIVES

Media planning is a four-step process which consists of

- 1) setting media objectives in light of marketing and advertising objectives
- 2) developing a media strategy for implementing media objectives,
- 3) designing media tactics for realizing media strategy,
- 4) proposing procedures for evaluating the effectiveness of the media plan.

Media objectives usually consist of two key components: target audience and communication goals.

- The target audience component of the media objectives defines *who* is the intended target of the campaign.
- Media objectives are a series of statements that specify what exactly the media plan intends to accomplish.
- The objectives represent the most important goals of brand message dissemination, and they are the concrete steps to accomplish marketing objectives.

1) TARGET AUDIENCE

- The first objective of a media plan is to select the **target audience**: the people whom the media plan attempts to influence through various forms of brand contact.
- Because media objectives are subordinate to marketing and advertising objectives, it is essential to understand how the target audience is defined in the marketing and advertising objectives.
- The definition may or may not be exactly the same, depending on the marketing and advertising objectives and strategies.
- A common marketing objective is to increase sales by a specific amount. But this marketing objective does not specify a target audience, which is why the media objective is needed.
- Consider Kellogg's Corn Flakes and all the different strategies the advertiser could use to increase sales among different target audiences.
- For example, one target audience might be current customers -- encouraging people who eat one bowl a day to also "munch" the cereal as a snack.
- Or, the advertiser might target competitors' customers, encouraging them to switch brands.
- Or, the advertiser might target young adults who are shifting from high sugar "kids cereals" to more adult breakfast fare.
- Finally, the advertiser could target a broader lower-income demographic.
- The point is that each campaign could increase sales via a different target audience.
- Marketers analyze the market situation to identify the potential avenues for boosting sales increase and consider how advertising might achieve those aims.

a) Demographics and Psychographics

- The target audience is often defined in terms of demographics and psychographics.

- **Demographics** of consumers, include gender, age, education, household income, marital status, employment status, type of residence etc.
- Some advertisers believe that demographic definitions of a target audience are too ambiguous, because individual consumers that fit such definitions can be quite different in terms of their brand preference and purchase behavior.
- For example, think about the students in a media planning class. Even though some of them are the same age and gender, they may like different brands of toothpaste, shampoo, cereal, clothing, and other products.
- Therefore, media planners use psychographics to refine the definition of the target audience.
- **Psychographics** is a generic term for consumers' personality traits (serious, funny, conservative), beliefs and attitudes about social issues (opinions about environment, globalization), personal interests (music, sports, movie going), and shopping orientations (recreational shoppers, price-sensitive shoppers, convenience shoppers).
- Defining a target audience by psychographic variables helps not only creative directors with the development of advertising appeals but also media planners with the selection of effective media channels.
- If a psychographic group of consumers likes playing golf, for example, they are likely to read golf-related magazines and visit golf-related Web sites.

b) Product and Brand Usage

- Target audiences can also be more precisely defined by their consumption behavior.
- Product usage includes both *brand usage* (the use of a specific brand such as Special K cereal or Dove soap) and *category usage* (the use of a product category such as facial tissue or chewing gum).
- Product use commonly has four levels: heavy users, medium users, light users and non-users. The levels of use depend on the type of product.
- Similarly, brand usage has several categories. *Brand loyalists* are those who use the same brand all the time.
- *Primary users* use a brand most of the time but occasionally also use other brands in the same category; they are secondary users for these competing brands.
- *Brand switchers* are those who have no brand preference for a given product category but choose a brand on the basis of situational factors.
- An analysis of the brand usage pattern is helpful for the identification of the appropriate target audience.

c) Primary and Secondary Target Audience

- The target audience in a media plan can be either primary or secondary. A primary target audience is one that plays a major role in purchase decisions, while a secondary target audience plays a less decisive role.
- In the case of video game players, for example, children's requests often initiate a purchase process; parents often respect their children's brand selection.
- Thus, it is reasonable to consider children as the primary target audience and their parents as the secondary target audience.
- If the parents are aware of the advertised brand, it will be easier for children to convince them of the purchase.
- Media planners need to examine and identify the role of consumers in shopping, buying and consuming a product or service to target the right groups of consumers effectively.

d) The Size of Target Audiences

- In the process of defining a target audience, media planners often examine and specify the actual size of a target audience how many people or households fit the definition. Knowing the actual size helps advertisers to estimate the potential buying power of the target audience.
- For example, if the target audience of a campaign is defined as working women 26-to-44 years old who are interested in receiving daily news updates on their mobile phones, media planners should estimate the number of these women in the country to quantify the sales potential.

MEDIA PLANNING AND STRATEGY PART 2

2) Communication Goals

- After media planners define the target audience for a media plan, they set communication goals: to what degree the target audience must be exposed to (and interact with) brand messages in order to achieve advertising and marketing objectives.
- For example, one communication goal can be that 75 percent of the target audience will see the brand in television commercials at least once during a period of three months.
- Another communication goal is that 25 percent of the target audience will form a preference for a new brand in the first month of the brand launch.
- Another group of communication goals is advertising recall, advertising persuasion, leads and sales.
- *Advertising recall* represents the cognitive effect of the ad, *advertising persuasion* represents the emotional effect of the ad, and *leads and sales* are the behavioral effects of the ad. Each can be specified in a media plan as a communication goal.
- For example, a communication goal can specify that 50% of the target audience will recall the radio ad during the month of the campaign, or that a campaign will generate 3000 leads.

a) Reach, Frequency and Gross Rating Points

- Media planners often define the communication goals of a media plan using the three interrelated concepts of reach, gross rating points, and frequency.
- Media planners use **reach** to set their objective for the total number of people exposed to the media plan.
- Reach is one of the most important terms in media planning and has three characteristics.
- First, reach is a percentage. When reach is stated, media planners are aware of the size of the target audience.
- For example, if a media plan targets roughly 5 million of women who are 18-25 years old, then a reach of 50 means that 50% or 2.5 million of the target audience will be exposed to some of the media vehicles in the media plan.
- Second, reach measures the accumulation of audience over time. Because reach is always defined for a certain period of time, the number of audience members exposed to the media vehicles in a media plan increases over time.
- For example, reach may grow from 20 (20%) in the first week to 60 (60%) in the fourth week. The pattern of audience accumulation varies depending on the media vehicles in the media plan.
- Third, reach doesn't double-count people exposed multiple times if the media plan involves repeated ads in one media category or ads in multiple media categories. Media planners use reach because it represents that total number of people exposed to the marketing communication.
- Besides reach, media planners use **Gross Rating Points** as a shorthand measure of the total amount of exposure they want to buy from media outlets such as TV networks.
- For example, a program (A) on TV received a rating of 42, which means 42 percent of Pakistan television households tuned in to the program.
- If an advertiser planned to run a commercial once during that program A, that ad would appear in 42% of households.
- If the commercial was run only once, the reach is equal to the rating of the program, a GRP of 42.
- If the advertiser's media plan called for running the ad twice during the program (A), the GRP would be $2 \times 42 = 84$.
- Media planners often think in terms of gross rating points because ad prices often scale with this measure.
- As a rule of thumb, it costs about twice as much to obtain a GRP of 84 as to obtain a GRP of 42.
- A media plan that calls for a GRP of 84 doesn't necessarily mean that the advertiser must advertise twice on any program.
- The advertiser could also buy 6 spots on popular primetime shows that each have a rating of 14 ($6 \times 14 = 84$) or buy a large number of spots (say 42 spots) on a range of niche-market cable TV programs, radio stations or magazines that have a rating of 2. Some media vehicles are best-suited

to specific target audiences. For example, the Nickelodeon TV channel controls 53% of kids GRPs.

Difference between GRP and reach

- GRP counts total exposures while reach counts unique people exposed. Thus, GRP does double-count people who see ads multiple times.
- Frequency connects the concept of reach with that of GRP.
- **Frequency** is the ratio of GRP over reach. Frequency is a measure of repetition. The formula of calculating frequency is:
Frequency = Gross rating points / Reach
- Using the Super Bowl example, if the GRPs were 84 and the reach was 56, then the frequency would then be 1.5 (84/56=1.5). A frequency of 1.5 would mean that, on average, audience members of the Super Bowl game had one-and-a-half opportunities to watch the ad.
- The media objectives of a media plan often call for some combination of reach and frequency.
- Media planners want the highest reach possible because that means more people will be exposed to the campaign, which should lead to more brand awareness, customer loyalty, sales, and so on.
- Media planners also seek high frequency if they feel that consumers will only take action (that is, buy the product) after multiple exposures to the campaign.
- For example, launching a new brand or teaching consumers about the features of a product may take several impressions.
- Thus, reach indicates the media dispersion while frequency shows the media repetition.
- Notice that the formula for frequency can be flipped to make a formula for GRPs; GRPs are the product of reach multiplied by frequency.
- If a media plan calls for a broad reach and a high frequency, then it calls for very high GRPs (lots of ad exposures to lots of people).
- Achieving a very high GRP is very expensive, however, and budget issues may preclude such a high GRP. Thus, media planners may start with budget, then estimate the GRPs that they can afford and then either sacrifice reach to maintain frequency or let frequency drop to one in order to maximize reach.

Frequency Distribution, Effective Frequency and Effective Reach

Media planners also consider **frequency distribution** in order to fully understand exactly how many exposures different people experience; that is, how many people will see the ad once, twice, three times, etc. This lets the planner estimate the effective reach of the plan at the effective frequency needed by the campaign the number of people who see the ads a sufficient number of times for the media plan to be effective.

Effective frequency refers to the minimum number of media exposures for a communication goal to be achieved, while effective reach is the reach (% of households) at the effective frequency level. Media planners choose an effective frequency based on the communication goals. Communication goals vary across the continuum from awareness, preference, attitude change to trial, purchase, and repurchase. To change brand attitude requires more exposures (higher effective frequency) than does creating brand awareness. If the effective frequency is set for a given communication goal, the reach at that effective frequency level will be the effective reach.

Setting Communication Goals

- Media planners can set communication goals based on the level of reach. That is, how many of the target audience should be reached with the media plan, say 50%, 75% or 95%.
- Theoretically, a reach of 100 is possible, but it is rarely a communication goal because some audience members may not use any of the media, making them unreachable.
- Media experts suggest high reach is appropriate when something new is associated with the brand, such as new features, new sales incentives, new packaging or new service opportunities. The newness requires a high level of awareness among the target audience.

A high reach is also often necessary in three other situations:

- a) advertising in support of sales promotion activities,
- b) for reminder advertising for a mass market product, and
- c) when the brand faces severe competition.

A media plan that intends to change the brand preference among consumers of competing brands would need a higher frequency of advertising exposures than a media plan that intends to introduce a new brand.

- In addition to the reach and frequency goals, media planners may set goals for other forms of communication.
- For example, promotional activities may be used in a media plan, such as sweepstakes, contests and coupons.
- Media planners estimate and specify response rates for these activities.
- By establishing communication goals, media planners set the stage for assessing the effectiveness of a media plan at the end.

MEDIA PLANNING AND STRATEGY PART 3

MEDIA STRATEGIES

- Media planners make three crucial decisions: where to advertise (geography), when to advertise (timing), and what media categories to use (media mix).
- Moreover, they make these decisions in the face of budget constraints.
- The actual amount of money that an advertiser spends on marketing communications can vary widely.
- In general, companies spend as little as 1% to more than 20% of revenues on advertising, depending on the nature of their business.
- Regardless of the budget, some media options are more cost effective than others. It is the job of media planners to formulate the best media strategies---allocating budget across media categories, geographies, and time.

Media Mix Decisions

- Which media should the advertiser use? Media planners craft a media mix by considering a budget-conscious intersection between their media objectives and the properties of the various potential media vehicles. That is, they consider how each media vehicle provides a cost-effective contribution to attaining the objectives, and then they select the combination of vehicles that best attain all of the objectives.
- When making media mix decisions, planners look to a whole spectrum of media, not just to traditional media vehicles such as TV, radio, and print.
- That is, media planners consider all the opportunities that consumers have for contact with the brand.
- These opportunities can be non-traditional brand contact opportunities such as online advertising, sweepstakes, sponsorships, product placements, direct mail, mobile phones, blogs, and podcasts.
- The scale and situations of media use are especially important
- when evaluating suitable brand contact opportunities.
- For example, product placement in a video game makes sense if the target audience plays video games. Sweepstakes make sense if many of the target audience find sweepstakes attractive.

Mix Strategy: Media Concentration vs. Media Dispersion

- A media planner's first media mix decision is to choose between a media concentration approach or a media dispersion approach.
- The *media concentration approach* uses fewer media categories and greater spending per category.
- This lets the media planner create higher frequency and repetition within that one media category.
- Media planners will choose a concentration approach if they are worried that their brand's ads will share space with competing brands, leading to confusion among consumers and failure of the media objectives.
- e.g. when Nestle launched its 99% fat-free cereal Fitness, the similarity of ads actually increased the sales of the competing Kellogg's Special K Cereal.
- Media planners can calculate or measure share of voice to estimate the dominance of their message in each category of media they use.
- **Share of voice** is the percentage of spending by one brand in a given media category relative to the total spending by all brands that are advertising in that media category. A company can create a high share of voice with a concentrated media strategy.
- That is, the company can be the dominant advertiser in a product category in the chosen channel.
- Moreover, because only one set of creative materials will need to be prepared, a concentrated media strategy lets advertisers spend a higher percentage of their budget on frequency and reach.
- But a concentrated strategy is also an "all-eggs-in-one-basket" strategy.

- If the particular ad is not well received or the particular media category only reaches a fraction of the intended target audience, then it will perform poorly.
- In contrast, media planners choose a **media dispersion approach** when they use multiple media categories, such as a combination of television, radio, newspapers and the Internet.
- Media planners will use dispersion if they know that no single media outlet will reach a sufficient percentage of the target audience.
- e.g. a concentrated approach using only ads on the Internet might reach only 30% of the target consumers because some consumers don't use the Internet.
- Similarly, a concentrated approach using national news magazines might reach only 30% of the target audience, because not every target customer reads these magazines. But a dispersed approach that advertises in print magazines as well as on Web sites might reach 50% of the target audience.
- Media planners also like the dispersion approach for the reinforcement that it brings -- consumers who see multiple ads in multiple media for a given brand may be more likely to buy.
- The media concentration approach is often preferable for brands that have a small or moderate media budget but intend to make a great impact.

Media Category Selection

- Whether media planners select media concentration or media dispersion, they still must pick the media category(ies) for the media plan.
- Different media categories suit different media objectives. Most media options can be classified into three broad categories:
- mass media, direct response media, and point-of-purchase media. A media planner's choice will depend on the media objectives.
- If the media planner wants to create broad awareness or to remind the largest possible number of consumers about a brand, then he or she will pick *mass media* such as television, radio, newspaper and magazine.
- If the media planner wants to build a relationship with a customer or encourage an immediate sales response, then *direct response media* such as direct mail, the Internet and mobile phone are good choices.
- e.g. online ads for car insurance such as link directly to the application process to capture the customers right at the time they are interested in the service.
- Finally, if media planners want to convert shoppers into buyers, then they might use *point-of-purchase media* such as sampling, coupons and price-off promotions.
- Each of these three categories of media serve a different role in moving the customer from brand awareness to brand interest to purchase intent to actual purchase and then to re-purchase.
- An integrated campaign, such as the one for P&G's Fusion shaving system, might use multiple categories --combining national TV ads to introduce the product, Internet media to provide one-to-one information, and in-store displays to drive sales.
- The creative requirements of a media category also affect media planners' decisions. Each media category has unique characteristics.
- For example, television offers visual impact that interweaves sight and sound, often within a narrative storyline.
- Magazines offer high reproduction quality but must grab the consumer with a single static image.
- Direct mail can carry free samples but can require compelling ad copy in the letter and back-end infrastructure for some form of consumer response by return mail, telephone or Internet.
- Rich media ads on the Internet can combine the best of TV-style ads with interactive response via a click through to the brand's own Web site.
- Media planners need to consider which media categories provide the most impact for their particular brand.
- The costs of developing creative materials specific to each media category can also limit media planners' use of the media dispersion approach.

