



EIILM UNIVERSITY
S I K K I M

CAMPAIGN PLANNING

SYLLABUS

The Advertising Perspective

The Changing World of Advertising; Industry Trends; Advertising: the Second Nature; New Advertising Agency and its Word Flow; Creating Advertising Institutions not Just Campaign; Developing Overall Advertising Objectives.

Branding as a Concept

Branding: a Process; a Tool; a Strategy & an Orientation; Benefits from Building a Brand; Consumer Own Brands not Products; Consumer Brand Equation; How Brands Playing a Meaning Role in Consumer's Life; Concept of Positioning; Factors Determining Positioning; Product & Consumer Positioning.

The Planning Perspective

Rainbow: Spectrum of Advertising Strategies; 7 Approaches and Case Studies; Campaign Briefing: Critical Points and Formats; Planning Framework & Planning Cycle; Digging out Consumer Insights; what Single Benefit we want to Convey; Consumer Responses; Determining Advertising Budget; Advertising Plan-an Out Line.

The Creative Perspective

How Creativity Enhances Advertising; Creative Strategies; Creative Briefing; Message Execution and Design; Copy Structure & Style; Practical Tips for Effective Creativity.

The Media Perspective

Maximizing the Advertising Exposure; Media Planning Process; Reach & Frequency; Measuring Advertising Effectiveness: Framework; Key Media Selection; Media Scheduling Options; Internet the Next Big Medium; Line Media and other Applications.

Suggested Readings:

1. Advertising Media and Campaign Planning, Anthony P.F. Swindells, Butterworths.

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LESSON 1: THE CHANGING WORLD OF ADVERTISING

Unit Description and Outcomes

The Airtel has used both the art and science of advertising to develop a distinct brand image. Advertising is both an art and a science. The art comes from writing, designing, and producing exciting messages. The science comes from strategic thinking. Advertising is a disciplined art. Applying that discipline to make advertising work is the focus of this unit.

In the following lessons we'll explore the big picture of Advertising Business, its Objectives and how it is important within marketing and promotional mix. We would also delve into how an ad agency functions and look at the big picture of advertising Industries. After going through this unit you will understand : -

- Understanding How the world of advertising has taken a paradigm shift in the thinking and handling business.
- Define advertising and understand the implications and definition.
- To get the perspectives on advertising agencies—How they work and key functional areas.
- The nature of Advertising Agency, typical styles of organising the functions, and its key-units.
- Developing feasible advertising objectives under various marketing contacts.

Are the techniques used by the advertising Institutions different now from what they were in the past? Are there are common elements in past and present advertising techniques and objectives?

There is no doubt that cybernetics has changed the methods and means of communication in the late 20th and early 21st centuries. The technological and sociological changes have led to some fundamental changes in the organization and techniques of advertising in our times.

There was a time, for example, when copywriters used the type writer and the layout artists took several days to illustrate advertising copies; the colour experts settled on the best combination of colours through visual inspection and the process was slow. But now at the click of a button, the computer generates accurate graphics in living colour from stored artwork and it takes very little time to illustrate copy, provided the artist clicks the right buttons, and has imagination. There was also a time when copywriting was the sole preserve of men and that too men of unpredictable ways of working. But today copywriting is the domain of women who are not finding it odd to work late at night, on holidays and Sundays and meet the once considered almost impossible deadlines.

As Shelly Lazarus, Chairperson and CEO of Ogilvy & Mather Worldwide has said in her Foreword to a recent book, *Careers in Advertising*, 'advertising was one of the first businesses to be open to women' for the simple reason that it is a 'business

based on ideas' and 'a good idea is a good idea. Period. Whether it originates from a man or a woman, in the board room or the mail room, in creative or accounting.'

Lazarus goes on to say that people with different backgrounds philosophy psychology history music, art, anthropology etc. - are working in advertising which she defines as 'an act of culture', 'a business in which things are always changing and which is 'dynamic'.

In the early days, advertising was looked upon as 'puffery', or 'inherently misleading, or as 'an art of creating wants'. Of course, the early products advertised were patent medicines, over-the-counter drugs, for hypochondriac women and less virile men! Those days, fortunately did not last. Today advertising is much more than print advertisements or even 3D-second films.

Today advertising builds brands and strengthens the economy through persuading the public to know more about products and services that were earlier unknown to them and make informed decisions on what to buy, when, where, and how best to modify their lives for the better.

Today TV commercials are produced for 30 seconds or 60 seconds, spending millions of dollars. Several million people are reached by these commercials which modify their living and working habits, if not immediately at least later. Their consumption patterns affect the economy of their nation and their economic benefits are improved by their economic behaviour. It is a chain reaction and advertising plays a vital role in all this.

No doubt, there are elements of advertising which need careful scrutiny: The general public and the government organizations that control the quality, safety and affordability of products can watch over these elements for the benefit of the society at large. Just as there are public organizations that do surveillance on the media's performance, there are agencies that save the public from unscrupulous advertisements and their promoters.

There are cultural differences among nations. Advertising has to be due consideration and respect to these differences. For example, France, children are not permitted to endorse products. Children's products are advertised on TV; nor would there be any child actor to promote the product. There would not be any singing or speaking at was endorsed by children. Adults may do the promotion.

Cigarette and liquor advertising are banned in many countries. 'Armpits are anathema in Arabia', not to mention other parts of the human anatomy, other than covered head and limbs. In India, till sometime back, kissing on the lips was prohibited-even in the movies. Liquor could be advertised on TV but only after nine o'clock at night. The assumption is that children would have gone to bed by that time. In Ireland, sanitary products are acceptable, 'provided no diagrams are used'. In

Portugal, no slang words can be used in advertisements. The list goes on.

As far as the technology of advertising is concerned, it has been infected by the changes in communication technology. The e-mail, the internet, the mobile phone, the hi-definition TV desktop publishing, photocopying and other forms of reprography, new systems of information storage, retrieval and dissemination-all these have changed the functioning of all departments of the advertising agency, particularly the working of the creative department, the copywriting and layout sections. For example, DTP has replaced pasteup and mechanicals. Databases come to the help of the artist old the writer. Old files are no longer kept in filing cabinets; they can be stored in memory (of the computer, of course). Small advertising agencies can also turn out efficient work on time.

It is not only the coming of women into advertising that has changed the sociological aspect of the advertising world. There are new areas where advertising can play a role in the latest organization of society. There are fields such as health care, special needs of the minority groups, direct marketing and sales promotion in the urban and rural areas, small industries in towns and villages, new needs among the men, women and children living in the rural areas that are focused on.

There are the new infomercials on radio and television to inform the media users about a number of new ways of living, such as taking care of the children, maternity needs, new family entertainments, vacationing and the utilization of leisure hours, thus motivating media users to acquire new products and services.

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LESSON 2: ADVERTISING

Sometimes necessary, sometimes evil!

Advertising fascinates most people.. It flirts momentarily with their lives, seduces them and leaves them with wonderful images and dreams. Dreams, that to be fulfilled, make people work harder and harder, earn more and more to spend more and more.

Most people have a love-hate relationship with advertising. They love its gloss and sparkle, the imageries, the aspirations of a better life, the indulgence with the self, the feel good factor, the way it touches their senses and inner emotions.

Yet they hate it for its power to influence, for making them want more and spend more, for making them impulsively buy things that they may later have a second thoughts on, and for its intrusion in their private space and favorite pastimes.

In totality, they see advertising as a necessary evil, sometimes necessary, sometimes evil.

But for people who are involved in the profession of marketing and advertising, the image of advertising is quite different. It is one of sincere and honest hard work, both mental and physical, with a mission to connect with the consumers.

The thrill and challenge is in informing and persuading the consumers about the benefits of the brand and in meeting their needs and aspirations to make the brand a more meaningful part of their lives. The success and reward is in ensuring the growth and prosperity of the brand and in its being recognized, valued and bought by the consumers.

They see advertising as an intrinsic part of people's lives, as part and 'parcel of expression of their needs, aspirations and preferences. They use the 'best of their skills and knowledge (creativity and technology) to make the brands and their consumers stand out and gain identification and reputation in the world.

In totality, these people see advertising as always necessary, rarely evil. There is also the third kind of people, probably the least in number, who are the skeptics of advertising. Their image of advertng is one of a world full of deceit, falsehood and viciousness. The ultimate symbol of vanity: sex, lies and videotapes.

These people view advertising as the least credible source of information and discard it as 'self' claim. They feel it is all 'make believe' and hype that induces people to buy things that they don't need. They see advertising as a wasteful expenditure that makes products unnecessarily expensive. And that it distorts people's priorities in life and makes them imbibe all kinds of wrong values and mores.

In totality, they see advertising as almost always evil never necessary. This diversity of 'images' that advertising conjures up in people is quite amazing. Though it is not the only profession that 'yoyos' among its approvers, skeptics and

moderates, the intensity of reactions that advertising generates among people is probably unmatched. As advertising is a lot about strong images and perceptions, the intensity of the imagery is also quite understandable. The spectrum runs right from the pedestal of a dream factory to the dumps of a trash bin.

Apart from the intense imagery, advertising also generates a lot of heated debates and 'opinions' among people. In fact, almost anyone and everyone seems to have an opinion on advertising. Whether it is on a particular ad under discussion, or on what is good or bad advertising, one often gets to hear a lot of opinions in both public and private discussions.

There is nothing wrong with that per se. The only problem is that often these opinions do not go beyond personal likes and dislikes. Who is the ad meant for? What is it supposed to achieve? Is it doing that or not? What does the targeted audience think about the ad? These questions are often not given due consideration, or completely disregarded, while expressing opinions.

Often the limitation is not just lack of knowledge on the subject. Even experts, at times, are found guilty of passing sweeping comments and judgment on the ads and their efficacy without the knowledge and regard for its audience, purpose and utility.

Should it really matter whether someone likes an ad or not if he or she is not the supposed target audience? Generally not, unless there are ethical or regulatory reasons involved, or misrepresentation.

Shouldn't the right people to comment or pass judgment on an ad be its target audience? Most certainly, and eventually they do, even if they might not voice it. They express it very strongly, either directly or indirectly, by choosing to buy or not to buy the brand being advertised to them. For the marketers and advertisers it is this opinion that matters the most, as it directly shows up in their bottom line. The opinions of the target audience are a matter of life and death, other opinions can pass under the bridge.

Yet, opinions, likes and dislikes on ads will keep coming from all corners because having opinions and expressing them is part and parcel of being human. The subjectivity of such opinions will also continue. After all, advertising is seen and felt by most of us in our 'personal' domain, what we can identify with (what we like) and what we cannot (what we don't like).

It is these intense images and opinions that advertising generates among people that makes studying and practising advertising an extremely interesting and fascinating experience, sometimes even a soul searching one.

A Second Nature

In today's world, advertising has come to be commonly understood in its narrowest context, its commercial context. It

is widely equated with what we see and hear as advertisements on television, print, radio and lately, the Internet.

Accordingly, the approach to study it also focuses on it essentially from the commercial angle. Quite often the definition of advertising might read something like this: 'Advertising is the paid, non-personal communication through various media by business firms, non-profit organizations and individuals who are in some way identified in the advertising message and who hope to inform or persuade members of a particular audience'.

For the purpose of understanding it, we need to look at an alternative and more fundamental definition of advertising. The most basic, simplest and the broadest way to define it can be found in its Latin origin, *ad verter* which 'means 'to turn the minds towards 'or to draw attention to'. Simply put, something that is done purposefully to attract or catch attention.

If seen in the broadest sense, advertising is as-nature phenomenon on earth as life. It is as much a natural response of an individual as a learned one. For humans it has become a second nature, like thinking. We advertise ourselves so regularly and naturally in our lives, through our behavior, mannerisms and body language that we are often not even conscious of the fact that we are doing so.

Therefore, the ultimate driving force behind the need to advertise, whether it is the natural world or the commercial world, is the universal law of survival of the fittest. Advertising hence is part and parcel of the selection process undertaken by any organism or entity for its growth and longevity.

When we bring in the perspective of the receiver, advertising not only provides him or her with the information necessary to undertake the selection process but also helps satisfy some basic and relevant need of the receiver. In the same way, in the commercial world, advertising is meant to communicate to the consumers how the advertised product or service can satisfy some relevant need of theirs in a meaningful way.

Advertising also provides the receiver with 'choice'. It gives him or her an opportunity to choose the most suitable or the fittest product. Here she now has the option to choose the one partner (or brand) that will satisfy his or her needs the best. The other significant advantage advertising brings to the receiver is that now the companies and brands chase the consumer rather than the other way round.

Only when advertising is seen and understood in this context—as a natural instinct or response of organisms (or brands) to ‘select’ and ‘propagate’ in a fiercely competitive environment (or markets)—can we realize its true meaning and relevance in any society.

The moment we start looking at advertising beyond its commercial definition, and see it as a natural human (or organizational) 'instinctive' response, it starts appearing more necessary and less evil. It create a better 'Standard of living for man by nourishing his consuming power; showing him the goals of a better home, Clothing and food for his family. and himself.

Advertising is evil only when it advertises evil things.- David Ogilvy

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LESSON 3: CREATING GREAT ADVERTISING INSTITUTIONS

..... Not Just Campaigns

Now that we have covered almost all the fundamental areas of advertising it might be appropriate to wrap up by talking about how and where it all happens physically, that is, the Advertising Agency.

An outsider's perception of the work in ad agencies is one of glamor and glitz. It is often assumed that working in an ad agency means being surrounded by glam dolls and hunks. That it is a profession of high profile and high living with a lot of showmanship, socializing and partying. Till a few years ago people would have probably ranked it second only to the world of films in terms of the 'glamour' coefficient. But 'politics' and the 'fashion' world have pushed it down the ladder a bit since.

Well, the real world of advertising is most certainly a world of high energy and intensity but in a different way. Though at a first glance an ad agency would seem like any other corporate office, often the similarity would end at the office reception. Once inside, you are in the battle zone.

The decibel levels and chaos is often striking, arguably second only to the commodity and stock exchange pits. So are the pressure of deadlines, client calls and chasing of work and people both inside and outside the agency. Usually a working day in the agency for most people is long, hectic, unpredictable, stressful, full of drama, yet loads of fun, often including the weekends.

Such a frenzied Work Atmosphere in agencies is primarily a result of two factors. One, almost all its work is deadline driven. Often the dates on which ads need to appear are pre-decided and then all interim milestones and deadlines are worked backwards. And in today's world of marketing, which is extremely dynamic, this often means careful and compressed planning of work. Deadlines are tight and things have to work smoothly and as planned. It is a 'stiff' race.

All this would be no problem if machines could produce ideas or ads like they produce products, or even if humans could do that. The fact that the human mind doesn't work on the principles of 'assembly line' production is the second factor that leads to the atmosphere of mayhem in ad agencies. It often transforms the otherwise stiff race into a 'race against time'.