Geographic Allocation Decisions

- In addition to allocating advertising by media category, media planners must allocate advertising by geography.
- In general, a company that sells nationally can take one of three approaches to geographic spending allocation:
- a *national approach* (advertise in all markets), a *spot approach* (advertise only in selected markets), or a *combined national plus spot approach* (advertise in all markets with additional spending in selected markets).
- Media planners will choose a national approach if sales are relatively uniform across the country, such as for Tide laundry detergent or Toyota automobiles.
- A national approach will reach a national customer base with a national advertising program.
- For many other products, however, a company's customers are concentrated in a limited subset of geographic areas, which makes a spot approach more efficient.
- Media planners perform geographic analyses by assessing the geographic concentration of sales in two ways. The first method is called the Brand Development Index (BDI) of a geographic region.
- BDI measures the concentration of sales of a company's brand in that region.
- Media planners use BDI to measure a brand's performance in a given market in comparison with its average performance in all markets where the brand is sold.
- Mathematically, BDI is a ratio of a brand's sales in a given geographic market divided by the average of its sales in all markets.
- BDI doesn't tell the whole story, however, because BDI only measures the concentration of current sales.
- BDI doesn't reflect the concentration of *potential* sales as measured by sales of the entire product category.
- So, media planners use another number, CDI, in addition to BDI when allocating resources for spot advertising.
- CDI is a measure of a product category's performance in a given geographic market in comparison to its average performance in all markets in the country.
- The sales of a product category include the sales of all the brands (the company's and competitors' brands) or at least all major brands that fall in the category.
- Because BDI and CDI can vary independently, media planners use both numbers to guide allocation decisions.
- In general, BDI reflects the concentration of *existing* sales while CDI reflects the concentration of *potential* sales in a geographic region.
- A market with a high CDI and a low BDI deserves serious consideration because it suggests a large opportunity for increased sales.
- Before devoting advertising money, the company will want to understand why it has such poor sales of its brand (low BDI) in an area with high category sales.
- A low CDI and high BDI represents the enviable position of selling well in a market that does not otherwise buy products in that category.
- A market with low CDI and a high BDI requires continued advertising support to maintain the superior brand performance.

Media Schedule Decisions

- Having decided how to advertise (the media mix) and where to advertise (allocation across geography), media planners need to consider *when* to advertise.
- Given a fixed annual budget, should all months receive equal amounts of money or should some months receive more of the budget while other months receive less or nothing?
- Media planners can choose among three methods of scheduling: continuity, flight, and pulse.
- **Continuity scheduling** spreads media spending evenly across months. This method ensures steady brand exposure over each purchase cycle for individual consumers. It also takes advantage of volume discounts in media buying.

- However, because continuity scheduling usually requires a large budget, it may not be practical for small advertisers.
- The **flight scheduling** approach alternates advertising across months, with heavy advertising in certain months and no advertising at all in other months.
- **Pulse scheduling** combines the first two scheduling methods, so that the brand maintains a low level of advertising across all months but spends more in selected months.
- How do media planners select among continuity, flight, and pulse scheduling approaches?
- The timing of advertising depends on three factors: seasonality, consumers' product purchase cycle, and consumers' interval between decision-making and consumption.
- The first, and most important, factor is sales seasonality.
- Companies don't advertise fur coats in summer and suntan lotions in winter.
- Likewise, some products sell faster around specific holidays, such as flowers on Mother's Day, candy on Halloween, and ornaments around Christmas.
- Companies with seasonal products are more likely to choose flight scheduling to concentrate their advertising for the peak sales season.
- Other goods, however, such as everyday products like milk and toothpaste, may lack a seasonal pattern. Everyday goods may be better served by a continuity approach.
- Media planners can use a breakdown of sales by month to identify if their brand has seasonal fluctuations, which can serve as a guide for the allocation.
- They can allocate more money to high-sales months and less to low-sales months.
- The second factor that affects when advertising is scheduled is the product purchase cycle: the interval between two purchases.
- Fast-moving consumer goods such as bread, soft drinks and toilet paper probably require continuous weekly advertising in a competitive market to constantly reinforce brand awareness and influence frequently-made purchase decisions. In contrast, less-frequently purchased products such as carpet cleaner or floor polisher may only need advertising a few times a year.
- A third factor that affects media scheduling is the time interval between when the purchase decision is made and when a product or service is actually bought and consumed.
- For example, many families who take summer vacations may plan their trips months before the actual trips. That is, they make purchase decision in advance. Thus, travel industry advertisers will schedule their ads months before the summer.
- Destination advertising has to be in sync with the time of decision making, instead of the actual consumption time.
- New product launches usually require initial heavy advertising to create brand awareness and interest. The launch period may last from a few months to a year.
- If consumers like the product, then personal influence in the form of word-of-mouth or market force (brand visibility in life and media coverage) will play a role in accelerating the adoption of a new brand. Personal influence and market force are "unplanned" messages, which often play an important role in new product launches. Media planners should take advance of these "unplanned" messages in a new product launch campaign.

MEDIA PLANNING AND STRATEGY PART 4

Designing Media Tactics

- Establishing media objectives and developing media strategies are the primary tasks of media planners.
- Designing media tactics is largely carried out by media buyers.
- Media buyers select media vehicles to implement established media strategies.
- Among the major factors that affect media vehicle selection are reach and frequency considerations.

Reach Considerations

- As a major component of media objectives, the planned level of reach affects not only media mix decisions but also what media vehicles are used in each media category.
- High levels of reach will require a different set of media vehicles than low levels of reach.
- That is, high levels of reach can be better served with a mix that includes multiple media vehicles with different audiences so that cross-media duplication of audience is minimal.
- For example, if there are three magazines that each reach a portion of the target audience but that have few readers who read more than one magazine, advertising in these three magazines would reach the widest target audience possible because of the low overlap of the readers of the these magazines.
- What are some ways to maximize the levels of reach? One way is to analyze the audience composition of media vehicles by using syndicated media research.
- For example, cross-tabulations of Simmons data can be conducted to identify several magazines that reach the target audience of women aged 35 to 55, with little cross-title duplication -- few readers of one magazine also read other the magazines.
- These magazines can be used to implement high levels of reach in the media plan. When audience data are not available for cross-vehicle comparisons, you can select competing media vehicles in the same media category, because there is usually less duplication among the competing media vehicles.
- For example, most people who are interested in news may read one of the three major news weeklies, few people read all three of them.
- Therefore, running a print ad in all the three news magazines can reach a wide audience.
- In television, media buyers sometimes use **road blocking**, which means the placement of commercials in all major television networks in the same period of time.
- No matter which television channel an audience member tunes in at that time, they have the opportunity to watch the commercial.
- The road blocking approach has become more expensive and less effective recently because of increasing fragmentation of television audience.
- The term has been extended to the online world, however, where it has been very effective.
- To roadblock in the online world, a media planner can buy all the advertising on a Web site for a 24-hour period, such as Coke did for its launch of C2 and Ford did for its launch the F-150. Each company bought all the ad space on the front page of Yahoo for a 24-hour period. The Yahoo front page draws 25 million visitors a day.
- Alternatively, media planners can roadblock Yahoo, MSN, and AOL all on the same day, as Coke and Pepsi have both done.

Frequency Considerations

- In contrast to high levels of reach, high levels of frequency can be effectively achieved through advertising in a smaller number of media vehicles to elevate audience duplications within these media vehicles. A commercial that runs three times during a 30-minute television program will result in higher message repetition than the same commercial that runs once in three different programs.

- Broadcast media are often used when high levels of frequency are desired in a relatively short period of time.
- Broadcast media usually enjoy a "vertical" audience, who tune in to a channel for more than one program over hours.
- Another phenomenon in broadcast media is audience turnover, which refers to the percentage of audience members who tune out during a program.
- Programs with low audience turnover are more effective for high levels of frequency.

Media Vehicle Characteristics

- With reach and frequency considerations in mind, media buyers will compare media vehicles in terms of both quantitative and qualitative characteristics.
- Quantitative characteristics are those that can be measured and estimated numerically, such as vehicle ratings, audience duplication with other vehicles, geographic coverage, and costs. Media buyers will choose vehicles with high ratings and less cross-vehicle audience duplication when they need high levels of reach.
- Media buyers also evaluate the geographic coverage of media vehicles when implementing spot advertising such as heavy advertising in certain geographic regions.
- Finally, media buyers pay attention to the costs of each media vehicle. When two media vehicles are similar in major aspects, media buyers choose the less expensive media vehicle.
- There are two basic calculations of media vehicle cost. The first one, **cost per rating point (CPP)**, is used primarily for broadcast media vehicles.
- To derive the CPP, divide the cost of a 30-second commercial by the ratings of the vehicle in which the advertisement is placed.
- **CPP:** The cost of a broadcast ad per rating point (1% of the population) provided by the media vehicle that shows the ad.
- The formula for calculating CPP is as follows:
- $\text{Cost Per Rating Point} = \text{Cost of the Ad} / \text{Rating of the Vehicle}$
- Another media cost term is **cost per thousand impressions (CPM)**, which is the cost to have 1000 members of the target audience exposed to an ad.
- **CPM:** Cost Per Thousand (M is the Latin abbreviation for 1000): the cost per 1000 impressions for an ad.
- The impressions are simply opportunities to see the ad.
- One difference between CPP and CPM is that CPM also contains the size of a vehicle audience.
- CPM is calculated in two steps. First, the gross impressions that an ad may get is calculated using the rating of the program and the size of the market population.
- Second, CPM is calculated using the cost and gross impressions. The two formulas are as follows:
- $\text{Gross Impressions} = \text{Audience size} * \text{Rating} / 100$
- $\text{CPM} = \text{Cost} / \text{Gross Impressions} * 1000$
- CPM can be calculated for different media, including online media.
- In contrast to these quantitative characteristics, qualitative characteristics of media vehicles are those that are primarily judgmental, such as vehicle reputation, editorial environment, reproduction quality, and added values.
- The editorial environment can be more or less favorable for advertisers. The impact of food ads, for instance, can be enhanced when they appear around articles about health or nutrition.
- Likewise, some magazines are better in reproduction quality than others, which enhance the impact of the ads. Finally, some media vehicles offer added values.
- *Added values* take various forms, and they benefit advertisers without additional cost.
- For example, a newspaper may publish a special page whose editorial context fits an advertiser's products, or a television channel may host a local event in association with a car dealership. Media buyers can work with the media to invent creative forms of added values for advertisers.

Evaluating Media Plan Effectiveness

- Accountability is increasingly important in media planning, as more advertisers expect to see returns on their investments in advertising.
- Because media spending usually accounts for 80 percent or more of the budget for typical advertising campaigns, the effectiveness of media plans is of particular importance.
- As a result, media planners often make measures of the effectiveness of a media plan an integral part of the media plan.
- Although sales results are the ultimate measure of the effectiveness of an advertising campaign, the sales result is affected by many factors, such as price, distribution and competition, which are often out of the scope of the advertising campaign.
- It is important, therefore, to identify what measures are most relevant to the effectiveness of media planning and buying.
- Because of the hierarchical nature of the media effects, the effectiveness of media planning should be measured with multiple indicators.
- The first measure is the actual execution of scheduled media placements. Did the ads appear in the media vehicles in agreed-upon terms?
- Media buyers look at "tear-sheets" -- copies of the ads as they have appeared in print media -- for verification purposes.
- For electronic media, media buyers examine the ratings of the programs in which commercials were inserted to make sure the programs delivered the promised ratings.
- If the actual program ratings are significantly lower than what the advertiser paid for, the media usually "make good" for the difference in ratings by running additional commercials without charge.
- The most direct measure of the effectiveness of media planning is the media vehicle exposure. Media planners ask:
- How many of the target audience were exposed to the media vehicles and to ads in those vehicles during a given period of time?
- This question is related to the communication goals in the media objectives. If the measured level of exposure is near to or exceeds the planned reach and frequency, then the media plan is considered to be effective.
- Several additional measures can be made of the target audience, such as:
- Brand awareness -- how many of the target audience are aware of the advertised brand?
- Comprehension -- does the target audience understand the advertised brand? Is there any miscomprehension?
- Conviction -- is the target audience convinced by ads? How do they like the advertised brands?
- Action -- how many of the target audience have purchased the advertised brand as a result of the media campaign?
- The measured results of brand awareness, comprehension, conviction and action are often a function of both advertising creative and media planning.
- Even effective media planning may not generate anticipated cognitive, affective and conative responses if the ads are poorly created and not appealing to the target audience.
- On the other hand, ineffective media planning may be disguised when the ads are highly creative and brilliant.
- Thus, these measures should be reviewed by both creative directors and media planners to make accurate assessments of the effectiveness of the media plan.

How to Measure

- The measurement of the effectiveness of a media plan can be conducted by the advertising agency or by independent research services, using methods such as surveys, feedback, tracking, and observation.
- Each method has its strengths and weaknesses. For example, *surveys* can be conducted among a sampling of the target audience in the different periods of a media campaign, such as in the beginning, the middle and the end of the campaign.

- Surveys can ask questions about the target audience's media behavior, advertising recall, brand attitudes and actual purchase.
- Radiowatch, for instance, conducts monthly surveys on advertising recall of radio commercials in England.
- Radio watch surveys 1000 adults age 16-64 and asks them which radio commercials they remember hearing.
- Besides surveys, feedback can be collected to measure the media and ad exposure of the target audience.
- *Feedback devices* such as reply cards, toll-free numbers, coupons and Web addresses can be provided in ads so that tallies of the responses or redemptions can be made to estimate the impact of advertising media. Advertisers often use a different code in direct response ads to identify different media vehicles.
- Surveys can help media buyers evaluate the effectiveness of an ad in relation to other ads, whereas feedback devices help them evaluate the effectiveness of one media vehicle over another.
- *Tracking* is measurement method that media buyers use to track the effectiveness of online ads.
- When a user visits a Web site or clicks on a banner ad, Web servers automatically log that action in real time.
- The logs of these visits and actions are very useful for media buyers, because the buyers can use them to estimate the actual interaction of audience members with the interactive media.
- For example, a banner ad may have a code for each Web site where the ad is placed.
- Media buyers can compare the click-through rates of the banner ad across all Web sites daily, to estimate the effectiveness of each Web site.
- Media buyers are making more use of the tracking method given the increasing use of interactive media.
- Finally, in the physical world, media buyers can use *observation* to collect audience reaction information at the points of purchase or during marketing events.
- For example, researchers can be stationed in grocery stores to observe how consumers react to in-store advertising or how they select an advertised brand in comparison of other brands.
- The advantage of observation is that it provides rich, detailed data on how consumers behave in real situations in response to the marketing communication. The downside is that direct observation is more costly to conduct and tabulate.