Advertising is a business of creativity, of producing ideas that stand out and work with the consumers. It involves a highly labor-intensive and brainintensive production process. Even though the execution part of it is fairly mechanized and digitized, the 'thinking' and 'ideating' part cannot be. Planned working or working by the clock doesn't help much in creative thinking, neither in creating better ideas nor in creating them any faster.

It is this dichotomy of structured and planned working approach not necessarily being compatible with the human creative process that makes ad agencies a world of chaos and

din. The constant clash between the 'right brain' and the 'left brain' further adds to the confusion and decibel levels. The clients want everything 'as of yesterday' and the suppliers promise everything 'as of today' but will only deliver everything 'as of tomorrow'. That's the real world of advertising.

A lot of people in the advertising business believe that this issue of tight deadlines and having to create ads overnight has a detrimental effect on the Quality of Ideas produced (and also the consistency). They point to the average quality of the bulk of the advertising that is visible on media as living proof. As per them the logic is simple: if you expect ad agencies to work like factories then you will get from them products like factories, 'standard' ideas coming down the conveyor belt of the mind one after the other.

A 'quantitative' and a completely 'time-driven' approach to work may not necessarily be the most suitable for advertising. Advertising is primarily a business 'for' the people and 'by' the people. People are the most important asset an agency has. Therefore, it is critical for agencies to be also quality and people-driven and not just numbers- and deadline-driven. All structures, procedures and norms, and systems in the agency need to be people-centric. There are very few businesses where people are the most critical raw material in the production process, as is the case in advertising.

Creative Ideas

Are the ultimate product that ad agencies market and sell. What makes one agency stand out against the other is the quality of its creative ideas. And the quality of the ideas that it can produce is a direct outcome of the quality of people it has, the creative thinking they are capable of and can deliver. A hiring policy and a work environment that encourages 'out of box thinking' and ingenious ways of solving problem is a must for ad agencies.

Further, if producing good creative ideas is what agencies are all about, then producing them with some consistency is what constitutes a top and 'excellent' agency. Consistency requires a systematic approach to developing advertising strategies and creative ideas. Obviously such approaches cannot be rigid to constraint the 'out of box thinking' but they are required to provide guidelines and benchmarks for producing superior creative work consistently.

Also, a 'systematic' approach trains and brings everyone in the agency to a minimum platform of the 'agency way'. It creates a wider pool of talent to add to the variety and consistency of the work produced. It also makes the 'agency way' the hub and creative fountain of the agency rather than only a few extraordinary individuals.

On the whole, it transforms the agency from a bunch of talented individuals to an organization that builds and nurtures talent. Leo Burnett, David Ogilvy, Bill Bernbach, Rosser Reeves, Saatchi brothers have not just been grebt advertising geniuses

of their times but have nurtured their agencies to build Institutions that have outlived the individuals.

Most of the top, reputed global agencies have their proprietary approaches to develop a superior quality of strategic and creative advertising. They call it the 't-plan' approach in one agency, a 'brand essence' approach in another, a 'brand temple' approach in a third one, a 'brand pyramid' approach in the fourth, and so on. But at a fundamental level they are all based on the same basic principles of marketing, brand building and advertising as outlined in this book. They may vary somewhat in their creative styles but not on the fundamental approach to creating advertising.

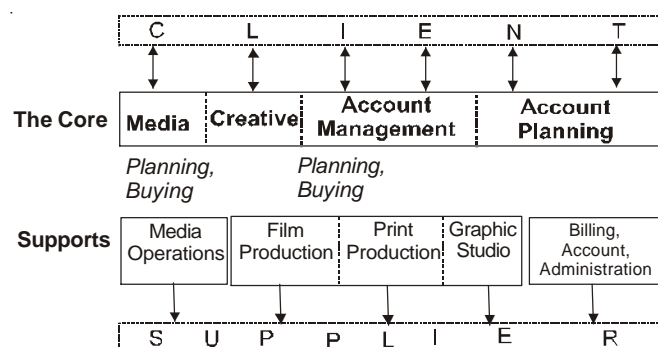
A typical ad agency has four critical functions and accordingly Four Key Units that form the core of the agency.

Account Management is the pivot on which the entire agency's working revolves. Also called 'client servicing' or 'suits', it is the agency's big window to the outside world. The 'suits' are the agency's face to the client.

They interact with the clients, take briefs and understand the marketing issues involved.

Internally, they brief the creative and media on the jobs and coordinate the entire 'work progress' inside the agency. They evaluate the ad campaign and media plan internally and often present these to the clients. Sometimes creative and media people make their own presentations to the client but that is more an exception than the rule. It is very easy to spot the 'suits' in the agency. If male, the first identification sign is the tie if not the suit. But male or female, the ones you see chasing people and phone calls with the most 'harried' looks on their face are the suits.

The creative people have an interesting perspective on the suits, one of 'legs' versus 'brains'. The 'legs' are supposedly extremely efficient in coordinating and getting the work done but not so good when it comes to thinking. On the other hand, 'brains' are seen as extremely good thinkers but are not so efficient in organizing the work. Often clients are more at peace with 'legs' and creative people more with 'brains'. But it is the 'brainy legs' that are loved and respected by both.



Notes

LESSON 4: THE NEW ADVERTISING AGENCY

The Stress is on Client Servicing

Even the name advertising agency has actually become a misnomer now. Advertising agencies are required to do far more than just advertising for their clients. A pointer to what is required is the fact that many agencies are re-inventing and renaming themselves as brand communications agencies.

Strategic brand consultancy is the name of the game these days. The agency mandate today is the creation and implementation of campaigns across a range of communications disciplines (promotion, public relations, point of sale, pack design, sponsorship, research, etc.).

The future of the agency is clearly 'communications', not advertising" but client servicing remains relevant both in the old as well as new enrolment.

What is Client Servicing?

Client Servicing is not keeping the client happy'. It is the business of liaisoning between the client and the various departments of the ad agency.

Client Servicing or Account Management represents the agency to the client and vice versa. Its executives bring business to the agency. It also monitors the activities of the other departments to ensure that everything runs smoothly and that the client gets the services he expects and pays for.

The Tricks of the Trade

To be a true professional, you need to know your job really well. And to do that you need to know a good deal about the jobs that go before and after your job. Unfortunately for all those who want to be an account executive, all jobs in the agency go either before or after client servicing. So you are perforce required to learn all the jobs in the agency including pasting of stamps and despatch!

What Agencies do and what they don't

As a young client servicing executive or an interviewee for the job, you need to know what services the agency provides the client and therefore what you are expected to know and do!

Most jobs in an agency start with a client requesting for some work. The request may be seen as a problem or as an opportunity. And since the agency business is essentially a service industry, those of you who think of a client request as a problem may well do better in another sector!

The client servicing team then visits the client's office for the critical function of taking the brief. Now, smart agencies do not just take the brief; they critique it and analyze it so that any obvious bloopers can be communicated instantly. Later on, of course, you would take the weight off your feet in the comfort of your office and pontificate at length on the brief to others who will listen.

Then comes the job of analyzing the situation. Market competition, client history, brand life cycle-all these have to be analyzed.

The only thing is if you're on top of your job, as you should be, you should already have a great deal of the data with you. You would of course have taken the time and trouble to keep things updated!

The difference between being a successful client servicing executive and a not-so-successful one lies in your understanding of the brand and the consumer. Often, you may be handling a product category that you do not use yourself. For example, a male executive handling a women's product, or a female executive handling a men's product. You are then compelled to use any method out there in order to get handle on the brand and the prospective customer. Most agencies today have planning tools, which help to do this and more.

A good client servicing executive is expected to organize the strategy first. Using research, planning tools (proprietary or otherwise), the willing awareness and assistance of the creative department and the media, and a good dose of common sense, you could write a strategy note. This tells the client how exactly the agency proposes to get the client's request done. And once the client agrees to the strategy, you would get into the nebulous area of creative briefing.

The process of briefing the creative is a tricky business. Various agencies have various ways of tackling it. Some agencies prefer to keep their creative people in their studios, well away from the client. Some agencies involve the creative, right from the client-request stage. When you are at the lower level, you should follow whatever is the agency precedent.

Now, the creative person who is sitting across the table may be a very bright guy or a very dull one. The point is, you have to get across what the client and the agency wants, to the creative department. Later on, we will talk about briefing the creative in greater detail.

The job of buying and selling the creative product is the next step. The creative team comes back to present concepts. You have to approve them before the final execution in the studio. And then you have the responsibility of ensuring that the client buys the work.

Once the client gives the go-ahead, the agency moves into the next step of releasing or placing the work. This refers to the process of exposing the work to the prospective customer, by printing it in newspapers or magazines, airing it on radio and television, or putting it up on outdoor media. Once the work is running in the media, any sensible agency would track the results and gauge the effectiveness of the campaign.

Finally the most critical (from your point of view) step, is the business of billing and collection of your dues from the client. Of course, there are payouts that have to be made, but normally that is taken care of by the agency's finance department. However, once you become senior enough, it is a wise policy to

keep the vendors and suppliers happy; you never know when you may need some out of the way help!

What are the Jobs in a Communications Agency

Broadly, an agency can be divided into the account management (client servicing), creative, production, media, research, support services and administration departments.

Account Management

Today, most agencies hire young business school graduates as account management trainees. After training and probation, on confflilation they are designated as account executives. The promotion ladder usually begins with the Senior Account Executive, then the Account Group Head, Account Supervisor, Account Manager/Director, Branch Manager, General Manager, Vice-President, Executive Vice-President and finally the CEO of a company.

The entire process may take up to 20 years.

The Account Managers analyze competitive activity and consumer trends, report client billing, forecast agency income and basically combine the responsibilities of the creative, media and research areas. The Account Executives are the infantry of advertising. Their primary responsibilities are traffic management and revenue collection.

The Creative Department

This department consists of copywriters, art directOrs and the studio. The creative department brings a marketing idea to life. It transforms a blank piece of paper into an advertisement.

The copywriters write the advertisements-print advertisements and scripts of radio/television spots, while the art directors develop the visual concepts and designs of advertisements.

The Studio prepares paste-ups and layouts for the print advertisements and television storyboards.

The Production Department

The production managers/executives organize material for handing over to media vehicles, according to specifications. Additionally, they calculate rates for printing, fabrication of various dispensers, etc.

The Media Department

This department places advertisements to reach the desired audience for the least amount of money. Media planners study viewing, reading, listening habits, and evaluate editorial content and media programming, while media buyers negotiate and purchase time and space for advertisements, and make sure that commercials appear exactly as scheduled.

The Research Department

Researchers study the wants, desires, motivations and ideals of consumers. Research executives compile data, monitor the progress of internal and external research, develop research tools such as questionnaires for surveying target audience and their socio-demographic and psychographic characteristics. Also they interpret as well as provide explanations to the data gathered.

Support Services and Administration

This department performs jobs ranging from accounting to security guards. It varies widely among agencies.

Client Servicing/Account Management

The work is broadly divided into two kinds-operations and management.

At the junior levels, one primarily performs operational tasks. Don't despise the work-the senior managers who know operations inside out are usually more able managers. If you know the work yourself, nobody can kid you and get away with it.

There are innumerable easy-to-follow tips to get you up the ladder quickly. Here's a quick list:

1. First impressions matter. A number of studies have shown that people make up their minds about the people they meet in the first two minutes after a meeting. Use all the techniques you can to get the decision in your favour. Be appropriately clothed, well groomed and above all, be on time.
2. The second thing that people notice about you is the-way you speak. Verbal communication skills are critical. Speak English, Hindi or your local language. Do not mix up your metaphors or your languages. Mind your Ps and Qs. You cannot go wrong by being polite to a client. Get the names right and important; get the designations right. Nothing upsets people more than being called by the wrong name.
3. The next thing you can do is to use non-verbal communication to your advantage. Smile when you meet people and leave them. Always carry a pen and pad; it shows that you are prepared to take notes. And it gives the client a sense of comfort that this executive will not get instructions mixed up. Of course, use the pad and the pen!
4. Carry a calculator and use it.
5. Carry earlier documents-letter, e-mail, layouts discussed last time, etc. It saves enormous amounts of argument time and no client can say, 'I didn't say that!'
6. Use body language. In fact, study body language and nonverbal communication from good books and be aware of your strengths and weaknesses.

Meetings

Every meeting with a client is a moment of truth for you and your agency: Every instance of being unprepared, drains a small amount of confidence from the client's mind. Plan the meeting and prepare yourself well before you enter it.

Taking the Brief

This is an interactive process, not a unilateral one. Don't just sit there and wait for the client to tell you things.

Incidentally, there is a major difference between a new account brief and an existing account brief. On an existing account, you are supposed to be as well informed as the client. Let it be so; it'll save you from asking basic and embarrassing questions.

New Account Brief

Make every effort to learn all you can about the client, including personal foibles. And also let the client learn about the agency. Learn what you do not know about the client's business. Plan on becoming a consultant to your client.

In business schools, you may get credit for class participation. Unfortunately, the tactic may backfire in real life. When asking questions, ask intelligent ones, after having done your homework. If you do all this, you will make a great first impression. Build on that by setting reasonable, achievable priorities and deadlines. And then make them, with a day to spare.

Existing Account Brief

This is a great opportunity to extend the client relationship. Leverage existing knowledge wherever possible. Learn the business/marketing objectives for the new task. Set priorities and subsequent steps as a routine matter. And close each meeting, if you can, by telling the client something new about his business.

Chinese Whisper

There is a game called Chinese Whispers. It needs a group of about ten people to play it. Send all but one person out of the room. Then tell the latter person a little story. Call in one of the people outside, let the first one tell him/her the story. Then the second one has to tell the story to the third one, and so on.

Try it with a few friends, you'll understand why you need a pen and pad. The only way to protect yourself is to take notes. Then make a job list. Write the minutes of every meeting. And send them to all concerned!

How many People does it take to Change a Light Bulb

Why change the light bulb? Change something else said the art director. Copywriters don't change anything. 'But, okay' said the copywriter. Finally, it was the account executive's turn: 'I'll get back to you', came the reply.

Every agency person understands that the joke is on the account executive. If you want to avoid such a reply, figure out the load in the creative/studio, before you go for a client meeting. The studio manager or the creative director will tell you, if you ask them. Once you know the load in the office, you can set deadlines which you and your creative team can meet comfortably.

Job Lists

The simplest way of figuring out the load in the office is to maintain and check a job list. If you're smart, you'll maintain one for your client's jobs. After every client meeting, update the agency job list, as well as yours. Circulate copies to the creative, studio and production departments. If your agency has a Monday morning meeting, make sure you attend it. It can save your job; if not your life!

Deadlines

If you set them, meet them. If you can't meet them, meet/call the client and politely ask for extra time.

If you have the guts and the sense to do it well in time, you'll get the extra time.

Deliveries Challans

It may be your responsibility to ensure that various things are delivered to your client. A few tips:

Deliver stuff at reasonable hours. Allow the client time to check. And always, always, get a delivery challan signed.

Letters

Write letters in a simple, elegant and precise language. Do not use jargon. It may sound very fashionable, but it can also lead to great confusion. Because jargon depends on a common frame of reference for understanding. If the client understands something other than what you intended, there starts the trouble!

Write simple, clear English. For that, you must appreciate first that there are several styles of English usage: Journalistic English,

Academic English, Government gobbledegook, Indian English, American English, The Queen's English, and 'It's Aussie, mate!'. Try and stick to either American English or British English for spelling, usage, etc.

Try this little test. Can you figure out the popular proverb hidden in the sentence below?

'A superabundance of talent skilled in the preparation of gastronomic concoctions will impair the quality of a certain potable solution made by immersing a gallinaceous bird in ebullient Adam's ale.'

Too many cooks spoil the broth, don't they?

Improve your word power! Use the right word at the right place. 'When the show was over, the actor made his exodus!'

'I got stuck-up in traffic!'

Filing

Even with computers and e-mail, offices have not yet become paperless. So be prudent, and be your own secretary. File all business letters from your client.

Get quotations in writing; do not rely on a verbal quote from a supplier because verbal quotes have a funny habit of inflating themselves after you've got a client approval on the previous figure.

After faxing or e-mailing any document, always call and check. Or at least put in a request for the acknowledgement for e-mail. Don't lose approved estimates. File them. Don't lose accepted bills. You might end up losing your job.

When a supplier commits to a delivery date, always add a safety buffer while making a commitment to the client.

Event

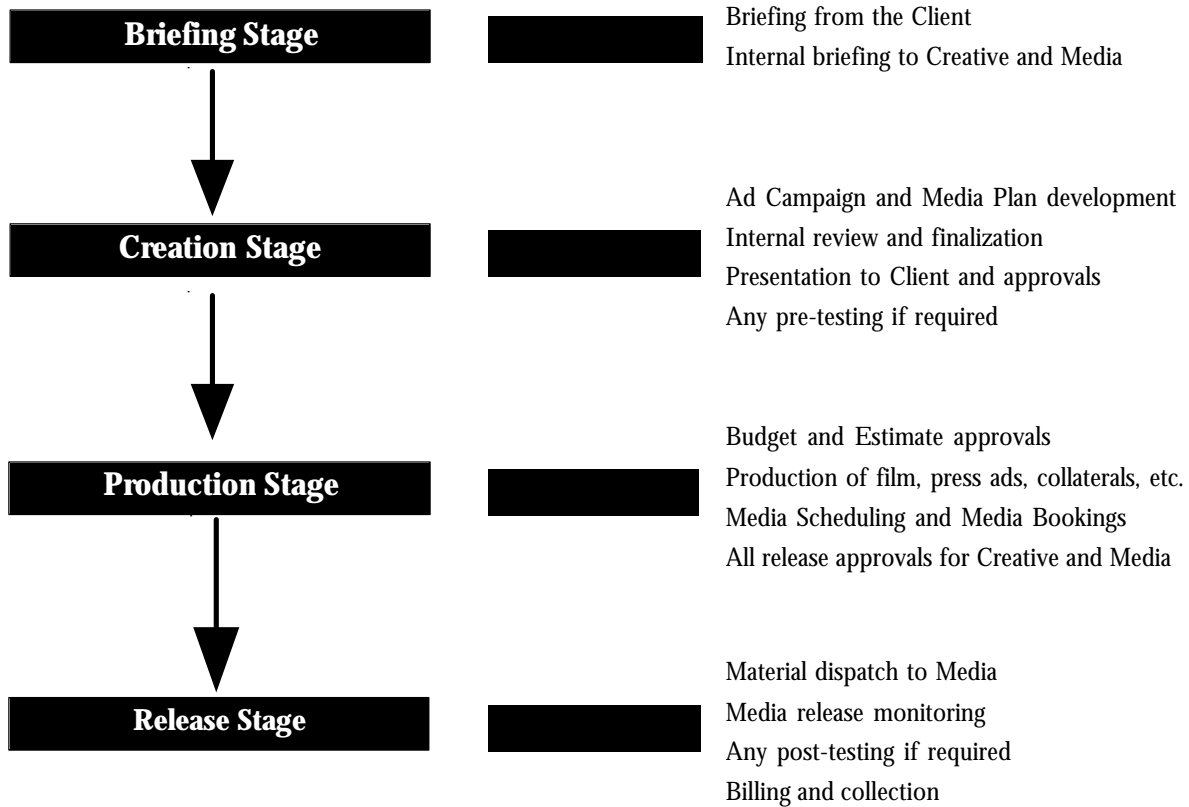
Today; an agency is expected to do lot more than just advertising. You may be asked to hold events that are much more than mere press conferences. Assume that the process will continue, if not for the same client, then for another.

Always write an action taken report, in which you list all the right things as well as the things that went wrong. You'll then have an invaluable blueprint for future events.

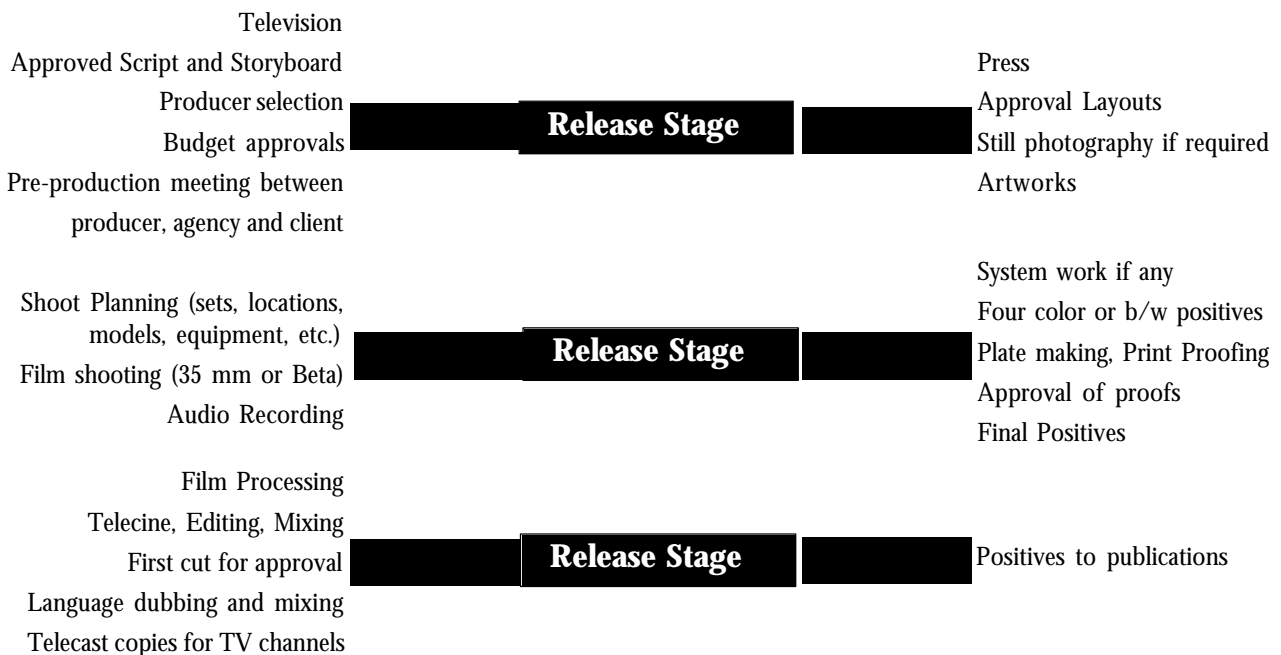
Notes

LESSON 5: WORK FLOW IN AGENCY

Typical Work Flow in Agency



Production Process

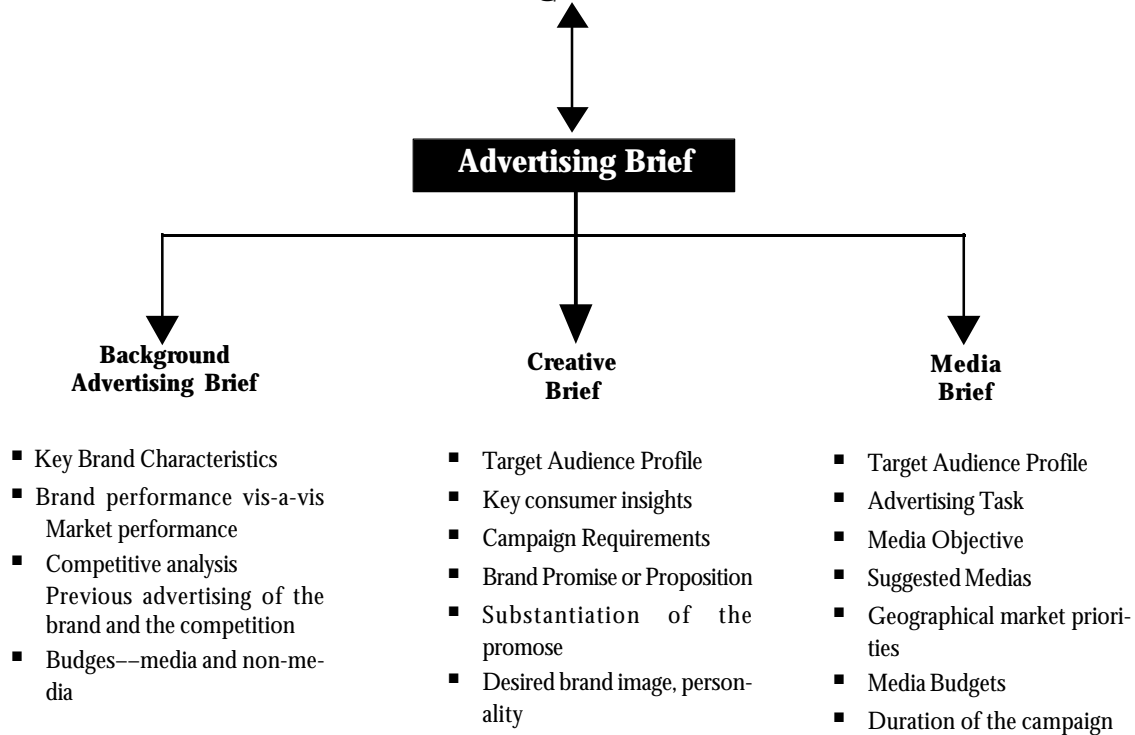


This, most agencies have a 'standardized' brief format, which guides the account management people to collect all the relevant information available with the client.

The collected information is then used to write agency's internal 'advertising briefs' for creative and media. A client brief passed

on 'as is' to the creative and media suggests a lazy suit or a 'leg' at work. As the client brief is a brief from the marketing perspective, it needs to be translated to its advertising equivalent before passing it to the creative or media units.

The Advertising Briefs *Client Brief*



For instance, the marketing definition of target audience may be too generic. A more specific, deeper and insightful description of the target audience might be required from the advertising perspective. Also, the client's version of brand promise might be just the brand positioning stated, or it might be from the product's point of view rather than the consumer's point of view. These need to be translated into the advertising proposition from the consumer's point of view. The proposition also needs to be written in a way that it sounds interesting and exciting to the creative people. It should ring creative 'bells' in their minds.

Once the creative and media briefs are written they are then shared with the respective units or perhaps even jointly. The briefs need to be 'discussed' thoroughly and agreed upon by all concerned before work on them progresses. If required they must be re-written to satisfaction of the concerned people. Almost all briefs must be in writing, preferably even the client briefs.

Written Briefs help in a number of ways. To begin with, they make the writer think hard and thoroughly before he or she puts anything on paper. Once on paper you are 'committed' to what you say and can't back out or shift stand easily. Two, it gives a good framework to think through the problem and the likely solutions in a 'structured' way.

Three, it avoids ambiguity and make sure that all concerned people are talking the 'same language' and are working on the

agreed tasks with the same vision and expectations. Four, it helps in 'filtering' the irrelevant information and helps focus on the relevant one. Finally, it acts as a 'prop' to counter the otherwise forgetful human memory.

The most basic and critical link in the entire briefing process is the client brief and care needs to be taken that mistakes and ambiguities are avoided at that stage itself. If they are not, then the entire advertising process could be like climbing the wrong ladder. Getting the client brief right therefore is a must. Often a 'written' brief from the client will nip the problem early enough. Even when there is no written client brief, sharing or discussing the advertising brief with the client might be good idea to make sure that you are climbing the right ladder.

As ad agency work for clients (marketers), the 'first' customer of their ads is the client. What it means is that only when the client likes the ads and gets persuaded will the ads go further and reach the consumers. This sometimes creates a Duality of Audience situation. That is, though the ad is meant to convince the final consumers, it first needs to convince the client that it will convince the final consumers. Therefore, there is often a danger of the entire advertising creation process getting distorted and achieving a client-focus rather than the consumer-focus.

To avoid this, the brief formats of most agencies are often devised in a way that the focus remains on the consumers. It is far easier to convince the client about the advertising if it can be

The idea is not to 'sell' the ads to the client. The idea is to make them 'buy' the ads that are likely to persuade the consumers. The advertising that talks to the consumers and not the clients always stand a better chance of being successful. Most professional marketers already realize that. If some don't, the agency should step in to make them do so. After all, the relationship between the agency and the client should be one of working in tandem as a team, leveraging their respective strengths to achieve the common goal of building the brand.

- Creative work and abilities.
- Strategic thinking and abilities.
- Category expertise or experience.
- Resource strength, both quantitative and qualitative.
- Stability and track record.
- Vision and work philosophy.
- Creative and marketing outlook.
- Compensation Issues.
- No 'same category' brand conflict.

[illegible][illegible]

LESSON 6: DEVELOPING ADVERTISING OBJECTIVES

Does the advertising aim of immediate sales? The objectives might be:

- Perform the complete selling function
- Close sales to prospects already partly sold
- Announce a special reason for buying now (sales promotion)
- Remind consumers to buy
- Tie in with special buying event
- Stimulate impulse purchase

Does the advertising aim at near-term sale? The objectives might be:

- Create awareness
- Build brand image
- Provide information or develop attitude
- Rebut or offset competitive claims
- Correct false impressions or wrong information
- Build familiarity and easy recognition

Does the advertising aim at long range consumer franchise building? The objectives might be:

- Build confidence in company and its brand
- Stimulate consumer demand
- Secure increased distribution
- Establish reputation as innovator for launching new products
- Establish brand recall, recognition and acceptance

Does the advertising aim at helping to increase sales? The objectives can be:

- Hold present customers
- Convert other brand users to advertiser's brand
- Convert non-users to users
- Convert occasional customers to regular users
- Advertise new uses and use occasions
- Persuade customers to buy more or larger sizes
- Remind users to buy
- Encourage greater use frequency or more quantity per use

Does advertising aim at some specific step that leads to brand sales? The objectives might be:

- Persuade prospect to return a coupon, enter a contest, or ask for more information
- Persuade prospects to visit the dealership, ask for a demonstration

- Induce customers to try the product

How important are supplementary benefits of advertising? The objectives can be:

- Help sales people open new accounts
- Help sales people to sell more to wholesalers and retailers
- Help sales people gain advantageous display space
- Give sales people an entrée
- Build morale of sales force
- Impress the trade

Should the advertising communicate information that would help close sales and build consumer satisfaction? The objectives can be to use:

- "Where to buy" advertising
- "How to use the product" advertising
- Announce new models, features, or package
- Announce price change
- Trade-in offers or special terms
- New policies regarding guarantees or warranties

Should advertising aim to build confidence and goodwill for corporation. The targets may include:

- Customers and potential Customers
- Distributors, dealers and retailers
- Employees and potential employees
- Financial institutions
- Public at large

What kind of images does the company wish to build?