RESEARCH IN ADVERTISING

RESEARCH IN ADVERTISING

- What makes us buy some products and not others?
- Why do we prefer some brands over others?
- Do print ads and TV commercials actually influence our behavior?
- In an effort to answer these questions, advertisers look to research.
- At present (and in the past), diverse research strategies—psychological, social, and cultural—help advertisers understand consumers and assess the effectiveness of advertising messages directed to them.
- The particular kinds of research conducted in an advertising campaign are always tailored to serve the needs of those who produce the ads as well as the interests of the clients whose products (or services) are promoted.
- A client who seeks to direct messages to a very specific group of consumers needs to know if the ads are effective with that group.
- For example, milk producers may want to encourage adults to consume milk. Thus, they need ads that position milk as an adult beverage.
- Another client may need assistance determining which groups of consumers are most likely to buy the products they offer.
- For example, an MP3 manufacturer wants to determine which consumers make up its potential market and needs research to help define the market.
- A third client may ask for detailed information about what consumers recall about the company's ads.
- For example, a pet food company wants to know if consumers who watched its TV commercials remember the brand name and have positive associations with the brand.
- Advertising research is directed toward answering such questions as these.
- Because the questions differ from campaign to campaign, no single research strategy can work for every situation. This lecture examines some of the kinds of research conducted in the service of advertising.
- The actual variety of methods and techniques used in advertising research is so great that it would be impossible to discuss them all.
- The research strategies discussed here are indicative of this great variety and represent some of the most common types of research. For convenience, they will be organized and discussed as research conducted before, during, and after the production of an advertisement.

**Laying the Groundwork for Producing an Ad—
Research Conducted *before* an Ad is Produced**

- Advertising agencies do not simply produce advertisements. They must first be hired by clients who have products and services that they want to sell.
- In order to get their business, advertising agencies make *pitches* to prospective clients.
- These pitches focus on prior work the advertising agency has done (typically its best work) and sometimes includes speculative work that suggests some ideas for the prospective client's brand.
- In preparing for a pitch, an agency will research the client company, its brand, and the major competitive brands in the same category.
- The specific research conducted in this preliminary phase may include interviews with consumers to find out what they like and do not like about the specific brand.
- It will almost certainly involve the collection of and review of the client's previous advertising as well as advertising for other brands.
- It may involve other kinds of research that the agency believes will convince the client to select them.

- Once the client hires the advertising agency, together they work out a marketing plan that includes advertising.
- The client typically provides detailed information about the product and its consumers.
- This information gives the agency a "heads up" by helping it to understand the history of the brand, the client's claims about its benefits to consumers, and sales history of the brand as well as the client's further aspirations for the brand.
- These further aspirations will likely include attracting new consumers as well as maintaining the loyalty of present ones.
- At this point the advertising agency takes over the research process while continually consulting and informing the client company.
- The research conducted at this phase is likely to include some or all of the following: focus groups, demographic profiles of consumers, psychographic profiles of consumers, ethnographic studies, and input by persons working within the agency (*account planners*) whose job it is to represent consumers.

FOCUS GROUP

- A focus group consists of a relatively small number of consumers and a trained moderator who meet for a discussion.
- A typical group might consist of six to ten consumers who are known to buy and use the product category (for example, beer, hair coloring, children's toys) in which the agency is interested. The group will not consist of just any consumers but will be constructed on the basis of some common characteristics.
- The trained moderator may be an advertising agency staff member or may work for a company specializing in consumer research and focus groups.
- The moderator's role consists of encouraging members of the group to discuss key issues that have been identified in advance as well as new issues that may emerge in the course of discussion. The moderator may be asked to investigate such issues as:
 - when and where people drink beer
 - how much beer is drunk at any one time
 - gender differences in preference for and consumption of beer
 - ideas about beer as an alcoholic beverage (as opposed to wine or liquor)
 - preferences for bottles, cans, or glasses
 - the best temperature for beer
 - general aspects of beer culture
- The discussion will likely also focus on more specific topics such as:
 - preferred brands
 - ideas about particular brands
- Information that is not on the moderator's agenda might emerge from the discussion.
- The focus group is a forum for getting answers to specific questions as well as listening for additional information that may inform the process of addressing consumers through ads.
- The bottom line in a focus group is to have as full a discussion as possible within the time limit (often about 2 hours).
- Focus groups frequently meet in rooms with one-way mirrors. Those who will produce advertisements listen and look in on the conversation, learning what they can from the comments. Focus groups often give the creative team ideas that they then incorporate into a commercial or print ad;
- Another advantage of the creative team observing the discussion as it proceeds is that they can feed additional questions and topics to the moderator.
- An alternative to observation is making a video or audiotape recording of a focus group that can be passed on to the creative team and/or the client.
- Participants in focus groups are typically paid for their participation and are asked to sign releases so that the information they provide can be used by the agency.

- Moderators typically write up findings in the form of briefings.

Demographics and Psychographics

- Sociologists frequently think of a society in demographic terms by categorizing a population in terms of age, sex, ethnicity, education, and income.
- These classic distinctions have often been used in advertising research as well. Depending on the particular brand being researched, consumer groups might include older and younger consumers, involve race or ethnic considerations, pay attention to education or income levels, and so on.
- This way of categorizing consumers for purposes of research and marketing is a mainstay of 20th-century advertising.
- It provides a way of finding out about the people in a category by providing limits within which to conduct research.
- It helps advertisers think of how to address consumers by making groups more concrete than abstract.
- It provides definition for those who produce ads by specifying the attributes of the consumers of a particular brand and thus suggesting how they ought to be addressed.
- Finally, it provides marketers with categories to determine high- and low-use consumers of the brand.
- Thus, they can make informed decisions about where marketing efforts can be most profitably directed.
- In the 1980s, market research companies began profiling consumers on the basis of psychographic rather than demographic distinctions.
- In constructing categories of consumers, researchers ask about a person's life goals, religious beliefs, environmental politics, sources of happiness and satisfaction, and so on.
- Unlike demographic factors that focus on a consumer's position in society, psychographic analysis profiles consumers on the basis of their individual attitudes, orientations, and interests.
- Psychographic research looks for the psychological characteristics of consumers, and offers a system of categories based on common values, outlooks, and choices.
- The best known psychographic system of categorizing consumers is VALS™, which was first used in 1969.
- The VALS system distinguishes eight types of consumers based on their values and approaches to life.
- Advertisers frequently use both demographic and psychographic systems in order to have the fullest possible understanding of consumers.
- There are eight current categories used by the VALS system.
- Six of the categories are distinguished by their relative focus on ideals (*Thinkers* and *Believers*), achievement (*Achievers* and *Strivers*), and self-expression (*Experiencers* and *Makers*).
- The second-named group in each of the pairs has fewer resources and is less innovative in approach than the first-named.
- *Innovators* stand outside the six main groups. They are self-actualizers who are the most innovative and have the greatest resources of all groups.
- By contrast, *Survivors* have extremely low resources and must focus their attention on basic issues of life.
- Here we will discuss six advertisements that help illustrate differences in psychological orientation and consumer behavior for the six central groups.
- The ads promote different brands of cars (or car-related products).
- The positioning in each ad emphasizes some aspects of consumer psychology while ignoring or downplaying others.
- Comparing the messages shows how advertisers seek to associate certain key values, attitudes, and behaviors with each brand.
- Just as an individual consumer may exhibit characteristics of more than one VALS type, these ads may also speak to more than one VALS group of consumers and may be a plus for advertisers.

THINKERS

- **Thinkers** are motivated by ideas. Most are well-educated and work in professional occupations.
- They are content with their careers, families, and station in life. They are informed about world and national events.
- They are concerned about the functionality, value, and durability of the products they buy.
- The Ford commercial emphasizes the "green" (environmental) benefits of this SUV, making it an appropriate choice for *Thinkers*.

RESEARCH IN ADVERTISING
RESEARCH DURING THE PRODUCTION OF ADS

BELIEVERS

- **Believers** are conservative and conventional. They value family, religion, community, and the nation.
- They are predictable, brand-loyal consumers. A known, American-made brand, like Chevrolet, that links its product to fundamental American values strikes responsive chords in many *Believers*.
- ***Chevy Emphasizes the American Spirit in this TV Spot***
- **Achievers** are successful people motivated by the desire to achieve.
- Work provides them a sense of duty, material reward, and prestige. They value predictability and buy reliable, durable, and stylish products.
- Owning a Mercedes-Benz represents many things for the *Achiever*: material success, reliability, and prestige.
- **Strivers** also seek to achieve, but they place heavy emphasis on the opinions of others.
- They often lack self-confidence, and they buy brands that they believe will help them fit into the world around them.
- They buy items they want and need as long as the products fit into their budgets. They frequently save for big-ticket items.
- The Jeep Compass offers *Strivers* a low-budget stylish car that has enough features to gain the approval of others.
- **Experiencers** seek variety and excitement in their lives. They often favor the off beat and risky.
- They are avid consumers who buy items on the basis of whims, appearance, and trendiness. A flashy off-road Nissan that functions well in diverse environments is likely to appeal to *Experiencers*.
- **Makers** enjoy do-it-yourself projects. They are self-sufficient and practical.
- They demand safe and reliable products. Frequently, they look for good quality at low prices.
- A *Maker* is attracted to the idea of having the right tools for home projects.
- Additional VALS categories include *Innovators* and *Survivors*. *Innovators* are successful people who are in control of their lives.
- They have abundant resources and buy expensive items that reflect their personal styles.
- By contrast, *Survivors* are people on low budgets who must shop for the least expensive products and brands. They are largely ignored by advertisers.
- From its inception in 1969, the VALS system of categorizing consumers has been adjusted on the basis of changing patterns among consumers and refinements to the categories themselves.
- The original system placed emphasis on both psychological (outlook) factors and social concerns of consumers.
- The current system is based only on psychological (outlook and motivational) features.

RESEARCH DURING THE PRODUCTION OF ADS

- During the production of a television commercial or a print ad, the art director, the music writer, the copywriter, or someone else in the Creative Department of an ad agency is likely to request help from the research department. The assistance requested is as variable as advertisements themselves, but all of it shares one common characteristic: research is needed to provide some specific information for the production of an advertisement.

ACCOUNT PLANNING OFTEN REPLACES RESEARCH

- Many advertising agencies are moving away from conventional researchers in favor of *planners*.
- These are agency staff members whose job it is to represent consumers and their interests.
- In practice, this means that a team assigned to a particular brand includes one or more account executives, several creative people, and at least one planner.

- The planner plays a unique role in this mix of management and producers
- It is his or her job to speak up, give input, and represent the consumer at every turn. When an idea is on the table, the planner attempts to offer the consumer's perspective. For example, it appears to be a good business decision to change the size and packaging of the product.
- The creative team has developed snappy new graphics. However, the planner is there to say why the current package is preferable to the proposed new one and why the new graphics do not seem appropriate. By offering these opinions—not based merely on his or her own opinions but on comprehensive research conducted via surveys, focus groups, one-on-one interviews and so on.
- The planner helps put the brakes on ideas that seem out of line with what studies of consumers show about their desires and preferences.
- The planner also offers enthusiastic support for ideas that are supported by consumer research.
- Many agencies consider the role of a planner to be a key element in producing good advertising.
- On contrary some research departments gave way to account planners who, instead of working together in separate account planning departments, became full members—along with account managers, creative directors, and media planners—of the advertising team.
- It became the account planner's responsibility to represent the customer by knowing as much as possible about consumers' attitudes and behaviors as they relate to the brand and product category.
- Beyond this, account planners are also expected to stay abreast of the latest trends in consumer psychology, demographic patterns, social trends, cultural fads, and virtually anything that could help inform the production of advertising.
- In short, account planning brings the consumer into the process of developing advertising.

ASSESSMENT—RESEARCH AFTER ADS ARE MADE

- Advertisers have two related goals for all their advertising messages. First, they want them to be convincing.
- Second, they want them to be remembered. An advertisement fails to do its work unless it persuades the consumer and the consumer remembers the message at purchase time. It sometimes happens that an advertisement will succeed at one of these while it fails to do the other. It makes no difference whether the consumer is persuaded by an ad unless she remembers the brand.
- Nothing is more disappointing to an advertiser than to hear a consumer say, "I saw a commercial for jeans the other day —*I don't remember the brand*—but it was really funny."
- The model many advertisers use for thinking about how advertising works ideally can be illustrated with a simple example:
- Imagine the consumer is in the market for a bottle of shampoo. She finds herself standing in the store before a long shelf of 20, 30, or 40 different brands.
- Does she remember the brand she saw advertised on TV? Does she have positive associations with the brand?
- And, ultimately, will she select it off the shelf instead of the many others that are available to her?
- If an advertisement is ultimately successful, this is what happens in the marketplace.
- Few ads today introduce new products. Some do, but most ads are about existing products. Their goal is to accomplish two things.
- First, they seek to reinforce consumer loyalty among those who already use the brand. The idea here is that the consumer faced with all those brand choices will *continue* to purchase the brand she already uses and perhaps use even more of the brand.
- Second, ads seek to solicit new consumers from those who either do not currently use the product or who use a competing brand.
- The process of luring consumers away from their previous brands is a major goal of advertising, and ads encourage, beg, prod, plead, and shout to get consumers to do this.
- Research conducted after the production of an ad has the goal of testing recall and persuasion.
- There are several ways to conduct this research, and ad agencies typically farm the research out to specialized research organizations who conduct it according to the agency's specifications. Since this research is likely to be somewhat costly, it is typically not conducted unless the client requests it and is willing to pay for it. Less often an agency may determine on its own to conduct such

research to find out what they can about why something seems not to be working as they had hoped it would.

- There are several ways that a company can judge what impact its commercial has on consumers. The most important of these are recall measurements.
- Techniques include unaided recall ("Do you happen to remember any commercials that you saw during such-and-such a program?") and aided recall ("Do you happen to remember a commercial for a particular product or for a particular brand of it?").
- Recall studies probe consumers' memories and attitudes to determine what they have remembered and what opinions they have about what they saw.
- Some studies attempt to test consumer's attitudes before and after they have seen a commercial.
- The settings for research vary between in-home interviews (often by telephone), polls and surveys conducted in shopping centers, and studies conducted in specially-designed theaters.
- In addition to recall measurements, companies sometimes use behavioral measurement as well.
- Consumers may be given discount coupons after they have been exposed to TV commercials.
- Tracking whether or not they use them is a means of studying the effects of exposure to the commercials of interest.
- However, interpretation of the results is often difficult because many factors influence consumers' buying behavior.

ADVERTISING TESTING TECHNIQUES

RESEARCH TECHNIQUES

- Advertising pretesting reduces the financial risk inherent in the high cost of producing and rolling out advertising campaigns.
- Leading consumer packaged goods companies routinely invest a portion of their advertising budgets on ad pretesting to reduce the risk of an underperforming campaign.
- The creative process consists of several stages, typically
 - Creative strategy stage
 - Layout stage
 - Pre-production stage
 - Post-production stage
- Pretesting that occurs early in the creative process is called *concept testing*. Pretesting done in the latter two stages is called *copy testing*.

Concept testing

- Concept tests are characterized by an exploratory focus. In concept tests, the objective is to understand what kind of concepts (usually written descriptions or storyboards) would be well received in the audience. Concept tests frequently involve qualitative research.
- Focus groups, depth interviews and projective techniques are some of the commonly used qualitative techniques that are well suited for exploring and generating ad concepts as well as for understanding the reasons for failed ads.
- Copy testing
- Copy tests are done to evaluate different executions of an advertising campaign. Copy tests are useful for selecting one out of many different ad executions, or for making adjustments to improve comprehension or the tone of the ad. Copy tests are usually conducted using quantitative research methods, and the test ads are moderately to highly close to the finished execution.