- Product quality, dependability
- Service
- Corporate citizenship
- Growth, progressiveness, technical leadership

Different Strokes

Ad agency

- The agency way and not the individual talent should form the creative fountain of the agency.
- The client brief is not the advertising brief. The former comes from marketing perspective. It needs to be translated to its advertising equivalent from the consumer perspective.
- The work of an ad agency is warmly and immediately human. It deals with human needs, wants, dreams and

hopes. Its product is the frozen form of creator's emotion and passion.

The real world of advertising agencies is not one of glamour & glitz. It is one of high intensity work pressure and deadlines.

- The real idea is not to sell the ads to the client. Its to make them buy the ads that it will persuade the consumers.

Notes

LESSON 7: BRANDING

Unit Description and Outcomes

Branding is a process, a tool, a strategy and orientation. It gives the product the meaning, direction and Identity in order to distinguish offering from similar products. In turbulent markets where choice is constantly evolving, brand provides stability, ensures an identity and promises of quality or guarantee. Though products may change, the spirit of brands remains the same.

Positioning-the art of putting the brand in consumers mental space. Positioning occurs along parameters that are important to the customer and essentially selected by the customer. Positions are not simply the products facts, but they approximate them.

After reading this unit you will understand:

- The concept of branding, Awareness, brand attitudes and feelings and the implications for marketing communications
- The consumer brand equation, How to make a successful brand and overview of brand equity.
- The Concept of positioning and the strategies.

Branding as a concept

The word “brand” owes its origin to the Norwegian word “brandr” which means to burn. Farmers used to put some identification mark on the body of the livestock to distinguish their possession. Products are what companies make, but customers buy the brands. Therefore, marketers resorted to branding in order to distinguish their offerings from similar products and services provided by their competitors. Additionally, it carries an inherent assurance to the customers that the quality of a purchase will be similar to earlier purchases of the same brand.

What is Branding?

Branding is a process, a tool, a strategy and an orientation.

Branding is the process by which a marketer tries to build long term relationship with the customers by learning their needs and wants so that the offering (brand) could satisfy their mutual aspirations.

Branding can be viewed as a tool to position a product or a service with a consistent image of quality and value for money to ensure the development of a recurring preference by the consumer. It is common knowledge that the consumer's choice is influenced by many surrogates of which the most simple one is a brand name. Although there may be equally satisfying products, the consumer when satisfied with some brand does not want to spend additional effort to evaluate the other alternative choices. Once he or she has liked a particular brand, he or she tends to stay with it, unless there is a steep rise in the price or a discernible better quality product comes to his/her knowledge which prompts the consumer to switch the brand.

Brand building is a conscious customer-satisfaction orientation process. The brand owner tries to retain customers to its fold over their competitors by a mix of hardware and software because when a customer feels satisfied he/she develops a kind of loyalty for the same. Therefore, a strong brand, apart from name, symbol or design, ensures quality, stability of assured future market and effective utilization of an assets. Further, a strong brand which a retailer wants to stock because of high customer pull also provides the owner of the brand with a platform for the sale of additional products.

Benefits from Building a Brand

Brand facilitates consumers to ease decision making and uncertainty because it encapsulates its identity, origin, specificity, guarantee and difference. In turbulent markets where choice is constantly evolving, brand provides a haven of stability ensures an identity and promises of quality or guarantee. Though products may change, the spirit of the brand remains the same. The brand owner is able to earn an easy recognition and image compared to owners of unbranded products. Thus, the value of creating a brand has been accepted in principle. And it is of late given the status of an intangible asset. Thus, there is not much dispute that a brand has a value, the problem lies in how to create such a brand.

Brand building begins with a consistent, integrated visions. Its central concept is brand identity or the brand image. The identity must be defined and managed. It is heart of brand management. It calls for innovative thoughts and continuous efforts.

Consumers Own Brands, Not Products!

Brands rule the world of marketing today because they rule the world of consumers today. They have not only changed the way we shop and buy, or consume, but have also had a profound effect on the way we live. Just count the number of brands you interact with since getting up in the morning till you sleep in the night. For some of us, it might be more than the number of people we interact with in the same time.

We don't drive cars any more; we drive our Mercedes, Hondas and Toyotas. We don't wear shirts, jeans or sneakers but wear our Arrows, Allen Solleys, Levis, Wranglers, Nikes and Reeboks. We don't drink cola, eat chips, burgers and chocolates, rather we drink our Cokes and Pepsis, eat our Ruffles, Pringles, Mcburgers and Kit Kats. We don't even go to stores anymore, we go to Kmart, Gaps, Shopper's Stops and Benetton's.

We as consumers not only show clear preferences for brands in any product category, but also demand them by name in shops. Often we would not settle for anything else, even if it means going to another shop or a revisit at a later time. So what is there in our preferred brand that we get (which is over and above the product) that we are not willing to settle for any other brand or product?

What makes us own brands and not products? What makes us become possessive about brands?

These are not easy questions to answer. But we can get some help in doing so if we look closely at how we interact with people around us.

Let's look at an example which most of us having been to school or college will be able to relate to. On the first day of our class we get introduced to almost all the fellow classmates. Typically 20—40 of them! But how many of them are we friendly with by the time we graduate? Maybe just 4 or 5! What made us buddies with only those 4 or 5 classmates in the end and not the rest?

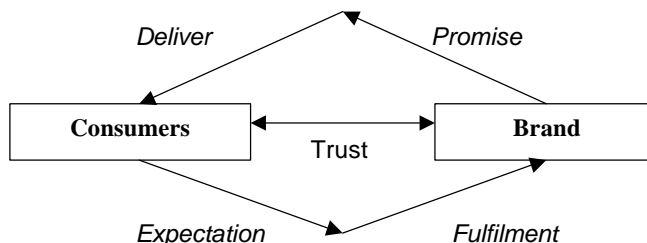
The answer to these questions will answer our main question about brand preferences as well. Among all the classmates that we interact with, we prefer and choose the ones that we like, can relate to, associate with, and with whom we have similarities in thinking, personality, attitude, lifestyle or behavior. In sum, we choose the ones who we identify with. With time, as the interaction and identification becomes stronger, the bonding becomes stronger and evolves into a mutually fulfilling relationship. Something similar happens between brands and us. We show preference for brands we identify with.

To take the classmate story further, gradually these buddies become part of our 'extended selves'. They start playing a meaningful role in our lives and we begin to very strongly 'own' them. The stronger the relationship, the deeper is the ownership and possessiveness, and loyalty towards them, for instance, towards spouse, parents, siblings, very close relatives or friends. Again something similar happens between brands and us. We own and show loyalty towards brands that in some way become a meaningful parts of our lives.

In sum, we interact and deal with brands in the same way as we interact with people. We more or less go through a similar process of selection, either consciously or subconsciously. We show the same behavior sequence and pattern of introduction, to identification, to preference, to relationship, to ownership, and to loyalty for brands as well.

can relate to (consciously or subconsciously), are the ones that we identify with and show preference for. Therefore, more often than not the brand (and its promise) extends beyond the product core.

The Consumer-Brand Equation



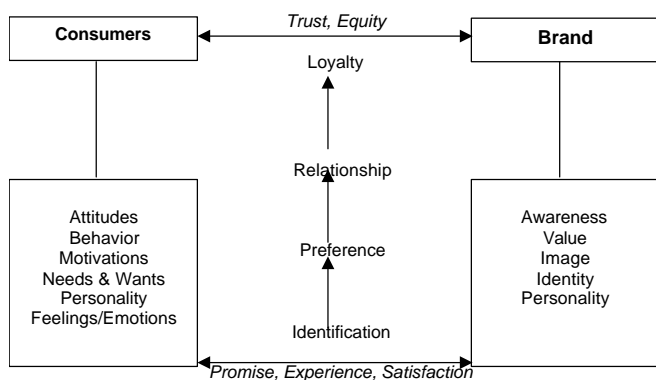
When a brand delivers its promise consistently over a period of time, a bonding or a relationship develops between the brand and the consumer. Eventually, it evolves into a loyalty-driven ownership of the brand.

Successful brands often transcend their physical existence, take on a life and build relationship with their consumers. The positive experiences, values and associations that consumers perceive the brand brings to them leads to fulfillment of their expectations. The feeling of fulfillment becomes the reason for the success of the brand, and the basis for the relationship.

It has taken these successful brands a long time and huge investments of marketing monies and efforts, together with a sincere consumer-driven approach, to reach where they have and build trust with their consumers. Strong, sustainable brands with loyalties do not happen, nor are created overnight. They have to be built block by block, and evolve only over a fairly long period of time, often decades. There are no short cuts.

Building brands is about running a marathon. And it makes huge business sense to invest in brand building. Strong, reputed brands have a lasting bond with their consumers. Their brand loyalty is very difficult to break. The loyal consumer base raises the entry barriers for the competition and enables the company to enjoy benefits like premium pricing and sustained market share over longer periods of time. All these put together result in the brand being able to leverage its equity with the consumers and reap long-term profits for the company.

The Consumer-Brand Equation



The brands that promise us a unique offer of utilities, benefits, values, personality traits, images and associations, that will satisfy our given needs (functional or emotional) and that we

LESSON 8: BUILDING BLOCKS OF SUCCESSFUL BRANDS

What's in a Name

Playing a meaningful role in the consumer's life

If developing strong and reputed brands makes huge business sense, and if brands are what the consumers relate to, identify with, and buy, then it is important to understand what makes a brand and how it is different from a product.

There are numerous definitions and interpretations floating around on what constitutes a brand; however, I would highlight three that I have found very simple, sensible, interesting and largely self-explanatory.

One of the simplest outlines a brand as a consumer's idea of a product. Another definition describes it as 'a perceived experience' offered by a product or service. A third calls it a product 'uniquely identifiable' by consumers. Despite different semantics, all three appear very similar in their simplicity and focus and all three define it from the consumer's perspective. After all, brands are owned by consumers, not manufacturers.

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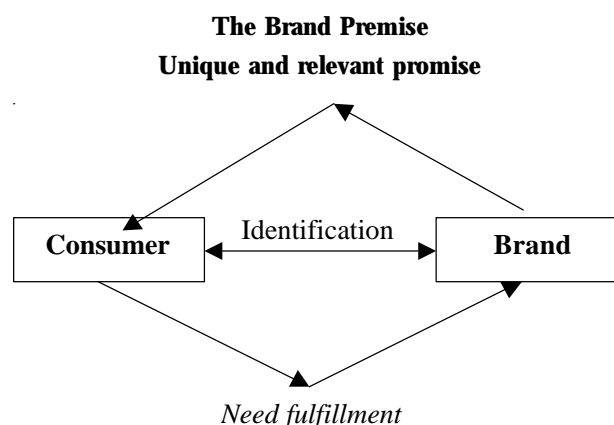
My own interpretation of a brand, though a little wordy, is that a brand is a product that plays a perceivably meaningful role in a consumer's life.

The meaningful role comes from the brand's promise to satisfy the desired (functional as well as emotional) needs of consumers from the product category. And only when the brand does this in a unique and relevant way does it create a one-to-one identification between the brand and the consumer.

Consumers own Brands!

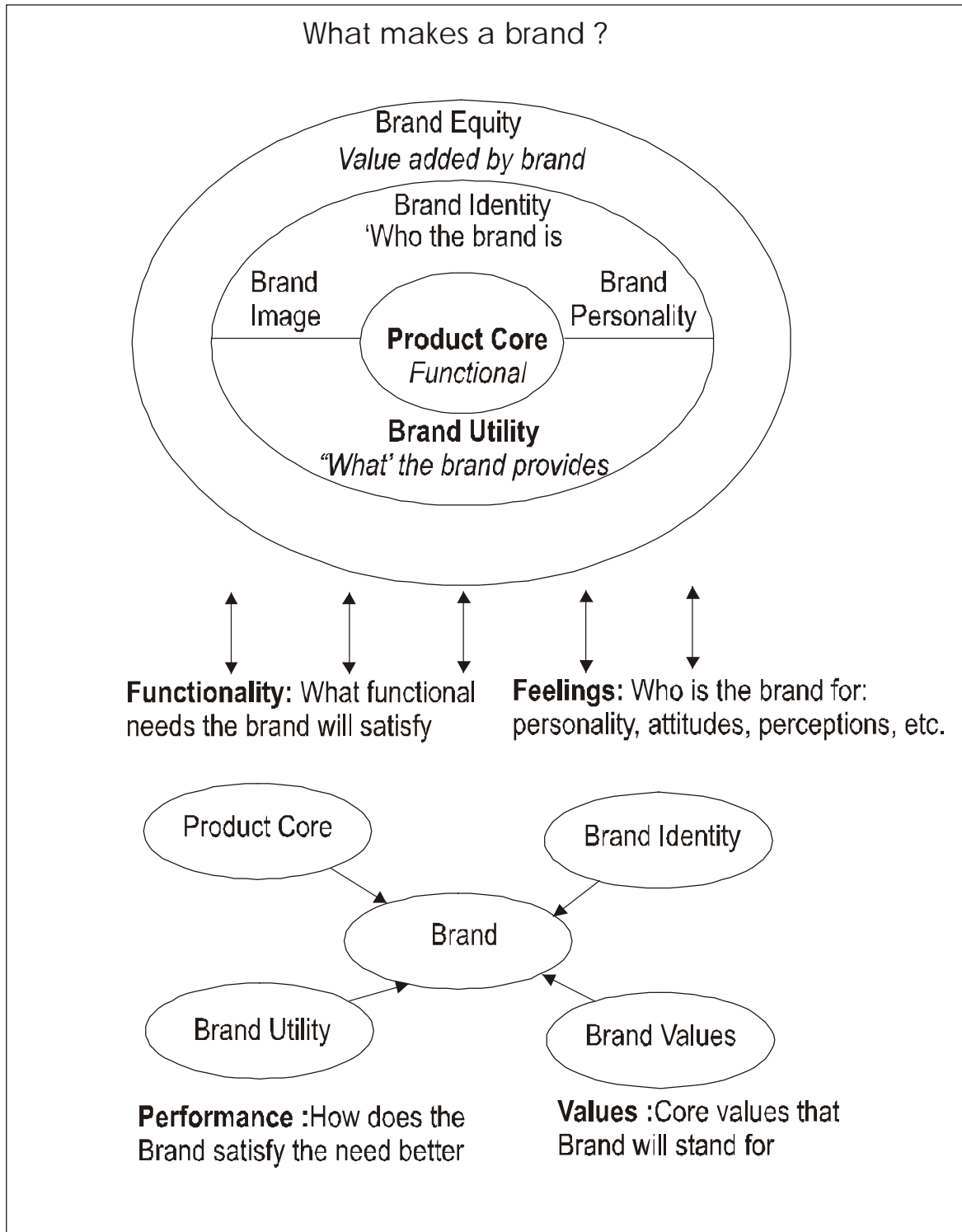
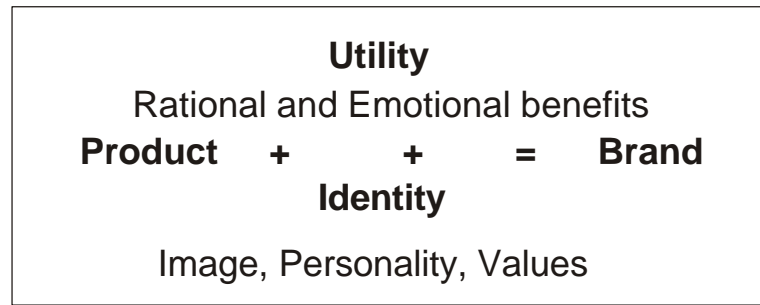
- It was once asserted that the chief contributing factor to Coca-Cola's success lay not within the company but in the consumers.
- In the mid-1980s, under competitive pressure from Pepsi, Coca-Cola researched a new Coke formula. Encouraged by highly favourable results of a series of blind taste tests against Pepsi done among 190,000 consumers, Coca-Cola launched the 'new flavor' Coke in the US in 1985.