Methods of presenting test ads

- The most simplistic approach to ad pretesting is to use written concepts. Written concept tests can be a reliable predictor of ad effectiveness if: the ad is informational in nature, and the written description of the ad closely and unambiguously represents the finished ad form.
- On the other extreme from testing written descriptions lies testing finished versions of an ad prior to roll out. This may be accomplished either on-air or off-air.
- On-air tests have an advantage in that they are conducted in the natural context in which the ad is likely to appear.
- This very advantage turns out to be a disadvantage because, in the natural context, there are so many sources of variation that it is practically impossible to make definitive connections between the test ad and the measured effects.
- Off-air tests, on the other hand, allow more definitive conclusions about the effectiveness of the ad.
- This is due to greater control over noise variables such as programming context. Furthermore, off-air tests are much less expensive than on-air tests.
- There are several shades between the two extremes of concept testing and copy testing depending on the type of stimulus, or ad, used. These include:
 - "storyboard" which is essentially a sequence of visual frames of ad scenes with the script of the audio;
 - "animatic" which is a film or videotape of drawings with real audio;
 - "photomatic" which incorporates a sequence of real photographs and real audio;
 - "ripomatic" which employs a collage of actual ads; with

Qualitative and Quantitative Methods

- Research methodologies can be categorized as *qualitative* and *quantitative*.
- **Qualitative Methodologies**
- Qualitative methodologies emphasize the richness and detail of participants' responses.
- When used in a concept testing context, qualitative research taps into:
- messages and meanings consumers derive from the ads, and the ideas and beliefs they associate with the ads.
- Qualitative methods are exceptionally well-suited for exploratory research.
- In particular, if the objective is to understand how the target audience relates to the product or the consumption situation or understand the critical issues perceived by the target audience in the consumption of the product, then qualitative methods are a must.
- However, there are some disadvantages to qualitative methodologies:
- First, the different investigators can interpret the same data differently.
- Second, the process of coding qualitative data tends to be often laborious and subjective.
- Third, the qualitative data tend to involve relatively small sample sizes.
- For these reasons, one cannot attribute any statistical properties to the data; thus, qualitative methods are particularly ill-suited for making final go/no-go decisions.

Quantitative Methodologies

- Quantitative techniques emphasize generalizing the results from a sample to a larger population.
- The focus is on the statistical properties such as validity and reliability.
- Quantitative research should be undertaken only when the critical issues have first been identified.
- For this reason, engaging in quantitative research without prior qualitative research is frequently unproductive.
- A quantitative approach is appropriate when:
- all relevant aspects of the issue have been captured;
- it is possible to meaningfully interpret the numbers;
- the measures are reasonably free from random noise; and
- the process by which the sample is selected conforms to principles of random selection and is sufficiently large.

Methods Used in Concept Testing and Copy Testing

- Concept testing generally involves qualitative methods such as focus groups, content analysis of verbal protocols, and depth interviews.
- On the other hand, copy testing tends to be based on quantitative methods such as memory tests, persuasion tests, behavioral response or direct-response tests, and frame-by-frame tests.

Qualitative Methods for Concept Testing**Focus group**

- Focus groups are used with surprising frequency for making final go/no-go decisions. Reasons usually given are *speed of feedback* and *reduced cost*, despite evidence.
- Focus groups typically involve exposing the ad or versions of the ad concept to a group of 8-12 respondents.
- A moderator facilitates the discussion and walks the group through a series of issues that are outlined in the discussion guide.
- The most distinguishing feature of the focus group is the group interaction. Focus groups are exceptionally useful for:
- understanding the relevant and critical issues in a given consumption situation from the consumer stand point,
- gathering preliminary impressions and evaluations of ads and ad concepts,
- generating new concepts,
- understanding results from quantitative tests that have already been conducted,

- structuring questionnaires
- and developing hypotheses for future quantitative studies
- Focus groups are vulnerable to biased interpretations, the discussion can be dominated by a small subset of the group members thus distorting the results, and are particularly ill suited for drawing conclusions.

In-depth interviews

- In-depth interviews involve one-on-one discussion with the respondents.
- Interviews are very effective when a research has a good idea of the critical issues but does not have a sense of the kind of responses one will get.
- They allow significant probing, and they can be very effectively used for testing rough cuts of ads, and for testing and generating new ad concepts.
- Group pressures are absent, which can bias the outcome of focus groups.
- As with other qualitative techniques, interviewer bias can be significant. Interviews tend to be both expensive and exhausting.

Projective techniques

- In these techniques, the respondent is instructed to project himself/herself into the situation and then verbalize the thoughts.
- There are many variations in projective techniques such as word association, sentence completion, and story completion.
- These techniques are very effective when the most crucial aspects/effects of ad processing cannot be assessed by direct question, but surface only when subjects project themselves into the ad.
- The underlying philosophy in such techniques is that when viewers are exposed to incomplete or partially complete stimuli, they use their attitudes and intentions in completing the stimuli, and in doing so, reveal the inner motivations, fears, aspirations and hopes which may not surface under direct questioning.
- Projective techniques can be very effective for evaluating ad concepts and for generating new concepts, but not useful for making final decisions.
- Its use requires an experienced interviewer/analyst for the evaluation to be effective.

Quantitative Methods for Copy Testing

- **Memory Tests**
- Memory tests are based on the notion that advertisements leave a mental imprint on the viewer and a more effective advertisement leaves a stronger mental imprint.
- Memory tests fall into two general categories,
- recall tests and
- recognition tests.
- In a typical "day after recall" test (also known as on-air tests), a finished commercial embedded in a typical programming context is shown to subjects in a test market.
- Several hundred households are contacted (usually by telephone) until about two hundred subjects who saw the program at the time of airing the test commercial are found.
- These subjects are then asked whether they are able to recall seeing any ads for the relevant product category.
- The greatest advantage of day after recall tests is the realism of the context in which the test takes place.
- The disadvantages of traditional recall tests include expensive air time, severe loss of control over the programming context, and the low incidence rate of the subjects in a random sample that watch the program when the test ad was aired.
- The proportion of subjects correctly recalling the ad, also known as *unaided recall*, measures the strength of the mental imprint left by the test commercial.
- If subjects are not able to recall seeing the ad unaided, they are asked if they recall seeing any ad for the advertised brand.

- The proportion of people recalling the ad when probed with the brand name is call *aided recall*.
- Another variation of the traditional recall test, called the cable test, is to instruct a group of subjects to watch a particular program on a cable television network.
- This differs from the traditional method in that, at the beginning of the test, one can have a rough estimate of the number of people who will certainly be watching the program in which the ad is embedded.
- Cable tests offer a middle ground between traditional recall tests and theater tests in terms of cost and reliability.

ADVERTISING TESTING TECHNIQUES & ADVERTISING BUDGET

ADVERTISING TESTING TECHNIQUES Quantitative Methods for Copy Testing**Memory Tests****Theater test**

- Instead of embedding the test ad in a prime-time context, frequently, advertisers do theater tests that involve large groups of respondents being exposed to ads in a controlled setting. This test is called the theater test.
- As with the traditional recall tests, one can measure day after recall or delayed recall in which recall measures are collected more than 24 hours after exposure to the ad.
- The greatest advantage of theater tests is the control over the context in which the ad appears.
- Because of this, it is possible to attribute the recall to the test ad rather than uncontrolled variation that plague the traditional tests.
- The downside with theater tests is that it is a forced exposure method, which tends to make the processing of the ad more artificial.
- The measures and procedure for collecting the recall measures is identical to the one described above.

Recognition test

- Recognition tests involve the ability of viewers to correctly identify an ad/brand/message that they have been previously exposed to.
- Two variants of the recognition tests are the Starch test and the Bruzzone test .
- The Starch test is applicable only to print ads that have already run. An interviewer shows each subject a magazine containing the ads being tested.
- For each ad, the interviewer asks the subject whether
- they have noticed the ad;
- they have associated the contents of the ad with the advertiser's name or logo; whether they have read more than 50% of the contents of the ad.
- The Bruzzone test is a recognition test conducted through mail surveys
- Questionnaires containing frames and audio scripts from television commercials (without the brand name) are sent to subjects and subjects are asked whether they recognize the ad.
- Subsequently they are asked to identify the brand name advertised.
- Recall and recognition tests, with the exception of the theater recall test, are generally useful only when the ad is close to the finished form, by which time significant investment has already taken place. The results are interpretable only when carefully controlled random samples are used, as with any quantitative methodology.
- These methods do not assess other critical aspects of ad effectiveness such as message comprehension and persuasion.

Persuasion test

- Persuasion tests examine the effectiveness of ad exposure on changes in attitude and behavioral intentions.
- The classic format of persuasion tests is the pretest-exposure-retest format in which brand attitudes and purchase probabilities (behavioral intentions) are assessed prior to exposure to the ad, and following exposure to the ad. There are several variations in persuasion tests depending on whether the ad is exposed as part of a overall program context, and the extent to which the pretest and retest are separated from exposure. The most critical aspect of the persuasion tests -- one that makes them very expensive - is audience.
- Audience composition affects the usefulness of persuasion tests to a greater extent than recall and recognition tests. Hence, sampling accuracy is very important.

Direct Response Tests

- These tests measure the extent to which consumers actually behave differently as a consequence of ad exposure.
- In these tests, the ad typically contains phone numbers which consumers can call for additional information or buy the product.
- The number of calls which consumers make following ad exposure measures the effectiveness of the ad.
- These measures are effectively only for those ads in which direct response is meaningful in the consumption context.

Frame-by-Frame Tests or Continuous Measurement Tests

- In continuous measurement tests, a large group of viewers are seated in a theater-like environment and given hand-held devices that contain a dial or numeric key pad.
- The viewers are instructed to turn the dial to the left or right to indicate dislikes or like toward the commercial.
- Each terminal is linked to a central computer and is given an identification number at the start of the test.
- Demographic information about the viewer is tagged to this identification.
- One of the important things to keep in mind when using continuous monitoring methods is that these methods measure liking toward the ad. They do not measure memory or persuasion or message comprehension.

ADVERTISING BUDGET

- The advertising budget of a business is typically a subset of the larger sales budget and, within that, the marketing budget.
- Advertising is a part of the sales and marketing effort. Money spent on advertising can also be seen as an investment in building up the business.
- In order to keep the advertising budget in line with promotional and marketing goals, a business owner should start by answering several important questions:
- Who is the target consumer? Who is interested in purchasing the product or service, and what are the specific demographics of this consumer (age, employment, gender, attitudes, etc.)?
- Often it is useful to compose a consumer profile to give the abstract idea of a "target consumer" a face and a personality that can then be used to shape the advertising message.
- What media type will be most useful in reaching the target consumer?
- What is required to get the target consumer to purchase the product?
- Does the product lend itself to rational or emotional appeals? Which appeals are most likely to persuade the target consumer?
- What is the relationship between advertising expenditures and the impact of advertising campaigns on product or service purchases?
- In other words, how much profit is likely to be earned for each dollar spent on advertising?
- Answering these questions will help to define the market conditions that are anticipated and identify specific goals the company wishes to reach with an advertising campaign.
- Once this analysis of the market situation is complete, a business must decide how best to budget for the task and how best to allocate budgeted funds.

BUDGETING METHODS

There are several allocation methods used in developing a budget. The most common are listed below:

- Percentage of Sales method
- Objective and Task method
- Competitive Parity method
- Market Share method

- Unit Sales method
- All Available Funds method
- Affordable method
- It is important to notice that most of these methods are often combined in any number of ways, depending on the situation.
- Because of this, these methods should not be seen as rigid but as building blocks that can be combined, modified, or discarded as necessary.
- a business must be flexible—ready to change course, goals, and philosophy when the market and the consumer demand such a change.

PERCENTAGE OF SALES METHOD

- Due to its simplicity, the percentage of sales method is the most commonly used by small businesses.
- When using this method an advertiser takes a percentage of either past or anticipated sales and allocates that percentage of the overall budget to advertising.
- But critics of this method charge that using past sales for figuring the advertising budget is too conservative, that it can stunt growth.
- However, it might be safer for a small business to use this method if the ownership feels that future returns cannot be safely anticipated.
- On the other hand, an established business, with well-established profit trends, will tend to use anticipated sales when figuring advertising expenditures.
- This method can be especially effective if the business compares its sales with those of the competition (if available) when figuring its budget.

OBJECTIVE AND TASK METHOD

- Because of the importance of objectives in business, the task and objective method is considered by many to make the most sense and is therefore used by most large businesses.
- The benefit of this method is that it allows the advertiser to correlate advertising expenditures with overall marketing objectives.
- This correlation is important because it keeps spending focused on primary business goals.
- With this method, a business needs to first establish concrete marketing objectives, often articulated in the "selling proposal," and then develop complementary advertising objectives articulated in the "positioning statement."
- After these objectives have been established, the advertiser determines how much it will cost to meet them.

COMPETITIVE PARITY METHOD

- While keeping one's own objectives in mind, it is often useful for a business to compare its advertising spending with that of its competitors.
- The theory here is that if a business is aware of how much its competitors are spending to advertise their products and services, the business may wish to budget a similar amount on its own advertising by way of staying competitive. Doing as one's competitor does is not, of course, always the wisest course.
- Gauging one's advertising budget on other participants' in the same market is a reasonable starting point.

MARKET SHARE METHOD

- Similar to competitive parity, the market share method bases its budgeting strategy on external market trends. With this method a business equates its market share with its advertising expenditures.
- Critics of this method contend that companies that use market share numbers to arrive at an advertising budget are ultimately predicating their advertising on an arbitrary guideline that does not adequately reflect future goals.

UNIT SALES METHOD

- This method takes the cost of advertising an individual item and multiplies it by the number of units the business wishes to sell.
- This method is only effective, of course, when the cost of advertising a single unit can be reasonably determined.

ALL AVAILABLE FUNDS METHOD

- This aggressive method involves the allocation of all available profits to advertising purposes.
- This can be risky for a business of any size it means that no money is being used to help the business grow in other ways (purchasing new technologies, expanding the work force, etc.)
- Yet this aggressive approach is sometimes useful when a start-up business is trying to increase consumer awareness of its products or services.
- However, a business using this approach needs to make sure that its advertising strategy is an effective one and that funds which could help the business expand are not being wasted.

AFFORDABLE METHOD

- With this method, advertisers base their budgets on what they can afford.
- Of course, arriving at a conclusion about what a small business can afford in the realm of advertising is often a difficult task, one that needs to incorporate overall objectives and goals, competition, presence in the market, unit sales, sales trends, operating costs, and other factors.

BRANDING & PACKAGING

INTRODUCTION TO BRANDING

- “Branding is the process by which companies distinguish their product offerings from the competition.
- Brands are created by creating a distinctive name, packaging and design.”
- Brand signifies reputation and symbolic meaning attached to a brand. Branding is an integral part of the overall marketing strategy.
- For the consumers a brand name is a means of identification of products as well as means of differentiation of the branded products from its rivals.
- Customers (particularly consumers) view a brand as an important part of a product and branding can add value to a product.
- A brand can provide a guarantee of reliability and quality, in fact.
- Defined as the name, logo, or other outward symbols that distinguish a product or service from others in its category

DEFINITIONS BRAND-

- A name or symbol used to identify the source of goods or services, and to differentiate them from those of others.

BRANDING

- Branding is a plan for earning product reputation and for making sure that the world knows about it and believes in it too.
- According to The American Marketing Association (AMA) , “a brand as a "name, term, sign, symbol or design, or a combination of them intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of other sellers”.
- Branding protects a seller's products against those marketed by competitors and imitators and helps consumers identify the quality, consistency, and imagery of a preferred source.
- Customers (particularly consumers) view a brand as an important part of a product and branding can add value to a product.
- Purpose and importance of branding
- Brand helps the consumer to identify the maker of the product and allow consumer to assign responsibility for its performance to a particular manufacturer.
- Brand helps consumer in decision making and help them to reduce the risk associated with the purchase of product and service.
- Brand helps organization to organize inventory and maintain accounting record.
- Brands offer organizations legal protection for unique features of the product. The brand name can be promoted through registered trademark and similarly the manufacturing processes can be patented through patents.
- Brand helps organizations by influencing consumer behavior. They also can be bought or sold and are a source of future revenue for organizations
- Branding is an integral part of business building process. Large corporations spends hundreds of millions of dollars building their brands, and there’s the reason.
- Brands enable customers to remember product-service.
- Brands build customer loyalty and lead to repeat purchases.
- Brands make it easier for current clients or customers to refer you to others.
- Brands send a message as to what your customers can expect.
- Brands convey an emotion.
- Brands add value.

- A brand is a promise.
- With the brand you set
- customer expectations.
- When someone buys your product or service, they count on those expectations to be fulfilled.

Three Cs of Branding

Clarity:

- Strong brands are clear about what they are & what they are not. They understand their unique promise of value.
- And this promise of value sets them apart from their competitors.
- It differentiates them and allow them to attract and build loyalty among a desirable set of consumers.

Consistency:

- In addition to being clear about who they are, strong brands are also consistent. They are always what they say they are.

Constancy:

- It is not enough to be clear and consistent if you are not always visible to your target audience.
- Strong brands are constant; they are always there for their customers and prospects.
- six Level of Meaning
- A Brand can convey up to six Level of Meaning
- Attributes
- Benefits
- Values
- Cultures
- Personality
- Users
- Attributes –
- Mercedes brings to mind expensive, well built, well engineered, durable, high prestige automobiles
- Benefits –
- The attributes “durable” could translate into the functional benefits and the attributes
- “expensive” translates into the emotional benefits
- Values-
- Mercedes stands for high performance, safety and prestige.
- Culture –
- Mercedes represents German Culture organized, efficient and high quality.
- Personality – Mercedes may suggest a no nonsense boss (person), a reigning lion (animal) or an austere palace (object).
- User – Suggest the kind of consumer who buys or uses the product. A top executive behind the wheel of a Mercedes and not a young secretary.

FUNCTIONS OF THE BRAND FOR THE CONSUMER

- Identification
- To be clearly seen, to make sense of the offer to quickly identify the sought-after products
- Practicality
- To allow savings of time and energy through identical repurchasing and loyalty.
- Guarantee
- To be sure of finding the same quality no matter where or when you buy the product or service
- Optimization
- To be sure of buying the best product in its category, the best performer for a particular purpose
- Characterization

- To have confirmation of your self-image or the image that you present to others
- Continuity
- Through familiarity and intimacy with the brand that you have been consuming for years
- Selecting a brand name
- The name should be easy to say, spell, and recall. indicate the product's major benefits.
- Suggest the product's major uses and special characteristics.
- Be distinctive, setting it apart from competing brands.
- Be compatible with all products in line.
- Be designed for use and recognition in all types of media.

DIFFERENCE BETWEEN A PRODUCT AND BRAND

Product

- Physical property of good
- Generic
- Can be copied
- Quickly outdated
- Does not have any equity in consumer's mind
- Does not heritage or goodwill

Brand

- Image of a product in Consumer's mind
- Unique
- Impossible to copy
- Timeless
- Has certainly Equity
- Certainly has Goodwill or Heritage

POSITIVE IMPACT OF BRANDING

Recognition & Loyalty

- The main benefit of branding is that customers are much more likely to remember your business.
- A strong brand name and logo/image helps to keep your company image in the mind of your potential customers.

Image of Size

- A strong brand will project an image of a large and established business to your potential customers.
- Like The Coca Cola Company uses the brand name Coca Cola and BBC is the brand name for the British Broadcasting Corporation.

Image of Quality

- A strong brand projects an image of quality in your business, many people see
- the brand as a part of a product or service that helps to show its quality and value.

Image of Experience and Reliability

- A strong brand creates an image of an established
- business that has been around for long enough to become well known.

SOME NEGATIVE ASPECTS OF BRANDING

Cost

- If you wish to create and maintain a strong brand presence, it can involve a lot of design and marketing costs.

Impersonal

- One of the main problems with many branded businesses is that they lose their personal image.

Fixed Image

- Every brand has a certain image to potential customers, and part of that image is about what products or services you sell.

Timescale

- The process of creating a brand will usually take a long period of time.
- As well as creating a brand and updating your signs and equipment you need to expose it to your potential customers.

BRANDING & PACKAGING

ADVANTAGES OF BRANDINGAdvantage to Producers

- Easy to Advertise.
- Easy to Identify the
- Products.
- Creation of Separate Market.
- To gate More Price. Easy to expand the Product Mix.
- Personal Contacts with Consumers

Advantages to Middleman

- Easy to understand needs and wants of consumers.
- Less Risk.
- No need of Advertisement and sales promotion.
- Increase in sales.
- Increase in Profits.

Advantages to Consumers

- Easy to recognize.
- Availability of quality product.
- Minimum fluctuation in price.
- Improved Packing.
- Mental Satisfaction.

WAY OF BRANDING A PRODUCT

- Associate your brand with a key customer promise
- Keep in mind precisely whom you are targeting
- Differentiate your brand
- Keep your brand focused
- Repeat, repeat, repeat your message

PACKAGING

- Packaging has been defined as “an activity which is concerned with protection, economy, convenience and promotional consideration.”
- According to William J Stanton, “Packaging may be defined as the general group of activities in product planning which involves designing and producing the container or wrapper of product.”

REASONS FOR THE GROWTH OF PACKAGINGSelf Service.

- The package must perform many of the sales tasks; attract attention, describe the product features, create consumer confidence, and make favorable overall impression.

Consumer Affluence.

Rising consumer affluence means consumers are willing to pay a little more for the convenience, appearance, dependability, and prestige of better package.

Company and Brand Image.

- Package contribute to instant recognition of the company or brand.
- Innovation Opportunity.

PURPOSE OF PACKAGING

- Product Protection.
- Product Attractiveness.
- Product Identification.
- Product Convenience.
- Effective Sales Tools.
- Channel Cooperation.
- Segmentation.

FUNCTIONS OF PACKAGING

- Utilitarian Function.
- Profit Function
- Communication Function
- Purchase and Marketing
- It makes product identification & differentiation both easy & effective.
- Package features communicates product message & motivate consumer to buy.
- A change in product package design & message considerably facilitates implementation of product/brand repositioning strategy of a company.
- Package repeats the selling message.
- It promotes the product at the point of purchase and usually helps in the purchase decision process

TYPES OF PACKAGING

- Consumer Packaging.
- Family Package.
- Re-use Package.
- Multiple Packages.
- Transit Packaging.

NEW TRENDS IN PACKAGING

- Plastic a new Trends in Packaging.
- Squeeze Bottles.
- Tubes.
- Sheet Formed
- Containers.
- Skin Packaging.
- Blister Packaging.
- Semi Rigid Packaging.
- Sachets.

Advantages to Manufacturers

- To keep the product safe.
- To minimize the possibilities of adulteration.
- To facilitates storages.
- To help in advertising and sales promotion.
- To facilitates distribution.
- To increase the Demand.

- To increase the profits.

Advantages to Middlemen

- Helpful in storage.
- Helpful in Handling.
- Helpful in presenting the products before the consumers.
- Helpful in presenting the products before the consumers.
- Helpful in increase sales and profits.

Advantages to Consumers

- Minimum possibility of adulteration.
- Helpful in providing necessary information about product.
- Information about the producer.
- Instruction for the use of product.
- Easy in Handling.

PRODUCT PROMOTIONAL STRATEGY

PRODUCT PROMOTIONAL STRATEGY

Promotional strategy is the function of informing, persuading, and influencing; consumer decision.

OBJECTIVES OF PROMOTIONAL STRATEGY

- Promotional strategy objectives vary among organizations. Some use promotion to expand their markets, others to hold their current positions, still others to present a corporate viewpoint on a public issue. Promotional strategies can also be used to reach selected markets.
- Most sources identify the specific promotional objectives or goals of providing information, differentiating the product, increasing sales stabilizing sales, and accentuating the product's value.

PROVIDING INFORMATION

- In the early days of promotional campaigns, when there was often a short supply of many items, most advertisements were designed to inform the public of a product's availability. Today, a major portion of advertising is still informational. Promotional campaigns designed to inform are often aimed at specific market segments.

DIFFERENTIATING THE PRODUCT

- Marketers often develop a promotional strategy to differentiate their goods or services from those of competitors.
- To accomplish this, they attempt to occupy a "position" in the market that appeals to their target customers.
- Promotions that apply the concept of **positioning** communicate to consumers meaningful distinctions about the attributes, price, quality, or usage of a good or service.
- Positioning is often used for goods or services that are not leaders in their field.

INCREASING SALES

- Increasing sales volume is the most common objective of a promotional strategy.
- Some strategies concentrate on primary demand, others on selective demand.
- Sometimes specific audiences are targeted.

STABILIZING SALES

- Sales stabilization is another goal of promotional strategy. Sales contests are often held during slack periods. Such contests offer prizes (such as vacation trips, color televisions, and scholarships) to sales personnel who meet certain goals.
- Sales promotion materials—calendars, pens, and the like—are sometimes distributed to stimulate sales during off-periods. Advertising is also often used to stabilize sales.
- Hotels are crowded on weekdays with business travelers, but these people go home on Friday. So many hotels promote "weekend packages" at lower rates to attract tourists and vacationers.
- A stable sales pattern allows the firm to improve financial, purchasing, and market planning; to even out the production cycle; and to reduce some management and production costs. The correct use of promotional strategy can be a valuable tool in accomplishing these objectives.

ACCENTUATING THE PRODUCT'S VALUE

- Some promotional strategies are based on factors, such as warranty programs and repair services, that add to the product's value.
- Many Ford Motor Company advertisements promote specific car and light truck models. Some ads, however, are designed to promote Ford's 6-year, 60,000-mile powertrain warranty, while others concentrate on the Lifetime Service Guarantee offered by Ford dealers.
- These promotions point out greater ownership utility to buyers, thus enhancing the product's value.

THE PROMOTIONAL MIX

- Firms use various elements to achieve their promotional objectives. Promotion consists of two components: personal selling and non-personal selling.
- Personal selling is a promotional presentation made on a person-to-person basis with a potential buyer. Non personal selling consists of advertising, sales promotion, and public relations.
- The **promotional mix** is a combination of personal selling and non-personal selling.
- Marketers attempt to develop a promotional mix that effectively and efficiently communicates their message to target customers.

PERSONAL SELLING

- For many companies, **personal selling**—a promotional presentation made on a person-to-person basis to a potential buyer—is the key to marketing effectiveness.
- The sales function of most companies is changing rapidly.
- In some cases, the change has been only cosmetic, such as when the title salesclerk is changed to account representative but the job function remains the same.
- Yet, many firms are making significant changes in their sales force.
- Sales duties have been expanded, and in some instances, the function itself has changed.
- The primary trend is toward increased professionalism on the part of sales personnel. Today's salespeople act as advisors to their customers, helping them utilize more efficiently the items they buy.

SALES TASKS

- Sales tasks vary significantly from one company or situation to another, but it usually includes three basic tasks:
 - order processing,
 - creative selling, and
 - missionary selling.

ORDER PROCESSING

- The task of **order processing** involves the receipt and handling of an order. Needs are identified and pointed out to the customer, and the order is processed.
- The handling of orders is especially important in satisfying customer needs.
- The firm's salespeople take a customer-oriented approach to order processing. They check the quality of the products their retail customers receive, know their customers' market, and ensure that products are available when customers need them.
- Route sales personnel for such consumer products as bread, milk, and soft drinks are examples of order processors.
- They check a store's stock, report the inventory level to the store manager, and complete the sale. Most sales jobs have at least a minor order-processing function.
- It becomes the primary duty in cases where needs are readily identified and acknowledged by the customer.

CREATIVE SELLING

- Sales representatives for most industrial goods and some consumer goods are involved in **creative selling**, a persuasive type of promotional presentation.
- Creative selling is used when the benefits of a good or service are not readily apparent and its purchase is being based on a careful analysis of alternatives.
- In new-product selling, sales people need to be very creative if initial orders are to be secured.

MISSIONARY SELLING

- An indirect form of selling in which the representative markets the goodwill of a company or provides technical or operational assistance to the customer is called **missionary selling**.

THE SALES PROCESS

- Years ago, sales personnel memorized a sales talk provided by their employers.
- Such a **canned sales presentation** was intended to provide all the information the customer needed to make a purchase decision.
- The entire sales process was viewed as a situation in which the prospective customer was passive and ready to buy if the appropriate information could be identified and presented by the representative.
- Contemporary selling recognizes that the interaction between buyers and sellers usually rules out canned presentations in all but the simplest of sales situations.
- Today's professional sales personnel typically follow a sequential pattern, but the actual presentation varies according to the circumstances.
- There are seven steps can be identified in the sales process:
 - prospecting and qualifying,
 - The approach,
 - The presentation
 - the demonstration,
 - handling objections,
 - the closing, and
 - the follow-up.

Prospecting and Qualifying

- In **prospecting**, salespeople identify potential customers. They may come from many sources, such as previous customers, friends, business associates, neighbors, other sales personnel, and other employees in the firm.
- In the **qualifying** process, potential customers are identified in terms of their financial ability and authority to buy. Those who lack the necessary financial resources or who are not in a position to make the purchase decision are given no further attention.

The Approach

- Salespeople should carefully prepare their approach to potential customers. All available information about prospects should be collected and analyzed.
- Sales representatives should remember that the initial impression they give prospects often affects the prospects' future attitudes.

The Presentation

- The presentation is the stage at which the salesperson transmits the promotional message.
- The usual method is to describe the good's or service's major features, highlight its advantages, and cite examples of consumer satisfaction.

The Demonstration

- A demonstration allows the prospect to become involved in the presentation. Demonstrations reinforce the message communicated to the prospective buyer.
- In promoting some goods and services, the demonstration is a critical step in the sales process. Paper manufacturers, for example, produce elaborate booklets that their salespeople use to demonstrate different types of paper, paper finishes, and graphic techniques.
- The demonstration allows salespeople to show art directors, designers, printers, and other potential customers what different paper specimens look like when they are printed.

Handling Objections

- Many salespeople fear objections from the prospect because they view them as a rebuke. Actually, such objections should be welcomed because they allow additional points in support of the sale and to answer questions the consumer has about the good or service to be presented by the sales representative.

The Closing

- The closing is the critical point in selling—the time at which the seller actually asks the prospect to buy the product.
- The seller should watch for signals that the prospect is ready to buy.
- For example, if a prospect starts discussing where the new equipment would fit in the plant system they are inspecting, it should give the sales agent a signal to attempt to close the sale.
- Effective closing techniques might be that the salesclerk can ask the prospect directly or propose alternative purchases.
- Or the salesperson may do something that implies the sale has been completed, such as walking toward a cash register. This forces the prospect to say no if they do not want to complete the sale.

The Follow-Up

- After-sale activities are very important in determining whether a customer will buy again later.
- After the prospect agrees to buy, the salesperson should complete the order processing quickly and efficiently and reassure the customer about the purchase decision.
- Later, the salesperson should check with the customer to determine whether the good or service is satisfactory.
- Many firms employ telemarketers to conduct post-sale activities.
- **Telemarketing** is a personal selling approach conducted entirely by telephone.
- Other elements of product promotion strategy include advertising, sales promotion techniques, and public relations which had been discussed in previous lectures.

Alternative Promotional Strategies

- The selection of a promotional mix is directly related to the promotional strategy the firm will employ.
- The marketer has two alternative strategies available to meet these goals:
 - pushing strategy or pulling strategy.
 - A **pushing strategy** is a sales-oriented approach. The product, product line, or service is marketed to wholesalers and retailers in the marketing channels.
 - Sales personnel explain to them why they should carry this particular item or service. The marketing intermediaries are usually offered special discounts, promotional materials, and **cooperative advertising** allowances.
 - In the last case, the manufacturer shares the cost of local advertising of the product or line.
 - All these strategies are designed to motivate wholesalers and retailers to "push" the product or service to their customers.
 - A **pulling strategy** attempts to generate consumer demand for the product, product line, or service, primarily through advertising and sales promotion appeals.
 - Most advertising is aimed at the ultimate consumer, who then asks the retailer for the product or service; the retailer in turn requests the item or service from the supplier.
 - The marketer hopes that strong consumer demand will "pull" the product or service through the marketing channel by forcing marketing intermediaries to carry it.
 - Most marketing situations require the use of both strategies, although the emphasis can vary.
 - Consumer products are often heavily dependent on a pulling strategy, while most industrial products are sold through a pushing strategy.