- Within days, objections from Coke consumers to the change started pouring in. Soon it became a public movement and people took to the streets. How could the company change Coke when it symbolically stood for American values and America? How could the company tinker and play with people's emotions?
- Within two months the old Coke formula was back in the market as 'Coke Classic retained the 'new flavor' Coke as a brand in the US cola market, soon Coke Classic was back as the No. 1 cola brand.
- Even though the 'new flavor' Coke was an improved product version over the old Coke, as blind test-research showed, the equity that old Coke held consumer's mind as a brand (image and identity) ruled supreme.



A brand should make a promise that is relevant to fulfilling a consumer's expectation (need) from the product category. A promise it can deliver. A promise no competing product can make or deliver. Only then can it stand out as a brand.

A common denominator to all interpretations of brands is that a brand is product plus some 'value additions'. These value additions are the sum total of all benefits, values, images, personality traits, impressions, associations and experiences that branding brings in around the 'functional' product core.



In simpler terms, the brand not only outlines what it provides but also who it is. It not only does things 'for' the consumers but also does things 'to' them. Unlike products, it often brings in an emotional involvement with the consumers and is therefore relationship oriented. And the relationship between consumers and brands is a mutually reinforcing one.

Brands exist in consumer's minds. In the early stages of brand development the manufacturer can decide what needs and expectations a brand should fulfill and what associations and experiences it should evoke in the consumers. However, with time, as the consumers starts interacting and identifying with the brand the brand ownership shifts to the consumers. Hereafter the brand experience gets defined more by the consumer's perception of the brand and not by the manufacturer.

The 'New Coke—Coke Classic' example best illustrates this phenomenon. The best the manufacturer can do from here is to try and manage the brand expectations and experiences in a way that it reinforces the brand relationship with the consumers positively.

In today's world where functional (or product) differences between brands are becoming marginal, the brand 'identity' elements are in increasingly determining the perceived differences between brands. People are increasingly differentiating brands by their images, personalities and quality perceptions.

It has been seen that often in product blind tests (where brand names are not disclosed) people cannot identify the brands correctly. That is, they can not connect with the brand based on

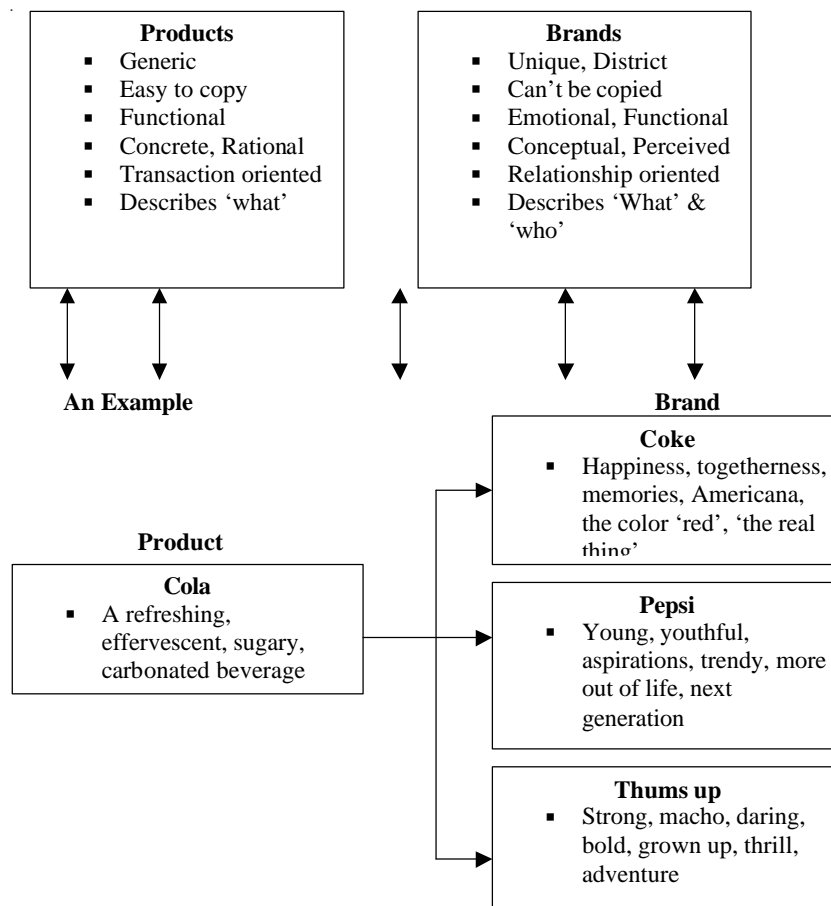
its product features only. However, the moment they are told the brand names the same differences that seemed marginal in the blind test now suddenly start appearing stronger and distinct to the people.

The identification that consumers have with brands is not related to the brand name or the word itself; but with the meaning (images and associations) it carries in their minds. For instance, Honda is the most selling Japanese car in the US so Honda means 'cars' to the Americans. However, Honda is only No. 3 in cars in Japan and No. 1 in bikes so Honda means 'bikes' in Japan.

So if brands conjure up meanings and images in consumer's mind, does it help to have a brand name that also means what it wants to stand for? May be, but not necessarily. In fact, if you look at some of the top brand around the world their names don't mean anything by themselves to most consumers; Coke, Pepsi, Fanta, McDonalds, Nike, Levis, Wrangler, Wringley's, Kit Kat, Domino's, Gillette, Lacoste, Colgate, etc.

Whether a brand name meanings or not, what definitely seemed to have helped more often than not, is having a short catchy brand name. They stick in the mind, and more importantly are easier to say, remember and recall. It applies to all the aforementioned names and to many more: Lux, Liril, Surf, Ariel, Tide, Zen, Santro, Alto, Matiz, Bata, Tata, and so on.

Yet at the end of the day what matters more is what meaning, association and identification you build in the consumer's minds and how much can you live up to that in your (product and experience) delivery, rather than what the brand name is perceived.



LESSON 9: THE CONCEPT OF POSITIONING

The 'position' a product or service is said to occupy is the extremely simplified persona that the product represents in the mind of a typical consumer. It is the sum of those attributes normally ascribed to it by consumers - its standing, its quality, the type of people who use it, its strengths, its weaknesses, any other unusual or memorable characteristics it may possess, its price and the value it represents.

We begin this lesson by talking about positioning. A comparatively new concept pioneered by two American agency men, Al Ries and Jack Trout, it is fair to say that they named and systematised a concept that was quite independently struggling to be born at the time.

The communications industry had come to realise that commercial entities like companies and individual branded products had long-term personalities just like people. Just like people, certain companies and brands would be credited with being forward-looking and efficient while others would be seen as traditional, comfortable and trustworthy but not very adventurous. And still others were sharp and not to be trusted, while yet others were plain boring.

It should be stressed that these personalities were long-term. They had grown up in people's minds and, while they must have been sparked off by something the company had done long ago, they often had no factual and direct relationship to company actions that took place in the present. But just as the social personality a person has defines the limits within which he can believably act, so these brand personalities delimited the possibilities of the brand. A warm, traditional, feminine personality like Persil could very believably claim mildness to hands and would, almost without the point being stressed in advertising, be believed to be gentle to woollens, whereas a tough, masculine personality like Tide could not make such claims convincingly. All this, it should be stressed, seemed to be totally or largely independent of the factual, chemical composition of the two powders.

It was also understood that some brands were very strongly profiled while others had almost no character. Often, this was a concomitant of market standing - a very well-established product that led its market usually had a strong, clear personality, while a late comer with few distinctive characteristics was seen as wishy-washy and ill-defined.

But this observation begged the question of whether clearly-profiled products become leaders or, by becoming leaders, brands gain in profile and distinctiveness.

Various researchers started 'mapping' these differences by measuring where the various products in a market were seen by the consumer on some key issues. This graphic way of showing semantic differences became popular and was certainly part of the triumph of the word 'positioning' to describe this phenomenon.

It then became clear that while products used to fall into these situations more or less by accident, it was also possible to define in advance the general personality you wished the public to ascribe to your product and - assuming you always followed the parameters you set down and avoided obvious internal inconsistencies - ensure that the product actually enjoyed this position.

The practice of 'positioning' was born

Look around the world of commerce today and you will see that many companies and products are very clearly positioned. Coca-Cola is teenaged, ubiquitous and very American.

Hofmeister is a lager that is smart and street-wise. Bisto is simple and tasty and old-fashioned, and kids have liked it for a hundred years. Guinness is a friendly, classless beer with a comforting warmth and a good sense of humour. BMW is the chosen carriage of the well-off manager who has retained his youthfulness.

There are four very interesting characteristics of positioning models and they have very large consequences for companies seeking to operate in the market.

- Positions occur along parameters that are important to the customer and are essentially selected by the customer.
- The positions in the market are usually oriented on the market leader.
- Only a handful of brands, products or companies can be organised by the consumer into positioning models.
- Positions are not simply the product facts, but they approximate them.

Let us look at these four characteristics and see what they mean for us.

The first, that the customer chooses the dimensions on which he sees and measures products, is very logical. These, after all, are maps that exist in the customer's head and for his

convenience. He (or she) may decide to classify restaurants, say, on the dimensions of price, cosiness and the quality of the food. So one would be seen as costly but having excellent food but also as being rather haughty and unfriendly, another would have good food, be cosy and friendly but also be good value for money, while yet another might be seen as wonderfully cosy but serving abominable food whatever it cost.

Now, the consequence of this for the marketer is that you disregard the customer's classification at your peril. If you start a restaurant where the lavish decoration and the quality of the table settings are its special feature and this is a feature that is of no importance to the customer then it will simply be ignored and you will be classified (and probably do badly) along the same parameters as everybody else.

The second point is a corollary to the first. The market leader tends to form the customer's view of the market (or perhaps

has become market leader because he reflects that view, who knows?). So when you attempt to break into an established market you will be seen on the leader's terms and measured on the scale he has established. This is why all copiers are seen as better or worse or in some way similar to or different from Xerox. This is why all vacuum cleaners used to be called 'hoovers' and their way of performing the task of 'hoovering' seen exclusively in terms of the market leader.

Most of the markets for branded goods are what the economists call 'oligopolistic', which means that they are dominated by a few major companies. Retail establishments obey the same rules since there is only a handful of each type of shop in the comparatively limited area in which we do our shopping, and surprisingly many of these are national branded entities like Sainsburys, Boots, and so on. Industrial firms obey the same rules - within the industry they supply, there will only be a few supplying a competitive product or supplying it within an area that the cost of delivery makes competitive. Whatever business you are in, there will usually be a comparatively small number of competitors who are really competitors - you are not usually competing in a vast, global market. The selective effect occurs simply because the amount of time and brainpower people are prepared to devote to each product purchase decision is strictly limited. With so many different products and services to be bought and all of them clamouring for attention, the consumer deliberately restricts his selection and simplifies his choice or he would never be able to come to a buying decision. The consequence is that if you do not break into the charmed circle that most people know and recognise and make their final choice from, then you will find life very hard.

This last point leads to the question, 'Are positions then simply the fabrication of advertising, independent of the facts of the case? No, they are not. Positions are the consumers' perception of facts. Facts that have been simplified and organised for easy retention, facts that may perhaps have ceased to be facts but that still linger in the public's mind, facts that have been dramatised and rendered important by advertising. Be warned that if you have some totally new fact to offer that does not fit into this scheme, then you may find it very difficult to communicate.

This, then, is the world of positions. It is the world in which advertising works. You will have to find out how to make it work for you.

Notes

LESSON 10: WHAT DETERMINES POSITIONING?

There are four factors that determine the position a product holds in the marketplace and these are:

- The product itself.
- The company behind it.
- The competing products and companies.
- The consumers and their vision of themselves.

Obviously, your first step is to attempt to judge what position you in fact hold. Now, while this can be ascertained with research that varies from the fairly rudimentary to the highly sophisticated, it is also something that you can make a stab at with no formal tools at your disposal.

The product

You may very well not know what position, your product or service occupies, but you can make a sensible guess at it by considering the four factors mentioned above. It is important you attempt to do it with maximum detachment, not crediting your own business with any virtues and strengths that the more impartial consumer might not credit you with. The other factor you need to bear in mind is the consumer's point of view. Generally the consumer looks at things as they affect him. He wants to know what products will do for him and how they fit in with his needs. He has little abstract interest in the way your product is made, for instance, unless this gives him some concrete advantage. The fact that you use better ingredients or processes is a matter of profound indifference to him unless this fact gives him some benefit.

This is a particular pitfall if your product is used for some ancillary purpose. For instance, if your product is packaging material form. You may lavish care and technology on it, but your customer simply regards it as an unfortunate but necessary expense and his customer bundles it into the dustbin as soon as he has unwrapped the product that came in it. It can be fatal to assume that your product has the same importance to your customers as it has to you.

Finally, the customer is short of time. He is not a specialist. This means he tends to look at every product classification in a rather prosaic, traditional way. Something genuinely new needs to be related to something which is familiar if it is to be understood. This is why the first motorcars were called horseless carriages, why the first radios enjoyed the name 'wireless'. New types of product are usually seen initially as variants on something which is known.

So your product (or service) will be seen as a member of a familiar class - even if it may not completely belong in that class, even though you may have attempted to differentiate it from that class. And it will be, seen for what it does rather than for what it is.

The company behind the product

Products come from companies. And those companies have a history, they have other products, they may have executives who are known, they have a home, a nationality, a total ideology that rubs off on the product. This is something we are all familiar with. Consider, for example, the reputation that Japanese products had 20 years ago and the reputation (based on a factual and dramatic improvement in product design and technology) they enjoy today. Consider the different range of qualities you attach to beer brewed in Yorkshire and beer brewed in London. Or the rather exotic, upmarket attributes of a soup that bears the Baxter's label, as against the simple, good-quality-and-good-value feel that it would have if it bore the name Heinz. Consider the different price you might expect to pay, the different sort of service you would certainly expect to get for the same item bought at Harrods and Woolworths.

This matter of company origin is particularly important in the retail sector. Shops, after all, sell literally thousands of different articles, some strongly branded, others seen as the shops' own. The most effective retailers (and many of today's retailers are marketing experts of the first order) have managed to develop the profiles of their shops very effectively. Sainsbury's have developed an already strong reputation for food so that they are unusually profitable and unusually successful in their own-label products. Habitat has developed a specific style which manages to be classless in a way that other furniture stores are not. If your product is sold through outlets as strongly profiled as these, its characteristics will undoubtedly be coloured by theirs.

The Competition

It is instructive to compare share of market with what can be called share of mind. The market leader in most cases has a much stronger share of people's minds than he has of the market. The market leader, in most cases, is the market in the eyes of the consumer. And if you find one of those rare cases where the market leader is not the most dominant branch in the consumer's mind, then there may well be an upset coming. This dominant effect of the market leader rubs off on all the other products in the market. For instance, if there is a clear market leader in the cigarette market, then other cigarettes will be seen as more or less strong than the market leader, as more upmarket or more downmarket than the market leader. If the market leader is a filter brand, then filter brands will be seen as the norm.

In the USA, Coca Cola and Pepsi Cola have such a stranglehold on the soft drinks market that the leading lemonade 7-up was compelled to define itself as 'the Uncola' - such is the dominant and distorting effect of the market leader's position on the positioning of all other products. Harrods has such a share of mind as the upmarket store that stores that could easily position themselves in the top bracket anywhere else are forced

to occupy a little lower position if they draw their custom from anywhere near Knightsbridge.

It is vital that you consider the competition, and particularly the market leader whose position in your competition is usually so dominant, when you judge the position your business occupies.

The customer

That the customer has a vital role to play in all this is something that has certainly emerged by now. The other three factors we have talked about – product, company behind the product, the competition – all have an effect on positions not so much for what they are but for how the customer sees them. Positions, it must be reiterated, are essentially consumer perceptions, rather than factual evaluations.

But quite apart from the fact that the customer's perception is key to all the factors we mention, the customer's perception of himself also vitally affects your position. If he sees himself as modern, progressive and up-to-the-minute he will be more demanding as to the progressiveness of your product. You will have to be very much in the vanguard of progress for him not to brand you as a stick-in-the-mud. If, on the other hand, he (and one should emphasise here that the pronoun 'she' could just as well be used and no discrimination is intended) feels himself traditional and with a taste for permanence, then he will be much more likely to view you as a Johnny-come-lately.

This would not all be so worrying if you could rely on the progressive element always to be progressive and the traditional element always to be traditional. However it is not so.

Consumers change their attitudes like chameleons depending on what they are consuming. We are all conservatives when it comes to beer - we want good, honest, old-fashioned 'beer brewed from country malt and hops and nothing else. When we come to buy a car, however, we want modernity and all the latest technology. We are severely practical when we buy down-to-earth, functional products like lavatory cleaners or washing machines and we don't allow notions of glamour to put us off the most logical choice. How different when we buy perfume! The subjective glamour of the product, the packaging, the name, the advertising take over completely.

Obviously you cannot evaluate the position your product occupies unless you have an inkling of how the consumer stands in regard to this product category and what type of character attributes are important in this category.

There is a way to judge this and it uses a very simple projective technique. You ask yourself what sort of person is the archetypal consumer of your product and also of the market leader. It is, of course, better not to rely simply on your own opinion. Asking the question formally of a number of consumers will always have more validity. But if the budget doesn't run to this, it is still better to ask the question.

The identity of the archetypal consumer is always a key issue in categories that a senior advertising man of my acquaintance described as 'products of conspicuous consumption'—cars, cigarettes, clothes and so on.

The Mercedes is always seen as the proudest achievement of German engineering in its home country - but it has a worrying

downside that comes from the observable fact that most taxis are Mercedes (and plodding diesels to make matters worse) and the Car is the symbol of the tradesman (usually identified as a butcher) who has made his pile. It was this weakness in the overall very positive Mercedes position that has made it possible for BMW and Audi to do the seemingly impossible and make inroads into the Mercedes fortress.

The identity of the typical customer is so important in products of this type because when I buy such a product I identify myself with this mythical consumer. I say to the world - by drinking vodka martinis that I am a particular type of person. And even though I may rather dislike the taste of vodka martinis and greatly prefer the taste of ginger wine, if the particular personality I wish to identify as mine is the vodka martini personality, then I will gulp them down and put up with the taste.

Notes

[illegible]

LESSON 11: THE PRODUCT POSITIONING AND THE CONSUMER POSITIONING

Product positioning concepts centre on the product or service. They position the product factually, in terms of what it will do, how it is made, its ingredients, its 'superiority' over competition, its uses and applications.

Consumer positioning concepts on the other hand concentrate on the people who use the product or service. They position it in terms of its users, what sort of people they are, what kind of lifestyle they enjoy, the occasions the product fits into.

Notice that this is not simply a mechanical distinction - ads with big pictures of people are not automatically evidence of the consumer positioning any more than ads with big pictures of packs are necessarily synonymous with a product positioning.

Notice how in the product positioning ads while product shots are dominant, it's perfectly possible to illustrate the archetypal consumer, the child become book-consumer in the ad for book tokens. But the positioning is clear and product-oriented - books open new worlds to children. All these four examples position the product in terms of its advantages and characteristics - in the case of Ever Ready, spelling out the product advantages of a rechargeable battery; in the case of Amstrad, hitting the price argument which is the key plank of their positioning with characteristic directness; in the case of Toyota, explaining the innovation of twin valves per cylinder in a clever human parallel.

Conversely, let us look at the ads we have picked out as typifying consumer positioning concepts. Here the product is positioned in terms of its consumers. It is not important whether Dry Sack is dry or wet - the most important thing is to show that it is drunk by 'people like you'. Omega is quite open about the dream-fulfilment it offers - a watch which, believe it or not, is a ticket of admission to a particular type of society. Cardhu could trick you into thinking it's a product positioning story with its big bottle dominating the ad. But actually it's saying that people drink this malt whisky after dinner - which is a way of saying that it is consumed in a leisurely and discerning way, and on its own like a fine brandy, not mixed with ice and soda. And BMW? We have deliberately picked an ad which concentrates not merely on the product but on a comparatively small, technical feature, the two settings possible for the automatic transmission. Does it sell this feature technically? No, it explains it in terms of the lifestyle of the BMW driver: that sporty, well-off, youthful, skilful, committed driver who is the ideal of every BMW ad and of every BMW purchaser. A classic example of positioning a product in terms of its typical consumer.

What sort of conditions decide whether one uses the product positioning concept or the consumer positioning concept?

Product positioning concepts tend to be Consumer positioning concepts tend to be used for products of a functional, practical be used for products which have a nature where actual product

performance is fashionable, image component and important to the buying decision. which ask the consumer to identify with them. Such products define lifestyles - cars are one example, clothing another, drinks and cigarette brands another.

Product positioning concepts tend to be Consumer positioning concepts used for products which have a genuine tend to be used for products which and significant product advantage - in are imitative and familiar and whose ingredients, performance, packaging, technology has no novelty elements.

Let us now try to see which types of product concretely use which type of positioning concept and why.

Manufacturers define products by their ingredients - paper products, natural or man-made fibres, inorganic chemicals and so on.

Companies that are closer to the consumer classify products by the use the consumer puts them to - food, transport, entertainment, cleaning, medicines.

However, the most useful definition if we are trying to understand the consumer's way of seeing a product and selecting it, is to classify products and services by the way that selection takes place. Using this system I believe just about all consumer products and services can be broken down into the following five categories.

Functional products of daily use. These are the hosts of items we buy at the supermarket - detergents, lavatory cleaners, toothpaste, tea, tinned soup, breakfast cereals - to a startlingly large degree this group comprises some of the best known brands in the country.

Impulse items. These are much like the first group, low in cost, frequent in use - the distinction is that we buy them not as a daily necessity but as a little treat - soft drinks and sweets fall in this group as do minor items of clothing and magazines and some gifts.

High-ticket items. These are the things that we buy infrequently because they are expensive and last a long time. A house is for most families the highest-ticket item of all, but a car, washing machine, major pieces of furniture are in the same category - as, interestingly enough are some high-ticket, rarely used services like funerals, wedding receptions and so on.

Products of conspicuous consumption. These are the things we demonstrate our personality with, which we use to document what kind of people we are. The important factor is that people can see the brand and know how much it costs and what it signifies. Clothing is in this category and cars, though they are undoubtedly high-ticket items and have some of their characteristics, are the most effective social symbols of all. Many alcoholic drinks are in this area as are cigarettes, jewellery, the use of certain restaurants and even certain books.

Services. The distinctive characteristic of this area is the element of personal service. The person providing the service often *is* the service in the eyes of the customer.

The field is very large and diverse. It covers, for instance, the whole area of retailing, such traditional service business as pubs, restaurants and hairdressers, travel and holiday firms but also professional services such as those provided by solicitors and architects and the vast and very rapidly growing financial area. Because the product is often very diverse and more or less intangible, the field is a particularly complex one.

These varying categories of products and services all have their own rules in the game of positioning. In our next chapters we shall see what they are.

Notes

LESSON 12: THE POSITION YOU HAVE

The Position You Want

Your position is so important because all else flows from it. It is, as we have noted, a long-term characteristic not easily changed. It is the basis of all your advertising and marketing activity and that activity will simply fail if there is a major fault with your positioning. The converse is that if your positioning is right, then the resulting activity, if it is in line with that positioning, will almost always be effective.

The first step, as we have said, is to identify the position your product currently occupies. You can define this by reference to your product, your company, your competitors and your consumers. These are the heights round about, and just as if you were trying to establish your position in a mountain range, by taking their bearings you can find out where you are.

The second step is to decide if your position is ideal. Since it will probably have just happened without any real planning it is unlikely to be so. You may decide that you are one of a comparatively large group of 'all others' with no distinguishing characteristics. Or you may feel you have got out of date, that your prime distinguishing characteristic is something the market no longer wants or finds relevant. Or you might feel that you have a strong and unique position but it is not capable of expansion, that you already have garnered all the business that your current position can give you.

Finally, a new competitor may have appeared that forces you to change the way your product is seen.

So you will probably want to modify your position in some way. How can this best be done?

The trick here is to make the smallest change necessary. If you can use your present positioning (or 99 per cent of it) and only need to communicate a slight but important shift, this is always far easier (which means far faster and far less costly) than attempting to change your position totally. Let us move out of the theoretical into the real world and see how this is done.

The US car rental market was dominated by Hertz when Avis made their bid for growth with the advertising claim 'Avis is only Number Two in car rentals, We try harder'. As is common knowledge, this campaign was an outstanding success. Why? Because Avis had built on the position they occupied - a significantly smaller and less successful company - and made it a believable reason why one should try them. It was exploiting a position that existed (even if only subconsciously) in every traveller's mind. The advertising campaign was effective because it did not have to give people new information. It only had to communicate a new slant to information that was already known.

What are such elements of your present position that can actually afford a way to success? For instance, fortune could lie in your company's location. Perhaps, if you're located in the depths of the countryside, you can parlay that into a demon-

stration that your product is pure and genuine. Or perhaps that antiquated, outdated package you've always meant to do something about could be your way to fortune if you stress that the product inside is made with the honest craftsmanship that prevailed a hundred years ago.

Lucozade is an important product of Beecham Foods that has been established in the market for some 50 years. Positioned as a source of quick and easily assimilated energy, many years of advertising had stressed the brand's use in convalescence and, to achieve the strongest emotional pull in ads, had usually shown sick and convalescent children. This approach, while completely logical, seemed to stop building the brand in the early 1970s. Why? Analysis showed that there had been a number of changes in the health picture of the country. Many common children's diseases were now rarities and long convalescence had also become a rarity with effective, faster-acting drugs.

The fundamentals of the Lucozade positioning were still valid. But the stress on convalescence and particularly child convalescence were limiting factors and likely to remain so in a period of birthrate decline. Additionally, the stress on sickness in previous advertising was tending to confine the product's sales to the chemist's shop, whereas the grocery sector was growing much faster and was visited much more frequently.

The answer was not a change in fundamental product positioning but a total switch from featuring children and use in convalescence to featuring healthy adults and suggesting Lucozade as a frequent 'pick-me-up'. While the brand has not apparently lost its former franchise, it is now being used as a refreshing drink and not simply in serious sickness. Grocery distribution and more frequent purchases have accompanied this shift in direction.

Of course, when a new product is introduced its positioning is much more fluid. The company's position will still have its influence on the new product and will shape attitudes towards it. But the product itself is a blank sheet of paper and its positioning can largely be determined. Even the company's influence will only operate if the company is identified. A lot of companies are so concerned to brand their new products strongly and effectively that they do not establish the company's ownership at all. Sometimes this is merely neglect. But at other times it is a deliberate policy. Procter & Gamble quite deliberately leaves the market to its brands, doing no more than identifying the company's ownership somewhere on the package. This is particularly appropriate if you are fielding brands that are deliberately competing with each other.

The first thing to appreciate with new products is this: if you do not deliberately position the product where you want it, the market will. And it will choose the most obvious position.

When Opel first launched the Ascona there was a kind of halfhearted positioning of the car as 'Not too big, not too

LESSON 13: THE RAINBOW

Unit Description and Outcomes

The Science of advertising comes from strategic thinking. Applying that thinking in order to formulate consumer led marketing and advertising plan are the core issues of this unit. We also take a close look at basic steps of campaign planning and understand the frame work of advertising budget. After reading this unit you will understand:-

- The marketing strategies of the clients.
- Approaches the market positioning and consumer need matrix.
- Basics steps of campaign planning cycle
- The factors determining advertising budget.

The spectrum of advertising strategies!

If converting needs into wants is the basic premise of advertising, what should the advertising say to trigger the relevant wants of the consumers? How should it play up the key brand message so that it persuades the consumer to identify with, and desire the brand?

Over the years, a number of Strategic Advertising Approaches have been put forward, and used, to create favorable perceptions about the brand and persuade the consumers to own them. These approaches offer completely different routes to play up the consumers, but the objective is the same for all: make consumers prefer the brand.

Broadly, the approaches can be classified into seven types. Most brand advertising, as practised, would fall in one or more approaches out of these seven. The approaches are to advertising what a rainbow is to colors. The seven cover the entire spectrum. Some brand advertising may clearly Fit one approach while others may be a combination of two approaches. The seven approaches are. outlined here..

1. **Generic Approach.** The approach focuses on directly highlighting a product feature or benefit that the brand possesses. The product feature or benefit is often a generic one but an important one from the consumer's perspective. The assumption is that if the brand claims the feature or benefit (as the first or the only one to do so in the category), it will get associated with the brand.