GLOBALIZATION AND ADVERTISING

GLOBALIZATION AND ADVERTISING

- The growth of global advertising and branding is a product of the accelerating globalisation of the world economy, where a small number of agencies set the pace for strategies, styles and content exported throughout the world.
- Agency culture is now a major force for cultural change in the emerging economies.
- Since the 1980s, businesses have aimed to expand internationally in search of growth, and they have taken their ad agencies with them.
- Though the multinationals still sell most of their products and spend most of their advertising budgets in the industrialised countries they also have the financial muscle and advertising expertise to dominate emerging markets – financially and culturally.

Globalization's Impact in Advertising

- Globalization has increased dramatically in the early 21st century.
- More companies have expanded beyond domestic borders in the race for new customers, new money and new sources of capital.
- Globalization in business significantly affects a company's advertising strategy and the way it delivers messages to customers.

Investment

- One constant affect on companies with globalization is increased costs. First, just producing and buying time and space for ads in multiple countries costs more than domestic advertising alone. Additionally, global advertising is more challenging, requires more time and effort in strategy and administration, which costs money. Global companies also commonly employ advertising professionals or contact agencies in each country of operation.

Strategy

- Developing and implementing an advertising strategy is a massive undertaking for global companies. A major strategic dilemma is whether to use a global, universal messaging approach or to customize advertising to each individual market.
- More companies use a multi-domestic or international approach since few products have truly universal use and message context. Media buying processes and availability of media also vary greatly by country.

Language and culture

- One reason for increased strategic requirements with globalization is the impact of language and culture.
- A number of message faux pas have resulted when ad messages get lost in translation. This is why companies often use local talent in each market who speak the language.
- Cultural familiarity is also an issue. To persuade people with advertising, you must understand the culture and values.

Branding

- Closely tied to your strategy is consideration of branding. This is the use of promotions to project an image for your company and products.
- Globalization forces companies to decide whether it is feasible to build a consistent, global brand, or to develop different brand images for each country.
- A global brand can have synergy as customers around the world interact with it. However, brands tailored to specific market interests can have more success in distinct markets.

DIFFERENCE IN GLOBAL ADVERTISING & INTERNATIONAL ADVERTISING

- Global advertising and international advertising are two distinct geographical ad strategies used by companies that conduct business globally.
- Global advertising is an approach where the same general message is applied in all countries. International advertising is a strategy where you tailor your ad messages to each country.

GLOBAL PROS

- A primary benefit of a global approach is cost savings, which is especially important for smaller global companies.
- Since you don't have to redesign and redevelop your advertising concepts for different regions and cultures, you save.
- Consistency is another pro of global ads.
- By delivering your same message in the same manner in each country, you reinforce your main brand and product messages.
- This helps improve word of mouth as well, since people in different parts of the world can share in their understanding of your brand.

GLOBAL CONS

- Global advertising limits your ability to distinguish different product uses in different countries.
- It also doesn't work well if your brand messages wouldn't impact or work with a particular audience. One big-box chain struggled to take its low-cost business model to Germany and other parts of Europe, where workers were already part of unions, and the appetite for the chain's low-cost processes and products wasn't as great.
- Social acceptance also varies, which global advertising doesn't account for.

INTERNATIONAL PROS

- The ability to differentiate your message as needed is the major strength of international advertising.
- You can tailor your advertising to directly impact the market in each country. This works well if your products or services have different meanings around the world.
- American hamburger shops, for instance, have had to change their menus and the focus of their ads in some Middle Eastern countries because of cultural diet restrictions.

INTERNATIONAL CONS

- The cost is the biggest drawback of redoing your ad messages for individual markets.
- To get the best design and execution, you typically have to work with local ad experts who understand the culture, market needs and product usage.
- Production costs for new radio and TV commercials and print ads in each market can get quite expensive.
- The potential for inconsistency is also a drawback, but the general premise with this approach is that different countries already have an inconsistent use or understanding of your brand.

THE ADVANTAGES OF GLOBAL BRANDING AND ADVERTISING

- Global branding and advertising emphasizes the same brand positioning and messaging from one country to the next.
- It is an opposite approach to customizing advertising in each individual marketplace.
- While each approach has merits, global branding is preferred by many small businesses for a variety of reasons.

Consistency

A primary reason companies position brands in the same way around the world is consistency.

- The logic is that if brands and products are perceived the same around the world, that position is stronger compared to brands whose perceptions of value vary in different countries.

- As people travel to different countries, they should hear the same messages they hear about the brand in their home markets.

Lower costs

- Global advertising is typically a lower cost approach relative to customizing brands for each country. This is especially important to small businesses, which typically don't have huge advertising budgets.
- Since you don't have to constantly redesign and redevelop your brand, you benefit from sameness in strategy and messaging.
- You do have to adapt the language to fit each country, but the message strategies and concepts can remain constant.
- Often, the development of ad messages is as expensive, or more so, than the costs of placing ads.

Synergy

Global branding allows for synergy that is not possible through individualized approaches in each country.

- In social media, for instance, global consumers might discuss your products on Facebook and Twitter.
- With a consistent brand, this synergy of marketplace communication helps your products become more viral thanks to word of mouth.
- With competing perceptions of your brand and products, this synergy wouldn't exist as customers couldn't as easily discuss your products across the globe.
- You also have customers that travel and look for global brands in countries they visit.

Global teams

- Global brands make it easier to set up virtual work teams where advertising employees in each country work together using software tools and forums.
- This enables sharing of ideas and a wider perspective on what would work and what wouldn't work in positioning the brand on a global basis.
- In more fragmented, country-by-country branding, this collaboration would produce few fruits.

ADVERTISING ETHICS PART 1

ADVERTISING ETHICS

- With the fast expansion of Integrated Marketing Communication now – a days advertising has emerged as a most demanding & challenging business industry. Advertising plays an important role by creating primary demand for the product or service and its usage rate thus increase in customers. It not only stimulates the product distribution but also builds brand preferences and loyalty.
- It also reduces the time between the purchases & persuades the consumers to try various new products in the market.
- Advertising is a persuasive promotional tool especially for companies whose products & services are targeted at mass consumer markets.
- Advertising Industry have been facing a lot of criticism in the recent times as the advertising practices have not always been ethical.
- Advertisements should be socially, culturally and morally ethical.
- In today's competitive market, it is free for all, thus advertisers are sometimes following the unethical practices to fight the competition.
- For many years, the advertising industry has practiced, promoted voluntary self regulation.
- Most advertisers and media recognize the importance of maintaining consumer trust and confidence. The circle of self-regulation in advertising is widening day by day.
- Ethics means "Good Conduct" or "Conduct which is right in view of the society and the time period".
- By common consent, various modes of behavior and conduct are viewed as "good" or "bad".
- Ethics are moral principles and value that govern the actions and decisions of an individual group. Ethics is a choice between good and bad, between right and wrong.
- It is governed by a set of principles of morality at a given time and at a given place and in a given society.
- Ethics is related to group behavior in ultimate analysis, thus setting norms for an individual to follow in consistence with the group norms.
- A particular action may be within the law and still not be ethical;
- Target Marketing is a good example for this.
- The alcoholic – beverage companies promote their brands & target not only college students but underage drinkers as well in Western countries.
- These advertisements have increased alcohol related problems. Advertisements exposing pornography is another serious issue in advertising industry today.
- Advertisements promoting permissiveness & objectifying women are heavily criticized in the society.
- In today's competitive and buyer's market, an advertisement have to be truthful and ethical. If an advertisement is misleading, the credibility of the organization is lost.
- To view the truth in advertisement, it has to be seen from to consumer's point of view rather than from legal point.
- The advertising industry has been frequently criticized for putting out misleading or exaggerated claims in respect of product, goods and services advertised.
- It is also perceived as guilty of glorifying certain habits or tendencies regarded as undesirable and encouraging consume rest culture.
- It is very difficult to demarcate a clear line of difference between what is true and what is untrue.
- But the advertisement as such is judged by its impact, and by its acceptance by the consumers.
- The product must fulfill its advertised claims. Advertisements should be decent and not be obscene. It must be truthful. Gambling is also unethical.
- Advertising is a social process, thus it must follow the time-tested norms of social behavior and should not affront our moral sense.

- Ethics are rules of conduct or principles of morality that point us towards the right or best way to act in a situation.
- Ethics vary from person to person, society-to-society point of view.

Social criticism and responsibility of advertising

- Advertising made mass selling possible. Advertising is Omni present. Advertising creates brand for the products or services advertised.
- It allies, invites and involves consumers along with itself. To creates images for the products advertising professionals uses variety of things like drama, music, action, romance, emotion, sex, animated & functions characters and so on.
- It not only invites consumer's to try their products or services but also invite public criticism.
- Much of the controversy stems from the ways many companies use advertising as a selling tool and from its impact on society's tastes, value and lifestyles.
- Advertising contributes to have both negative & positive influence on society.
- It is criticized for encouraging materialism, manipulating consumer to buy things they do not need; stereotyping, fraudulent & so on.

Criticisms concerning the influence of advertising on society

PUFFERY/FRAUDULATION

- Very often we hear that advertisement exaggerates about the product qualities. Now a days 'puffery' i.e. "metaphor of idea" forms to be main element in advertising.
- On the one hand critics accuse it, while on the other defenders i.e. advertisers and advertising professionals opined it as a helping agent to differentiate their brands from the competitors. Puffery is considered to be an 'opinion' and not a 'factual information'.
- Advertisers claim that the consumers are intelligent enough to distinguish between truth and exaggeration.
- Moreover they are not blindly going to believe everything as such presented in an advertisement.
- Puffery, though legal, but is not harmful to an extent.
- But false claim and dishonesty are unethical practices and regular deception, leads to losing costumers trust & confidence.

UNTRUTHFUL OR DECEPTIVE

- Deceptiveness is defined as not only as false and misleading statements but also as false impressions conveyed, whether intentional or not.
- False and subjective claims about the products, is sometimes believed but are untruthful and misleading.
- The problems of untruthful or fraudulent advertising exists more at the local level and in specific areas such as mail order, telemarketing and other forms of direct marketing.
- The following acts are considered unfair or deceptive practices :
- False promises
- Incomplete Descriptive
- Misleading Comparisons
- Bait and Switch Offers
- Visual Distortions
- False Testimonials
- False Comparisons
- Partial Disclosures
- Small – Print Qualifications
- Laboratory Application

OFFENSIVE OR IN BAD TASTE

- Another one of the major complaints against advertisements is offensive, tasteless, irritating, boring, obnoxious & so on.

- Taste is subjective i.e. what is good taste to one may be bad for some one else. Tastes changes with time even as what is offensive today may not be tomorrow. Consumers can be offended by advertising in a number of ways.
- The type of appeal or the manner of presentation often irritates consumer. E.g. Fear Appeal in Deodorants, Mouthwash & Anti-dandruff shampoo ads are criticized to create anxiety & fear to be rejected in the society.

CREATES MATERIALISTIC DEMAND

- Advertising provides a variety of alternatives to choose from people have needs. Advertising creates derives and fantasies for the consumers.
- Some people crave for material possessions and others for cultural and spiritual enhancement. Here Advertisers are at the both end of the spectrum.
- Many critics claim that the advertising encourages materialism. Few critics attribute to advertising that
- Seeks to create needs rather than merely showing how a product or service fulfills them;
- Surrounds consumers with the images of good life and convinces how the materialistic possessions leads to happiness in life.
- Portrays these possessions as symbol of status, success, social acceptance, popularity, sex appeal and so on.
- Advertising differentiated between simple & formal sandals. It informs us about twin-pack razors, Leo & Barbie range of toys.
- Advertising keeps pace with dynamic market. It is a motivating force to exert harder to create and satisfy our new & novel needs.

MAKES PEOPLE BUY THE THINGS NOT NEEDED

- According to many critics advertising should not persuade by playing with consumers emotions, anxieties, psychological needs & desires such as status, self esteem, attractiveness & others but should just provide information useful in making purchase decisions such as price, performance & other objective criteria.
- Critics say persuasive advertising foster discontent among consumers & encourage them to purchase products & services to solve deeper problems.

COMPARATIVE ADVERTISING

- Comparative advertising is another unethical practice of advertising besides fraudulent and deceptive advertising.
- e.g. The advertisements of Pepsi and Coca Cola: Both the brands try to compare their brands & the series try to cut the features shown in their advertisements.
- Similarly making the packaging or the names sounding similar to the major brands in the market the competitor's sells their brands like goloflake for goldflake.

STEREOTYPE

- Advertising is often criticized of creating & perpetuating stereotypes through portrayal of women, ethnic minorities & other groups.
- It involves presenting a group of people in a pattern or manner that lacks individuality.
- Advertisers to often depict women as preoccupied with beauty, household duties and motherhood or show them as decorative objects or sexually provocative figures.

SELF REGULATION

- In Spite of the comprehensive rules & regulations as also defined codes for checking unethical advertising, unscrupulous advertisers often take the consumers and general public for a ride.
- Identical problems have leaded the advertising professional all over the world to commit themselves to the idea of self regulation.
- For many years, the advertising industry has practiced & promoted voluntary self – regulation.

- Most of advertisers, advertising agencies and the media have recognized the importance of maintaining consumer trust and confidence, hence taken the initiative to develop systems of self-regulation.
- Advertising professions foresee self regulation as limiting the government interference that may result in more stringent and troublesome regulations.

SELF-REGULATION IN WORLD

- The Advertising Standards Authority initiated in compliance with the British Code of Advertising Practices for Print and Cinema advertising in the U.K.
- Similarly, later on Independent Broadcasting Authority for television & radio advertising.
- The ASA **Advertising Standards Authority** (United Kingdom) works independently & is financed by the advertising industry.
- The complaints received are examined and if needed, advertisers are instructed to amend or remove the concerned advertisement.
- Special attention is paid to children ads, products such as alcohol, slimming aids & devices, cosmetics & hypnotherapy.

ADVERTISING ETHICS PART 2

Self regulation in advertising

- Self-regulation and control of advertising emanate from all segments of the advertising industry, including individual advertisers and their agencies, business and advertising associations, and the media.

Self-regulation by advertisers and agencies

- Self-regulation begins with the interaction of client and agency when creative ideas are generated and submitted for consideration.
- Most companies have specific guidelines, standards and policies to which their ads must adhere. Recognizing that their ads reflect on the company, advertisers carefully scrutinize all messages to ensure they are consistent with the image the firm wishes to project.
- Companies also review their ads to be sure any claims made are reasonable and verifiable and do not mislead or deceive consumers.
- Corporate attorneys to avoid potential legal problems and their accompanying time, expense negative publicity, and embarrassment usually examine ads.
- Internal control and regulation also come from advertising agencies.
- Most have standards regarding the type of advertising they either want or are willing to produce, and willing and they try to avoid ads that might be offensive or misleading.
- Most agencies will ask their clients to provide verification or support for claims the clients might want to make in their advertising and will make sure that adequate documentation or substantiation is available.
- Many agencies have a creative review board or panel composed of experienced personnel who examine ads for content and execution as well as for their potential to be perceived as offensive, misleading and / or deceptive.
- Most agencies also employ or retain lawyers who review the ads for potential legal problems.

Self Regulation by Trade Associations

- Many industries have also developed self-regulatory programs that are particularly true in industries whose advertising is prone to controversy, such as liquor and alcoholic beverages, drugs, and various products marketed to children. Many trade and industry associations develop their own advertising guidelines or codes that member companies are expected to abide by.
- Although industry associations are concerned with the impact and consequences of member's advertising, they have no legal way to enforce their guidelines. They can only rely on peer pressure from members or other nonbonding sanctions to get advertisers to comply.

Self-Regulation by Business

- The business community has established a number of self-regulatory mechanisms in an effort to control advertising practices.
- The largest and best known is the Better Business Bureau (BBB), which promotes fair advertising and selling practices across all industries.
- The BBB was established in 1916 to handle consumer complaints about local business practices and particularly advertising.
- Local BBBs receive and investigate complaints from consumers and other companies regarding the advertising and selling tactics of business in their area.
- While BBs provide effective control over advertising practices at the local level, the parent organization the Council of Better Business Bureaus, plays a major role at the national level.

The National Advertising Review Council and the NAD/ NRB

- In 1971 four associations – The American Advertising Federation (AAF), the American Association of Advertising Agencies (AAAA), the Association of National Advertisers (ANA), and

the Council of Better Business Bureaus – joined forces to establish the National Advertising Review Council (NARC)

- The NARCs mission is to sustain high standards, of truth, accuracy and social responsibility in national advertising.

Self-Regulation by Media

- The media are another important self-regulatory mechanism in the advertising industry. Most media maintain some form sort of advertising review process and, except for Political ads, may reject any they regard as objectionable.
- Some media exclude advertising for an entire product class; other ban individual ads they think offensive or objectionable.
- For example, Reader's Digest does not accept advertising for tobacco or liquor products.
- Newspapers and magazines have their own advertising requirements and restrictions, which often vary depending on the size and nature of the publication.
- The three major participants in the advertising process advertisers, agencies and the media work individually and collectively to encourage truthful, ethical, and responsible advertising.
- The advertising industry views self regulation as an effective mechanism for controlling advertising abuses and avoiding the use of offensive, misleading, or deceptive practices, and it prefers this form of regulation to government intervention.
- Self regulation of advertising has been effective and in many instances probably led to the development of more stringent standards and practices than those imposed by or beyond the scope of legislation.

Pakistan Advertisers Society (PAS)

- Pakistan Advertisers Society (PAS) collectively speaks for the common interest of the advertisers and is representative of 80% of the ad-spend of Pakistan.
- Chartered in 1996, PAS is governed by a board of Council Members and directed by an Executive Director.
- The prime objective of PAS is to 'empower its members' in dealing with the government, advertising agencies, media and other organizations integral to the advertising industry.
- It believes in promoting the spirit of mutual-support for mutual-benefit among its members.
- It aspires that advertising is efficient and effective for the advertiser; rewarding for the media, agencies and associate suppliers, and true, honest and equitable to the consumer.

Code of Advertising Practice

- Code of Advertising Practice (COAP) has been developed by Pakistan Advertisers Society to promote best professional and ethical practices in the field of advertising and to ensure that the right of advertising is a responsibility towards the consumers and the society at large.
- It covers the entire range of advertising activity and amended whenever there is an issue that requires review or updating.
- The Pakistan Advertisers Society (PAS) will, in addition to supporting and obeying the laws and legal regulations pertaining to advertising, undertake to extend and broaden the application of high ethical standard: specifically society members will not create advertising that is:
 - False or misleading visual or verbal.
 - Claims insufficiently supported that distort the true meaning or practicable application of statements made by professional or scientific authority.
 - Testimonials that do not reflect the real opinions of individuals involved.
 - Price claims that are misleading.
 - Statements, suggestions or pictures offensive to public decency or minority segments of the population.
- The Pakistan Advertisers Society also recognizes that there are areas that are subject to honestly different interpretations and judgments: comparative advertising shall be governed by the same standards of truthfulness, claim substantiation, tastefulness, etc. as apply to other types of advertising.

Objectives

- The code is primarily intended to enhance the ethical and professional standards of the advertising industry in Pakistan via a self-regulatory process.
- Further development of the code is recognized and a wider group of interested parties' involvement, including such customers, educationalists, etc. could develop later.

Stakeholders

- The code of advertising practice should cover advertisers, advertising agencies and media owners.

Scope

The scope of the code of conduct initially covers:

- Truth, honesty and integrity of advertising and the use of advertising copy.
- b) A yearly development plan should also be provided for, whereby additional topics would be added to the code of conduct, examples would be: plagiarism
- commerciality / handling of political advertising/consumer complaints.

Sanctions

- it is recognized that continuous malpractice can only be handled via the suspension of a member from the PAS.
- Any complaint or issue raised by a member of the PAS against another internal member will be handled via a Code of Advertising Practice Standing Committee.

PRINCIPLES

- The following principles apply to the code:
- All advertisements should be legal, decent, honest and truthful.
- All advertisements should be prepared with a sense of responsibility to consumers and to society.
- All advertisements should respect the principles of fair competition generally accepted in business.
- No advertisements should bring advertising into disrepute.
- Advertisements must conform to the Code of Advertising Practice.

Legality

- Advertisers have primary responsibility for ensuring that their advertisements are legal.
- Advertisements should contain nothing that break the law or incites anyone to break it, and should omit nothing that the law requires.

Decency

- Advertisements should contain nothing that is likely to cause serious or widespread offence. Particular care should be taken to avoid causing offence on the grounds of race, religion, sex, sexual orientation or disability. Compliance with the Codes will be judged on the context, medium, audience, product and prevailing standards of decency.

Honesty

- Advertisers should not exploit the credulity, lack of knowledge or inexperience of consumers.

Truthfulness

- No advertisement should mislead by inaccuracy, ambiguity, exaggeration, omission or otherwise.

Fear Distress

- No advertisement should cause fear or distress without good reason.
- Advertisers should not use shocking claims or images merely to attract attention.
- Advertisers may use an appeal to fear to encourage prudent behavior or to discourage dangerous or ill-advised actions; the fear likely to be aroused should not be disproportionate to the risk.

Safety

- Advertisements should not show or encourage unsafe practices except in the context of promoting safety.
- Particular care should be taken with advertisements addressed to or depicting children and young people.

Violence & Anti-social Behaviour

- Advertisements should contain nothing that condones or is likely to provoke violence or anti-social behavior.

Protection of Privacy

- Advertisers are urged to obtain written permission in advance if they portray or refer to individuals or their identifiable possessions in any advertisement.
- Exceptions include most crowd scenes, portraying anyone who is the subject of the book or film being advertised and depicting property in general outdoor locations.

Testimonials & Endorsements

- Advertisers should hold signed and dated proof, including a contact address, for any testimonial they use.
- Testimonials should be used only with the written permission of those giving them.

Exploitation of Goodwill

- Advertisers should not make unfair use of the goodwill attached on the trademark, name, brand, or the advertising campaign of any other business.

Imitation

- No advertisement should so closely resemble any other transmitted or published in Pakistan or any other country that it misleads or causes confusion.
- The subject matter of an advertisement should not be chosen in such a way that it gives unfair and artificial advantage to the advertisers.
- No advertiser should use another's concept, distinctive devices or key visuals in such a way that it gives the advertiser unfair advantage or deliberately mislead the consumer.

DIRECT RESPONSE AND DIRECT MAIL ADVERTISING

Direct Response and Direct Mail Advertising

What Is Direct Marketing?

- Reflects a distribution approach in which the seller deals directly with the consumer.
- Does not utilize the services of a retailer or wholesaler.
- Utilizes the mass media, direct mail, door-to-door selling.

Direct-Response Advertising

- Direct-response advertising is a form of media advertising that communicates messages directly to prospective customers.
- Direct Response Advertising includes any form of advertising utilized in direct marketing used to sell goods directly to the consumer
- it is action oriented
- example: use a coupon, call 800 number

Why Use Direct Response Advertising?

- targeted communications
- tailor message with demos, psychographics or consumption profiles.
- measurable results
- the message of direct response is personal
- i.e., direct mail is addressed to you!
- Direct mail can be personal through one on one communication
- All forms of advertising designed to obtain immediate, direct response by mail, telephone, or personal visit from individual audience members.

Direct Response Advertising Types

- TV and CATV commercials and infomercials selling products by phone or mail order.
- Newspapers, magazines and other print media ads with send-in or call-in coupon order forms.
- Card decks, coupon booklets and mini-catalogs seeking orders for one or more products.
- Direct mail pieces and inserts soliciting inquiry, subscription, or orders from recipients.

Direct Response Advantages

- Advertisers acquire or enhance a data base of individual customers.
- Customers are served with a greater selection from a central inventory.
- Response options enable audience to act right after exposure occurs.
- No store is required and customers can buy from their own homes.

Direct Response Disadvantages

- Customers can't handle or inspect the product before purchasing.
- Merchandise returns and subscription cancellations may be numerous.
- Seller reputation and prestige may be compromised by the poor image of the method.

Radio and Direct Response Advertising

- Radio has one distinct disadvantage in stimulating direct responses - a lack of visuals!
- Plus is the relatively small investment required by the manufacturer.
- Segmentation possible.
- Generally a secondary outlet supplementing other forms through cueing.

Magazines and Print Direct Response

- Major advantages include:
- Audience selectivity
- Longer shelf life
- Loyal medium users
- Quality, size and color reproduction
- Prestige

Direct Mail Advertising

- All forms of advertising sent directly to prospects through the Postal Service or through private services.
- Direct Mail Advertising
- Lead Generation
- Mail Order
- Loyalty Programs
- Database Building
- Dealer Support

Types of Direct Mail

- Catalogs
- Flyers
- Folders
- House Organs
- Inclusions
- Postcards
- Reprints
- Sales Letters
- Self-Mailers

Direct Mail Advantages

- Control
- Coverage
- Exclusivity
- Flexibility
- Impact
- Reach
- Response
- Selectivity

Direct Mail Disadvantages

- Delays in Delivery
- High Cost per Exposure
- List Quality Assurance
- Direct Marketing and Technology
- Advent of computers
- Development and proliferation of credit cards
- Increased capability to segment and divide customer bases
- Increased number of communications options
- No Content Support

- Saturation among Audience

Outbound and Inbound Telemarketing

- Outbound
- Telephone calling by the marketer or marketer's agent to individual.
- prospects, seeking purchase, subscription, membership, or participation by the call recipient.

Inbound

- -Marketers' facilities and invitation sixed cost, 900 number.

Outbound Telemarketing Advantages

- Interactive contact
- Extensive reach
- Caller-controlled timing
- High impact

Outbound Telemarketing Disadvantages

- Intrusive nature
- Poor image of method
- High cost of contact
- Low conversion rate
- Caller training extensive
- Name list inadequacies
- High termination rates
- High renege and returns

Inbound Telemarketing Advantages

- Response is highly convenient for the audience.
- Method permits interactive selling and service.
- Transactions are facilitated by high rate of credit card holding.
- Immediacy of method permits great control of inventory in stock.

Inbound Telemarketing Disadvantages

- Labor-intensive call answering facilities may be required.
- Personnel direction system may be required for efficiency.
- Nonproductive call rates may be exceedingly or unacceptably high.

Cataloging Advantages

- Provides buyers with wide selections
- Usually welcomed by shoppers
- Design offers high impact potential
- Merchandise is centrally inventoried
- Fulfillment facilities closely controlled
- Timing can be geared to seasonal needs
- Split-run testing can insure effectiveness

Cataloging Disadvantages

- Production costs are usually very high
- Cost per contact is relatively high
- Saturation for some markets is likely
- Delivery or fulfillment may be delayed
- Customer can't inspect or handle goods
- Returns may sometimes be excessive
- The Internet
- Provides buyers with infinite selection
- Available for access 24-7
- Buyers chose when to interact with information
- Similar to catalogues
- Services can become sales arms with manufacturer handling fulfillment
- Presentation improves as broadband expands

Direct Sales Offers

- Catalogs
- early retailers found this to be a successful way to introduce products to the frontier
- directed at low and middle income families
- now has sales projected to exceed \$65 billion in 1999; Japan - \$200 million
- primarily successful due to changing social conditions

Major Types of Catalogs

- Retail Catalogs
- Full-Line Merchandise Catalogs
- Business to business catalogs
- Consumer Specialty Catalogs
- Technology Based Marketing and Promotions
- Interactive Television
- Infomercials
- Home Shopping Channels
- Interactive Television
- Shop Interactively by utilizing product menus and examining specific products

Infomercials

- Is this really just a cure for insomnia?
- Self-selected information regarding products and services
- Many Fortune 500 companies now utilize (Avon)
- Great way to acquire market research and develop data bases
- More conversational format, demonstrations
- Interactive possibilities

DIRECT RESPONSE AND DIRECT MAIL ADVERTISING PART 2

DIRECT RESPONSE AND DIRECT MAIL ADVERTISING**Home Shopping Channels**

- Emergence of retail sponsored channels (i.e., Nordstroms, Macy's, Sears)
- On-Line Services
- AOL, CompuServe, MSN and Prodigy are the leaders in providing access to direct marketers
- On Line Shopping Phenomena
- Ease and convenience, simplicity and effectiveness
- On-Line Banking, ATM and investment information
- Customer Needs - Online Services
- *Prestige* - esteem gained through knowledge and use of technology
- *Convenience*
- Instant Gratification
- Novelty and Excitement
- Ease of Use
- *Timeliness* - real time information on stocks
- *Efficiency*

Eight Situations When Direct Response Works Best

- When you can clearly IDENTIFY your target audience
- When you can REACH your target audience— be able to identify and able to reach
- When you have A LOT TO SAY about your product or service – your offering is expensive, unique, special, unusual, different, new that a page in a magazine or 60 seconds of broadcast won't cut it.
- When your product/service has continuity, REPEAT SALES, and/or follow-up and follow-on sales
- An example of industries where repeat sales play a major role are companies which provide consumables, supplies, anything that gets used up. Such as office supplies, computer supplies, medical supplies.
- When you need to CONTROL the entire selling message or process
- Selling through an independent network-- present product and offer and hope the dealers get excited.
- When you want to build a predictable MODEL that can be repeated
- When your product/service DOESN'T FIT other distribution channels—sell direct
- It isn't glamorous, it is too complicated, it doesn't sell itself, it needs lengthy explanation, it is too low priced to be interesting to other channels. – eg. low cost software
- When you want LESS VISIBILITY in the marketplace — an excellent testing discipline eg you are in a test situation

Direct Response Advertising

- What is the direct response advertising?
- Direct Response Ad = Ad that sells the product directly to the consumers. Aims for the consumers to take action
- Sells both goods and services
- Small business likely to do direct response ad-- concern product and prospects

Ways to get action

- Works well in Magazine ad, others media can use this tactics too

- Describe special nature of offer -- associate with the bargain the product present
- Our burglar-proof system, used by thousand of business , has just been modified for home use. This means that you can now enjoy complete protection in your home -- *professional* protection at a price you didn't think was possible
- Caution that price will go up and show saving because price has come down -- people expect the good quality product with the good deal
- two ways to present good deal -- tell that the price will be up (warning the price hike), reduce the price
- Warn that there is a limit to time or supply
- Use action inducing words -- strong, exiting, moving words, eg. order this exciting new catalog now, don't delay, don't miss out on..., Act now.
- Stress benefit of acting quickly
- Offer money back guarantee
- Use the coupon and urge reader to act upon it

Keys Elements for Direct Marketing

- It's action oriented- want to sell product now -- copy flows in logical order present
- Product benefits
- Reason to buy
- how to buy
- ways to buy
- Copy is tied to the company in the direct marketing transaction -- product must be different to the items consumers can pick up at any store near home

Keys Elements for Direct Marketing

- Direct action copy is tied to sales objectives for a specific project
- Begin with the chief benefit supported by other benefits -- copy points
- Campaign must have a style related to the audience and product -- casual, friendly, formal
- provide selling operation and all customer contact
- Direct marketing copywriting is one-stop shopping -- provide all information necessary to make a sale
- Copy for Direct Print Ad
- 3 parts:
- The open -- immediately gain attention from the reader and focus on product's meaning value
- A sequence of copy point -- lead the reader through the offer to create the reason for the customer to respond
- The close -- call to action, directive on how to order the product -- offer in most brief form, include additional incentives, clear instruction on how to purchase, 1800, mailing address etc.