This approach is often used by early players in a category when there is not much of a visible competition.

For instance, Videocon was the first major brand of semi-automatic washing machine that advertised. It came up' with a generic ad campaign: 'it washes, it rinses, it even dries your clothes. . . '. The brand got strongly associated with the core category benefit of washing machine and reaped the first claim advantage. The advertising approach helped the brand to become and remain the market leader in the category for quite some time.

Another good example of this approach was the Godrej Refrigerator's PUF campaign. The product feature behind PUF was a generic feature and most other brands of refrigerator also had it. But Godrej being the first one to claim it got strongly associated with it and reaped the first claim advantage for a long time.

The biggest drawback of this approach lies in the fact that the brand 'advantage' is not sustainable for very long, primarily because it lies in a generic product feature that can be copied easily. As the competing brands in the category come up with (and claim) 'the same feature or benefit, the advantage starts to erode. And the moment a competitor comes up with a superior feature or benefit claim, the brand can be hit badly.

2. **Preemptive Approach.** This approach also focuses directly on a generic product feature or benefit but with a superiority claim attached to it. The superiority is often claimed at a general level and the reasons for the superior claim may or may not be substantiated in the advertising. The assumption is 'that the consumers will go with the claim and substantiation will happen when they use the brand and find the claim to be true.

An example of this approach is seen in earlier advertising of Nirma detergent powder and cake. The advertising for powder claimed better foam and whiter wash with no substantiation. The advertising of detergent cake claimed longer lasting and lesser dissipation, again with no clear substantiation. Some economy range saree ads also often use this approach.

In this approach, like in the generic approach, the brand advantage essentially comes from the product feature or benefit. The benefit offer is at a functional level, of what the product can do for the consumers.

3. **Unique Selling Proposition Approach.** This approach is based on a superiority claim that is substantiated by a unique feature or benefit that no other brand can claim. The benefit being offered to the consumer, whether rational or emotional, is sometimes the same as what the other brands in the category provide. The claim is that the said brand does it 'better' because it has some special product attribute or feature that enable it to do so. And as other brands in the category do not have that feature, they cannot.

The approach is different from the Preemptive one in two ways: one, there is a 'unique' product" substantiation to support the claim; two, the benefit offer may also be at an emotional level and not necessarily only at a functional level. It tells the consumers not just what the product can do For them but also what the brand can do to them.

Yet the differentiator in this approach is still based on the product, the unique product feature or benefit that it

provides. The brand does not attempt to satisfy a different need here. It satisfies the same need as the directly competing brands do and claims to do it better because of its unique feature or benefit substantiation.

It is one of the popular strategic approaches of advertising used by many brands, especially in highly competitive categories. A clear example can be found in the shampoo category, where both Clinic and Heads & Shoulders claim superior removal of dandruff. While one substantiated the claim by superior effect of its ZPTO formulation, the other did so through its ZPT formulation.

Similar examples can be found in the detergent category where most of them claim superior and whiter wash, or superior stain- or dirt-removing abilities than the others because of their special product formulations.

In the washing machine category, again most brands claim superior and whiter wash because of their superior technology. Though these brands do provide different variants of the same emotional benefit to their audiences (better housewives and mothers), the perceived brand differentiation comes more from their product feature USPs. So you have a Whirlpool with its 'agitator' technology, a LG with its 'chaos punch', a BPL with its 'fuzzy logic', a IFB. with its 'tumble wash', and so on.

Color Television (CTV) market is also full of such advertising approaches. LG with 'golden eye' and 'flat screen', Videocon with 'bazooka' and 'bazoomba', Onida with 'KY thunder' precision sound technology, Sony with 'trinitron' and 'flat screen', Philips with a 'super flat screen' and so on. In fact in the CTV market there are new USPs introduced every year by almost all brands.

4. **Positioning Approach.** This approach is based on creating a unique mental niche in the consumer's mind that is based on satisfaction of their most important and relevant need expectation from the product category. This approach is the own a word approach discussed earlier in this book. The idea is to own the word that the consumers strongly associate in their minds with the identified need.

In this approach, more often than not the differentiator lies in satisfying a 'unique need' itself. Even if the same need is being met by other brands in the category, the idea is to meet it in a more relevant or meaningful way so as to become the preferred brand.

This is again one of the most popular strategic advertising approaches, arguably the most popular one. Being consumer need driven, it is probably also the most desirable one. As the approach is based on tapping the needs that consumers articulate themselves for the category, it enables the brand to create a strong bond and relationship with them. The relationship is based on values that extend well beyond the product features or benefits and therefore are far more sustainable.

Good examples of this approach would be: Lux, the 'beauty' soap, Liril, the 'freshness' soap; Dettol, the 'protection' soap; lifebuoy, the 'hygiene' soap; Pepsi, the cola of the 'young', Fanta, the 'fun' soft drink; Sprite, the

honest' thirst quencher, Close Up, the toothpaste of 'confidence'; Pepsodent, the 'protector' toothpaste, Colgate, the 'fresh' breath energy toothpaste; Santro, the 'power drive car'; Zen, the 'smooth' drive car; Indica, the 'value' car and so on.

5. **Brand Image Approach.** The approach is based on creating a unique and symbolic psychological association and identification between the brand and the consumer. Here the brand differentiation comes from the brand trying to occupy the unique 'personality' and 'lifestyle' imagery and associations that their target audience identify with, and aspire for.

The idea is to position the brand in a relevant lifestyle and personality context in the consumer's mind so that the consumer starts perceiving the brand to provide those symbolic 'psychological' benefits. The consumer *feels* that if he or she uses the brand he or she will be seen as living those desired images, or belonging to that lifestyle, or having that personality.

As against the Positioning approach, this approach works better when the perceived need of the consumers from the category is more in the realm of 'surreal' than 'real', when the need being fulfilled is more at the level of higher order 'psychological' needs rather than the lower order 'physiological' needs.

The approach focuses more on the 'who' aspect of the brand than the 'what' aspect of the brand. Here the idea is to make consumers say, 'That's my kind of product' rather than 'I need that product'.

Good examples of this approach can be found in advertising for liquor, cigarette, cosmetics and fashion categories. For instance, Bic lighters used the personality approach to outsell Gillette's Cricket brand of cigarette lighters. They used the theme: 'why light up when you can flick your Bic?' in their ads and made lighting cigarettes an important (style) part of the ritual of smoking. This was in complete contrast to Cricket's advertising, which simply laid stress on the lighter's durability.

Other examples would be Bacardi Rum with its 'beach, yacht, party life', Kingfisher beer, Blue Riband, Smirnoff, 'the cowboy' of Marlboro, 'live life king size' with Four Square, Rothmans, Revlon and Omega with Cindy Crawford and other celebrities, lakme with Lisa Ray, and so on.

Some brands have pegged themselves more on the 'attitude' dimension of personality. For example, Nike with its 'just do it', Reebok with 'my planet', Fosters with its 'Australian' attitude.

Safal frozen foods tapped the goodness of 'vegetarian' lifestyle by using vegetarian celebrities who vouch for the benefits of 'good health' of a vegetarian diet.

6. **Resonance Approach.** This approach is based on advertising evoking certain relevant experiences or memories that already exist in the consumer's minds and getting the brand associated with those experiences. Mostly the

experiences are the ones that the consumers look at as an emotional benefit expected from the product category.

Gradually the brand starts getting identified with that experience and eventually ends up owning that 'experience' or 'emotion' in the consumer's mind. In this way the brand starts playing a perceptibly meaningful role in the consumer's life.

For example, Johnson & Johnson being a brand with lot of baby care products uses the mother-child bonding moments and experiences in its advertising to create and own the emotion of 'caring for the baby' in the consumer's mind. The brand gains meaning and gets positioned as 'baby care' with the consumers. Similarly, VIP suitcase has used the 'Kal bhi, aaj bhi, kal bhi' advertising to become emotionally meaningful in the context of 'travel luggage'. Godrej Storewell has done the same in the context of 'in house storage'. Titan watches have used its 'father-daughter wedding gift' ad to become meaningful in the context of a 'special gift'.

The difference between this approach and the Positioning approach is that here the focus is essentially always on attaching to, and owning an emotion (the emotional benefit the category can provide). Emotional Selling Proposition would also be more or less a part of this approach.

A very good example of the sustained use of this approach is Kodak using its 'Kodak moments' advertising. The ads try to associate with the fond memories and nostalgic feelings people have with their personal photo collections. Being a photography-related brand, 'nostalgia' is a very strong and extremely relevant emotion for Kodak to own with its consumers.

Durex and Kamasutra condoms are also good examples of placing the brand in relevant and existing experiences in consumers' minds. Getting associated with 'passionate' and sexual images, the brands stand a good chance of being recalled when people remember or think about such experiences.

Another interesting example of the use of this approach was Onida's launch of its CTV. In those days television was still the pride of Indian drawing rooms and was often an item to flaunt. Onida came and associated itself with this experience of 'neighbor's envy, owner's pride'. People could immediately relate to its position and Onida got strongly associated with the emotion of 'jealousy'. As jealousy was a category-relevant emotion worth owning than, it worked for Onida. However, with time CTV became commonplace and the emotion of jealousy lost its relevance in the context of the category. Onida had to change its advertising strategy accordingly.

7. **Affective Approach.** The approach is very similar to the Resonance approach in that it is also about evoking emotions and values in the consumers. However, the essential difference is that in this approach there is very little pushing or selling of the brand in the advertising. The product might not be overtly advertised, but merely hinted at in the ad.

Further, the experiences or emotions that are associated with the brand might not necessarily be related to category expectations per se. However, they would definitely be something that the consumers of the brand value, feel for and strongly associate with as emotions.

The idea here is to essentially generate positive emotions in the consumers and get the brand associated with them. Often, sentimental and touching kind of imagery is used. The assumption is that gradually these strong and positive emotional associations will automatically create positive feelings towards the brand and make consumers prefer them.

The approach relies on extremely subtle selling. Therefore, it seems more suitable either for 'niche' brands or for brands that are already established and just need to keep reinforcing the brand emotions and values in the consumers to remain positively associated and relevant.

A good example of this approach is the Raymonds' 'complete man' advertising. So is 'Hamma Bajaj' advertising of Bajaj scooters and bikes.

Of all the seven strategic approaches discussed, Generic and Preemptive are not used very often, nor can be sustained for long in a competitive market of brands. This is because they are essentially product-centric and are unable to establish a strong 'brand relationship' with their consumers. Introduction of better product features or benefits by competition could quickly take away the brand advantage.

USP, Positioning and Brand Image are the most popular approaches used. USP, despite being more product-centric, could still be sustainable if uses its unique product feature differentiator more as substantiation rather than as the brand promise itself. The brand promise could come from a rational or emotional 'benefit' that the USP delivers to the consumers.

Positioning and Brand Image approaches show stronger and more sustainable 'brand relationships' with their consumers, as the Brand Identification is much stronger. This is so because they are often based on higher level emotional need satisfaction or want satisfaction of the consumer. The brand interlocking could be even stronger if the promised experience is consistently delivered by the product in use, both in need satisfaction and in product quality.

Achieving strong brand identification and ownership could hold true for the Resonance approach also, provided the experience or emotion, being owned does not become irrelevant over time with respect to the category expectations. A task here would be to keep checking the relevance of the emotions owned from time to time as the product category matures and consumer needs and wants evolve.

On the whole, no approach is foolproof, though some have proven to be more sustainable than the others. Yet there are guaranteed formulae. Irrespective of the approach, all brands need to keep checking the validity of their ownership by the consumers from time to time. They need

[illegible]

The Advertising Strategy Spectrum

Generic	Rational Approach relies on persuasive power of features, attributes and rational benefits
Preemptive USP	
Positioning	
Brand Image	
Resonance	Relies on persuasive power of emotions, feelings and associations Emotional Approach
Affective	

[illegible]

LESSON 14: LET'S GO TREASURE HUNTING

Digging out consumer insights!

From the advertising perspective, knowing the consumers well enough often requires getting under their skin to know who they really are, why they are, what they are, and why they say what they say. More so because often what people say is not necessarily what they mean. Often what they might say is important to them upfront but may not necessarily be really important to them.

Therefore, the idea is to dig deeper into their psyche. The aim is to find the deeper motives (needs, wants, expectations) that drive them and their personality, and ultimately influence their brand choice for the category. Getting a handle on such Key Consumer Insights is extremely critical for creating effective advertising.

Understanding the consumers and getting insights regarding their key needs and expectations (either apparent or hidden) from the product category is invariably the starting point for creating any brand advertising. The idea is to bring out both the functional and emotional needs that the consumers seek to get satisfied from the product category.

But often consumers are not able to express these inner thoughts and motives upfront, especially if they are in the realm of psychographies. They themselves may not be overtly aware of these to begin with. How do we then bring these deeper consumer thoughts out into the open so that we can catch them on their real needs and expectations, on what really drives them in their lives and actions?

Often Consumer Research comes handy. Both informal and formal research methods are commonly used. But before we talk about these research methods, let us first understand what 'insights' are all about and why they are so important.

Creating ads that can strike a chord with the consumers in a simple and direct way are any advertiser's dream. Such ads cut through the clutter and connect with people individually. They make the consumer feel that the advertised brand is addressing him or her personally. Consumer insights are the key to developing such ads that not only persuade but also touch a nerve.

Consumer Insights are basically an expression of the consumer's experience of a product or brand. It often manifests itself in what consumers expect from the product or the brand. Not just in what it does 'for' them, but more importantly in what it does 'to' them.

Insights are not created but already exist in the consumer's life. They just need to be brought out. They are the expression of what people have seen, thought, or felt about the product and its use from time to time. Insights are always personally relevant to the consumers. This personal identification is often expressed by use of terms like 'I buy it because. . .', or 'I like it because . . .', and so on. But the idea is to probe further to get

to the real reasons rather than the apparent ones, 'I really buy it because. . .', or 'I really like it because.

In generating insights the focus is essentially on the 'benefits' that people perceivably derive or expect from a product or the brand. That is, the satisfaction or fulfillment they seek in using a product or brand.

Care needs to be taken to avoid getting trapped with pseudo insights, which are true and valid for the consumers only at a general level. To be genuine, insights must relate to the real and personal consumer experiences as relevant to the product category. Any stereotypical consumer information is no insight at all for instance, just knowing the fact that most urban Indian housewives feel that washing machines cannot clean collars and cuffs as well as a hand wash is only a pseudo insight. To convert it into a genuine insight might require further probing with them to get to the 'real' reasons of why they feel so and connect with people individually. They make the consumer feel that the advertised brand is addressing him or her personally. Consumer insights are the key to developing such ads that not only persuade but also touch a nerve.