Direct Mail

- Guidelines
- Determine the objective
- Describe selling points completely -- say everything good about the product. Repeat product points in different view
- Emphasis major benefits
- Write copy that shows what the product or services does for reader -- benefit -- proof -- endorsement
- Make the layout and copy fit -- layout fit target
- Guidelines
- Offer something free or at a low price
- Include a guarantee
- Make it easy for the prospects to take the desired action -- appeal of the offer

- Tell your story over again -- mails many times
- Research your direct mail -- test the package product, services for the better
- Don't overlook the envelope
- Address correctly to the right list -- name or titles? What is your prospect's profile

The 10 Big Bad Ugly Mistakes in Direct Mail

1. Not knowing your target market --- or your audience.
 - What will make them say "yes" to your offer?
 - What will turn them off?
 - What motivates them? What concerns them?
 - Who exactly are they?
 - What age are they? What sex are they?
 - Then write to that person. Write in language that person will understand.
2. Mailing to the wrong list.
3. Not having a clear goal in your writing.
 - Make sure you know where you're going with each piece you write. Then stay focused.
 - Write your objective. Suggested write the objective clearly and post it at the working sight.
4. Price before offer.
 - A price has no meaning until readers know what they're getting.
5. Price before benefits.
 - You need to tell readers what makes your price so great - in terms of benefits they'll understand or it may seem expensive
6. Wrong price point.
 - See the market price and set your own
7. Inadequate testing.
 - Everything is testable and you should test small mailings until one is clearly a winner.
8. Wrong objective to your marketing piece.
 - Want leads or want sales
9. Wrong headline.
 - Solely on the basis of this one line your reader makes the decision to continue - or not continue - to read.
10. Not telling your readers exactly what you want them to do.
 - You should tell your readers several times exactly what you want them to do. Be specific. -- Do you want them to call you? To send in a card? To send a faxback?
 - Product and Offer - two key selling aspects to a direct mail ad

THE PRODUCT

- wide spread appeal - something everyone can use
- Offer unusual features - different from the product that can purchase in a retail store
- Copy must build upon the exclusivity of the product -- hard to find product, exclusive company offering

Direct Mail

- Product and Offer - two key selling aspects to a direct mail ad
- THE PRODUCT

- The right price -- customers perceive good value
- Provide “Dream Value” and “Story Appeal” -- interesting value and dream story behind it
- Was it discovered accidentally?
- Does it make with technology that used to develop the space program, but adapt to the household use?
- Product and Offer - two key selling aspects to a direct mail ad

THE OFFER

- The proposition you present to the prospect -- what will they get in return for taking an action
- Some Basic Offer
- Free information
- Sample
- Free trial
- Conditional sale -- condition eg. customer may respond to the free copies of the magazine publication for a year. The conditional sale is the same customers have to receive the more issue of the magazine and be billed for it.
- Till forbid -- the prearranged program, the customers will receive shipment on continuous basis until they forbid the shipment at the specific time
- Get-a-Friend -- get a friend to use the service and save
- Contest -- create attention and excitement to the product
- Discount -- discount of the order
- Free gift
- Secret gift -- fill in the secret gold box and get a free gift
- Add-on offer -- special of the month -- a discount term that can increase sales
- Guaranteed buy-back -- buy the product back at the original price for a period of time after the original purchase
- Flexible terms -- type of paying rates, weekly rates instead of monthly rates
- Upgrade offer -- for good customer to receive additional services

Major Characteristics of Direct Mail

- Selectivity
- Personal selling

Direct Mail Copywriting Format

- THE SEVEN DIRECT MAIL FORMAT
- Classic direct mail included five items:
- The outer envelope
- The letter
- The brochure
- The reply device
- The return envelope
 - Other possible inserts: testimonials flyers, gift slips, samples

THE SEVEN DIRECT MAIL FORMAT

- Self mailer-- business letter or outer envelope
- Direct mail catalog
- The second letter or publisher letter -- formal individualize follow up letter to a previous mailing
- Invitation
- The closed-faced envelope -- name typed outside envelope
- Simulated telegram

THE SEVEN PROCESS FOR WRITING DIRECT MAIL LETTER

- promise your most important benefit in your first paragraph or headline
- Enlarge that benefit
- Tell consumers what they are going to get -- features such as price, size, color, weight
- Back up the statement with proof and endorsement
- Tell the readers what they might lose if not act
- Rephrase your prominent benefit in your closing offer
- Incites action. NOW

PAKISTANI ADVERTISING FOR GLOBAL ECONOMY

PAKISTANI ADVERTISING FOR GLOBAL ECONOMY

Preface

- First advertising agency was established in Karachi in 1953. Today there are more than 300 advertising agencies throughout the country.
- Pakistan Advertising Association was formed for sustainable progress of advertising industry with special focus on human resources development.
- Ad agencies are still perceived as commission agents of print and electronic media. They are not recognized yet as change catalyst.
- Advertising employees do not enjoy social security and old age benefits. This insecurity has damaged creativity and quality of work.
- For increasing advertising services exports, there is need of Pakistan Advertising Federation.
- Hopefully policy makers and working adpersons would get up and stand for their rights.

Advertising industry

- More than 250 advertising agencies working in Pakistan employ over 2000 advertising workers.
- More than 200 MBAs are serving the industry. Ad agencies usually get commission from newspapers, TV and Radio channels.
- Income Disparity
- There is huge wealth and income difference between media workers (journalists) and advertising workers.
- No advertising worker gets grants for marriage and house building.
- Ninety percent adpersons are registered with EOBI. This insecurity adversely affects communication, creativity and quality.

Pak Exportable Ad Services

- Online Copywriting
- Copywriting
- Creative Writing
- Technical Writing
- Article & Blog Writing
- Word Processing
- Data Entry & Research
- Proofreading
- Photography
- Translation (Eng-Arab / Eng-Urdu)
- Editing
- Microsite Development
- Graphic Designing
- Product & Package Designing
- Publishing
- Industrial Research
- Fashion Designing
- AV Production
- Vinography
- Modeling

- Printing
- Social Media Marketing
- Online Telemarketing
- Business Research
- Advertising services exports of Pakistan were meager in 2011 and 2012.
- There are few leading advertising agencies of Pakistan having branch offices in FATA, Gilgit-Baltistan, Azad Kashmir and Baluchistan.
- Media buying houses and ad agencies like Adcom, Lowe & Rauf, Manhattan Leo Burnett and Synergy must have branch offices in FATA, Gilgit-Baltistan and Azad Kashmir to measure outreach campaigns of National AIDS Control Program and Polio Eradication Program.
- Missed Opportunities
- Advertising agencies could not develop marketing campaigns for 220 registered political parties in general elections 2013.
- They missed advertising business of Rs.6 to 8 billion (US\$ 50 Million).

Overseas Opportunities

- China, Hong Kong, UAE and America enjoy well developed advertising industries. They require ad professionals with right mix of skills.
- Digital advertising and native advertising are growing worldwide. USA requires about 200,000 ad professionals knowing statistical research techniques.
- Pakistani adpersons have good knowledge of English and Arabic besides technical communication skills.
- Foreign affiliated ad agencies like Orient Dentsu and Spectrum DYR do not prepare adpersons for international markets.
- Advertising Volume
- Promotional Volume
- Pakistan Advertising Foundation
- It will be established as a not-for-profit organization under the Companies Ordinance 1984 and will plan for promotion of advertising industry and protection of advertising workers in Pakistan and neglected regions. It will develop effective mechanism for shaping advertising matching with global economy.

Patron-in-Chief:

- Chairman: Appointed by election
- Members: 3 Advertising Agencies, 3 Advertising Professionals
- Meetings: Monthly or as desired by the Chairman

PAF Advisory Board

- Shaikh Imran Irshad Pirana
- Syed Masood Hashmi Orientedge
- Sardar Hasan Studio4
- Tahir Mehmood Vini Vici
- Syed Shahzad Ali Vibrant
- Naeem Ahmad Thoughts
- [Formation of Advisory Board is an activity of PAF. Above advertising practitioners will be requested as honorary board members.]

Roadmap

- Planning for Pakistan Advertising Foundation
- Looking for Patron-in-Chief
- Registration of PAF with SECP and PCP
- Hiring of office in Peshawar or Islamabad
- Selection of members and office staff

- Registration of advertising workers
- Funds mobilization
- Facilities and grants to advertising workers
- Standard development for ad agencies
- 20-25% commission for ad agencies
- Certification of ad workers for overseas jobs and training
- Publication of reports for stakeholders
- Self owned building in Peshawar or Islamabad
 - (Inaugurated by President of Pakistan or Donor representative)
- Elections for chairman and members
- Regional Offices
- Milestones or Targets
- Database of Advertising Workers
- New Ad Agencies in Neglected Areas
- (FATA, AJ&K, Gilgit-Baltistan and Baluchistan)
- Restoration of Suspended Ad Agencies and Radio Channels
- Individual Grants to Advertising Workers
- (House building – marriage – accident)
- Training Courses
- Employment Opportunities
- (Male and Female)
- Overseas Employment of Advertising Workers
- Advertising Services Exports 2014
- Foreign Remittances by Advertising Workers 2014

Training of Adpersons

- Pakistan Advertising Foundation will arrange courses in collaboration with the following organizations:
 - National Productivity Organization (SPO)
 - Skills Development Council (SDC)
 - Pakistan Institute of Modern Studies (PIMS)
 - SZABIST
 - The Institute for Career and Personal Development (ICPD)
 - Pakistan Advertisers' Society (PAS)
 - Hunerkada
 - Ilm Ideas Project

PAKISTANI ADVERTISING FOR GLOBAL ECONOMY PART 2

PAKISTANI ADVERTISING FOR GLOBAL ECONOMY
Overseas Jobs for Adpersons

- Pakistan Advertising Foundation will contact with the following organizations:
- Overseas Employment Corporation (OEC)
- Overseas Pakistanis Foundation (OPF)
- Federation of Pakistan Chambers of Commerce & Industry (FPCCI)
- Pakistan Overseas Employment Promoters Association (POEPA)
- Foreign Missions in Pakistan
- Pakistan Missions Abroad
- Financial Benefits for Adpersons
- **Life Insurance:** It can be provided by telecom or insurance companies of Pakistan.
- **Pension:** It can be provided by EOBI, Government of Pakistan.
- **Marriage Grant:** It can be provided by EOBI or Workers Welfare Fund.
- **5-Marla Plots:** These can be provided by Government of Pakistan and Chief Ministers' Secretariats.
- **House Building Grant:** It can be provided by Press Council of Pakistan or HBFC.

Advertising Women of Pakistan

- There is no platform for women in advertising industry. Pakistan Advertising Foundation will help forming pool of advertising women for global economy.
- Restoration of Suspended Ad Agencies
- Finance will be provided to suspended ad agencies, radio and TV channels. Beneficiaries will be asked to return the finance in quarterly installments by submitting undertaking on judicial papers.

Media Entities in Neglected Areas

- Financial incentives will be given to current and potential entrepreneurs and companies to establish offices in AJ&K, FATA, Frontier Regions, Gilgit-Baltistan and Baluchistan.
- PAF will contact Press Information Department besides launching mass media communication campaign.

Adpersons Healthcare Program

- Pakistan Advertising Foundation will endeavor for better mental and physical health of advertising persons in collaboration with the following organizations:
- Pakistan Medical Council
- Pakistan Dental Association
- United Nations Office for Drugs & Crime (UNODC)
- International Labor Organization (ILO)

Funds Mobilization Strategies

- Press Council of Pakistan, Government of Pakistan
- Provincial Governments
- SMEDA
- Donor agencies

International advertising associations

- Quarterly Advertising Magazine
- Fund raising events
- (TV Talk Show, Concert, Walk A Cause, Expo)

- Appointment of honorary ambassador
- (Sharmeen Obaid Chinoy or Faryal Gohar)
- Ad workers' registration (Rs.100 once)
- Certificate to ad workers for overseas training (Rs.1000 each)
- Ad agencies contribution (Rs.5000 annually)

President ICCI & KPCCI

- President ICCI or President KP Chamber of Commerce & Industry is requested to ask their members to spend 15% to 20% annual budget on marketing and advertising.
- Request to PPC & PNCA
- Chairman Pakistan Press Council (PPC) and Director General PNCA are requested to approve start-up grant for establishing Pakistan Advertising Foundation in 2013.
- Donor Agencies
- Donors have been taking active part in socio-economic development of Pakistan. Fifteen to twenty percent mass communication annual expenditure by beneficiaries must be made mandatory.
- **JETRO, USAID, AKDN, Nor AID, JICA, DAI and DFID** are requested to endorse proposed programs and approve start-up grant for establishing Pakistan Advertising Foundation in 2013 or 2014.

One United Nations Program

- United Nations have been taking active part in socio-economic development of Pakistan through OP I and OP II.
- Besides 15% to 20% spending on mass communication annually, **ILO, UNDP, UNIDO, UNOPS, UNCTAD, UNODC** and **UN Women** are requested to approve start-up grant for establishing Pakistan Advertising Foundation in 2013.

Top 5 Pakistani Ad Agencies

- Advertising agencies are well aware of their corporate social responsibility. **Adcom, IAL Saatchi & Saatchi, Interflow Communications,**
- **JWT Pakistan** and **Lowe & Rauf** are requested to help establishing Pakistan Advertising Foundation in 2013.
- Outdoor Media Development
- Outdoor media has got tremendous significance but there are no uniform advertising rates of outdoor media throughout the country.
- Pakistan Advertising Foundation will develop tariff rate in collaboration with outdoor media owners and marketers.
- CMC Agencies
- Grassroots level communication is the real test of marketing and advertising. Literacy level, particularly female, is very low in far flung rural areas of country.
- **Female literacy level is 1.8% in Frontier Region Tank.** Pakistan Advertising Foundation will encourage entrepreneurs to establish countryside-message-circulation agencies for effective communication.

Ad Services Exports

- Advertising agencies of Pakistan should contact oDesk Corporation to export their services.
- They must hire services of Total Quality Management (TQM) consultants, experts and professionals.
- Digital Advertising Development
- SMS Advertising and Mass Email Advertising have got tremendous significance but there are no uniform advertising rates of digital advertising firms throughout the country. Pakistan Advertising Foundation will develop tariff rate in collaboration with digital marketing companies' owners and marketers.

Benefits to Ad Agencies

- Expansion of advertising industry in neglected areas
- More job opportunities for youth of country
- Affiliation with international ad agencies will be easier
- ISO-9000 certification

Jobs creation

- Economic Benefits of PAF
- Pakistan Advertising Federation would ameliorate the lives of about 2000 adpersons besides creating better standard of living.
- Revolving Finance Fund will be managed by an expert member to generate income for adpersons.
- Revival of suspended ad agencies and radio channels would create new jobs. No one would be able to exploit ad professionals.
- Export of skilled advertising professionals to U.S. and Middle East will increase income of ad professionals.
- One can state that Pakistan Advertising Foundation would **help increasing 0.05% GDP of Pakistan** annually in shape of advertising services exports and foreign remittances.

Evaluation & Monitoring

- Pakistan Advertising Foundation will maintain accounts and funds and report to stakeholders. Defined milestones and targets can be verified independently.
- Chairman will report milestones and achievements-gap to donors for use of grants.

REFERENCES