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Apparent vs Real Reason

- When instant coffee was first introduced in the US it got rejected by housewives complaining that it didn't taste like real coffee. Yet in a blind test of coffee drinking, most of them could not distinguish between instant and real coffee. It was obvious that the resistance was psychological.
- To probe the real reasons, further research was conducted. Two similar groups of housewives were given two different shopping lists. The only difference between the lists was that one list had instant coffee on it while the other had real coffee on it. Both groups were asked to describe the social and personal characteristics of the woman who would have such a shopping list. The comments were very similar for both groups except for one significant difference. Most housewives whose list had instant coffee described the woman as 'lazy, a spendthrift, a poor wife, failing to plan well for her family'. It was obvious to the researchers that these housewives were expressing their own anxieties and concerns about the use of instant coffee.
- The nature of resistance to adoption of instant coffee was now clear to the marketers then changed their ads to project the required image of the housewives who would use and serve instant coffee.

why is it so important for them? Does it have anything to do with their anxiety of not being able to take 'personal' care of their family, or is it that they see it as an infringement in their 'personal' domain and therefore are being defensive, or is it something else altogether.

Similarly, would knowing the fact that people travel because they need to get from one place to the other be called consumer insight? Certainly not, it is an obvious fact. Would knowing that they all look for a comfortable journey qualify? May be, may be not. What if it is that people travel to meet people? Now that sounds promising and seems to be getting closer to a genuine consumer insight (real reasons).

Informal research is often used in trying to identify key consumer insights. This involves observing consumers in how they use the product, what they have to say about the product and its usage, and how they talk about their experiences in relation to them. Here sessions with the 'super consumers' of the product, consumers who are heavy and loyal users, are often helpful in bringing some of these deeper and relevant insights to the surface.

Generating Consumer Insights

Find inspiration in loyal and heavy users of the product or the brand

INSIGHT

Develop the idea 'with', and not 'at', the consumers

Dig deeper to probe real needs and wants

Informal Research!

- As per a marketing anecdote, a brand manager in a large FMCG company was in the midst of developing and launching a new deodorant brand. Through product tests he had narrowed it down to making a final call between two fragrances.
- So every morning when he came to the office he would spray one fragrance under one arm pit and the other fragrance under the other. And every evening before he left his office he would make his staff smell both to see which lasted better.
- This ritual continued for months before the brand manager finally decided to go with the fragrance he was convinced would work better.

Sometimes talking to the field experts on the subject is also very meaningful in understanding the deeper motives. Personal observations of friends and family, and personal experiences as consumers also come in handy in the search for insights.

Formal research practices are often the more reliable way to bring out and validate hidden thoughts that the consumers otherwise find difficult to articulate. Usage and Attitude (U&A) studies for the product category, Focus Groups sessions with the target audience samples, One-on-one indepth sessions, Product usage group sessions, In-house visit sessions, etc., are the most commonly used methods.

A variety of formal techniques are available and used in focus groups and in indepth sessions. These techniques guide the consumers in better articulation of their real and deeper motivations. Some of the more popularly used ones are mentioned here.

- *Word Associations.* Consumers are asked to think of the first word that comes to their mind when they hear or see a product or brands. It is further probed to get the context in which those words and associations are meaningful to the consumers. For instance, what is the first word that comes to your mind when you think of a car? It could be 'speed', 'comfort', 'travel', 'box', 'mobility', 'power', 'safety', or anything else under the sun. It could be further probed for specific brands as well, like what 'word' comes to mind when you think of car brands like Zen, Santro, Matiz, etc., and so on.

The technique indicates which words, associations and images are important and relevant for consumers in terms of the product category. It also indicates which of these associations get triggered (or can trigger) the brand in the consumer's mind.

- *Analogy.* Here the consumers are asked to project or *personify* the product or brand as perceived by them. The analogies often used are of celebrities, personalities; colors, animals, cars, etc. For instance, what would the brand be if it were a celebrity film star, or sportsperson, or...? What celebrities would the other brands in the category be? and so on.

This technique often gives good personality differentiation cues between brands in a category. For instance, if consumers associate three different brands of colas with three different celebrity actors (Aamir Khan, Shahrukh Khan or Salman Khan)

then the profile of these actors can give a clear indication of distinctive personality traits that these three cola brands repre

- *Tombstone.* Here the consumers are asked to summarize the brand's life. They are asked to assume that the brand is dead and asked to write 'an obituary or last few' words to describe what the brand stood for, or meant to them when it was alive.

This technique is likely to give a good indication of what the product or brand might mean to the consumers: how dose they feel to it, how positive or negative is that feeling and in what context, what values of the brand stood out for them, if there is a sense of loyalty, and so on.

- *Deprivation.* Here the consumers are asked to imagine their lives as it would be if the product or brand were to be taken out of their lives. How would they feel, what would 'they miss, etc. This technique gives a good indication of what role the product or brand plays in their lives, what it gives to the and how it is meaningful to them.
- *Laddering.* This technique involves doing a benefit laddering of product attributes to derive higher level emotional benefits (needs) that consumers expect to be satisfied by the brand or product. The Benefit Laddering technique helps in understanding how consumers translate product attributes into personally meaningful brand associations.

Here the consumers are essentially asked why they buy (or will buy) a particular product or brand. The consumers often list the key product attributes (what the product features deliver, e.g., safer, faster, better, easier, etc. as the reason. On further probing 'why is it important to you?' they often mention a rational or emotional benefit they derive from that attribute.

Still further probing with a series of 'why is it important to you?' questions leads them to articulate even higher level benefits they derive (often emotional) from the product. The end benefit that they eventually articulate (when they cannot give any further answer to the 'why' question) is more often the real reason that motivates them to buy, or consider buying a product or brand.

The whole process is like climbing a ladder step-by-step from the bottom level of product attribute to the top level of end benefit expectation or need.

Notes

LESSON 16: CAMPAIGN PLANNING

Campaign, a word drawn from the military dictionary defines it as “series of military operations in a definite area with or with one objective or forming the whole or a distinct part of war; military service in the field” or “an organized course of action”.

In the advertising field, a campaign can be defined as a uni-focus, short-term communication programme, making use of various media, aimed at a defined target audience. In a war situation, the target is the enemy and the purpose is complete assault. Modern battle strategies also make use of psychological warfare to demoralize the enemy. In contrast, in advertising, however, the customer is the proverbial “king” who is constantly indulged, persuaded and wooed, at times making use of his own weaknesses and susceptibilities and at other times by hidden persuasion. The purpose, however, remains the same as in “a warfare - uni-directional- to incite, induce, tempt or persuade to take action (of buying the advertised product).

Advertising campaigns are cost-intensive, hence, are planned to precision to achieve the desired response. In the following paragraphs, we shall discuss campaign planning as an advertising activity and the steps involved-from concept to commissioning.

Good, rather effective communication must answer the five Ws and one H lesson drawn from journalism textbooks. The five Ws and one H, include The Who, What, Where, Why, When and How of communication when you closely look at the newspaper reportage, you would find the use of these postulates. In advertising, a paid form of communication, the chronology is slightly altered. Let's have a look at it.

Two other important inputs in the campaign are, the budgeting or appropriation and the feedback or evaluation of the campaign to gauge its effectiveness.

Advertising, called the hand-maid of marketing, is an important ingredient motion and Place. Marketing comprises the four Ps, viz., Product, Price, Promotion and Place. Marketing encompasses all the activities from the time a product is conceived, to production, pricing, promotion, distribution, selling and also after-sales. Advertising is that part of marketing which is called the “promotion”. However, not all promotion is advertising. Promotion involves a whole gamut of activities including offering discounts, other sales promotional schemes, like prizes, event management, public relations, sponsorships, and of course advertising. Advertising, however, is not direct or personal selling. It is a masspaid communication using one or more mass media, like the newspapers, magazines, radio, television and outdoor.

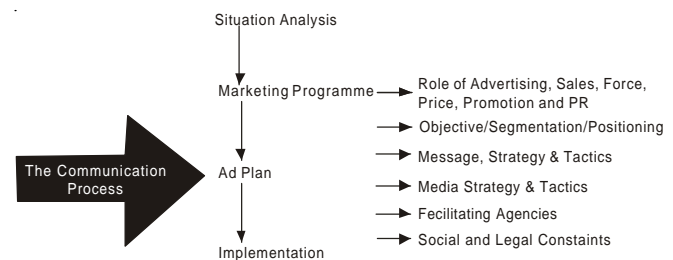
Advertising, for that matter marketing also concerns people. Hence, it is felt that two more Ps can be added to the existing four Ps, viz., people and perceptions.

As advertising is a part of marketing, ad. campaigns can't be thought of “without knowing the marketing objectives. The

marketing plans have profound effect on the organization's advertising programmes. According to Bov' ee and Arens, “the marketing plan enables analysis, criticism, and improvement of all company's operations including past marketing and advertising programmes”.

Successful organizations don't separate advertising plans from overall marketing programmes and prognosis. They view each as a vital block for success.

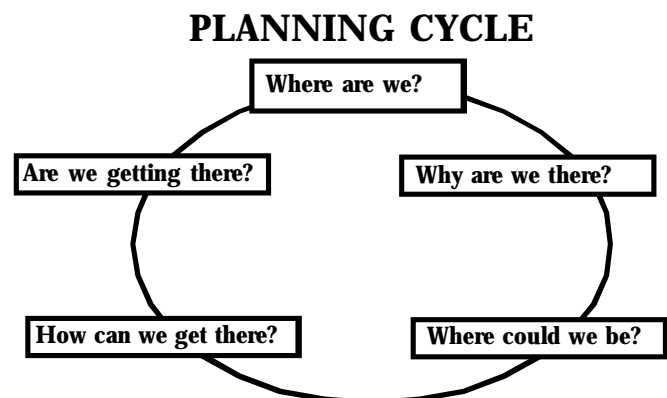
Planning Frame Work



Planning Cycle

The advertising agency in charge of the campaign must study the marketing plan to know, the direction the company is taking and the strategic decisions for the future, before working on an advertising campaign. Some advertising agencies are involved by some companies in preparing their marketing plans also.

Brand positioning is the single most important objective of advertising. Every agency evolves its unique planning model, the basic essence remains the same. The credit for making the most scientific model with a textbook precision goes to the ad. agency, J Walter Thompson. The model, known as the T-plan, has been adapted by many agencies and is taught by practitioners in management schools. The T-plan is as follows:



Tackling of any issue goes through a planning cycle which is continuous process of learning, modification and responding to changing circumstances. The planning cycle is a way of thinking and not a sequence of procedure. The Plan addresses the following questions. Let's discuss it further.

Where are we in the mind of the consumer?

It is imperative to have insights about the consumer mind. Is she familiar with the product or totally unfamiliar; are there any misconception or misperceptions about the product; what is the awareness level about the product?

Where are we in the market?

This should answer the current sales situation of the brand and products of its category; the total market and relative share if the said brand; sales volumes by rupees; any seasonal or regional skews. At a macro level, knowledge about the *per*, size, structure, regional and seasonal differences, marketing activities, ad. spends, retailer strengths and weaknesses, etc.

Why are we here?

Analyze reasons for the current market standing or the lack of it, distribution problems, competitor's better pricing strategy, brand image, corporate image, consumer reaction to the product and the reasons for the same, what factors have contributed to the brand personality and positioning. Build and evaluate hypotheses to seek answers to the question, "why are we there?" Constant probing and an honest analysis will provide enough cues to work on.

Where do we go from there?

Determine not just "where would it be desirable to be?", but "where could we realistically be?" Once that is worked upon, establish the goals to work on the communication objectives, which, in fact, must emanate from the marketing objectives. To illustrate, if the marketing objective of a company is to expand the market from metros to add also mini metro towns, the communication objective will be to identify the prospective buyers in the mini metros, their communication habits and the media accessibility.

How do we get there?

"HOW, TO", in fact, is the most crucial part of plan - the strategy to achieve the objective, the intended route to fulfil the aim. Strategy must cover both creatives and media planning including the economics of the exercise.

The creative brief will address the following questions:

- What is the problem/opportunity?
- What is the role of advertising? .
- Who are we talking to?
- What is the desired key-response?
- What is the personality of the proposed advertising?

The strategy in media should cover the following:

Three criteria for choice:

1. **Medium as Message:** Determine which medium will contribute the most just by its nature and associations; how do people use the media, for how long, with whom, when and where.
2. **Medium as Medium:** What medium is best suited to the target responses and in creative expressions to achieve those responses? Colour, sound, movement, ability to demonstrate, ability to use extended argument, will be some of the considerations.

3. **Medium as Vehicle:** A vehicle is a part of a particular medium. For example various channels, like the MTV, Star, Doordarshan, BBC, National Geographic, Discovery and CNBC, etc. are vehicles in the medium of television, but each one caters to various tastes of different target audience. Similarly, there are thousands of newspapers and magazines in the press media. That vehicle/medium is "right" which reaches the right target audience. The media considerations would also address issues relating to coverage, frequency, and costs, etc.

What single benefit do we want to convey?

Each piece of effective communication must convey a thought. Similarly, the bottomline in all product advertising is to enhance sales. Hence, it is very important to convey a benefit, a value to the ad. watcher/listener/reader. To achieve that the advertiser's need to work on is the positioning aspect.

What consumer response do we want to elicit?

Advertising must work from the point of view the receiver of the message to elicit the "desired response". The role of brand personality of the product and brand positioning is of utmost importance here. In order to work on the brand personality, a few choices, depending on the product and its usage would be: Individual appeals, appeal to senses, reason, emotion and last but not the least, appeal to non-functional values. The other alternative could be projecting the brand as a whole- personality, characteristics, perceived uses, style and association, etc. The considerations for brand positioning would include brand's market position: leader, second, minor, specialist; scope: international, national, local, etc.

In order to arrive at the right positioning, one must work on a number of alternatives, to choose the most suitable from. According to analysts, advertising positioning answers the question "Who am I?" and brand positioning must ideally answer, "Why buy me?"

Talking about brand positioning, here one can give the example of Tatas who with more than eight decades of being in business with various product categories has the invincible position of being a leader in the market in some of the product categories, to the extent that, when a new product is launched by a Tata flagship company, a mere inscription, "a product from the Tatas" works as a benchmark of trust and quality. Similarly, some products have been able to create a distinct brand personality for themselves. Maruti 800 has a personality of being a young, aggressive, dynamic, risk taker, leader. It goes to the credit of the brand that in the last 12 years it has been on the roads, its position remain unchallenged. Today, it has about 85 percent share of the market in that segment. Similarly, Citi Bank has been able to carve out a distinct personality for itself as a bank with a difference. The personality is that of being exclusive, flexible, innovative, proactive and personalized. The punch line, "the Citi never sleeps" reinforces the characteristics besides conveying that it is 24-hour banking with Citi bank.

Are we getting there?

The first evaluation is our own judgment. Inference or gut feel, although easy to resort to should not be depended upon.

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LESSON 17: DETERMINING ADVERTISING BUDGET

Marketers essentially decide on the Advertising Budgets as part of their marketing plan. And in doing so, they take into account a whole lot of factors.

- **The marketing task to be achieved.** For instance, more needs to be spent in generating trial purchase. Once the consumers have used the product and are satisfied with its use, they would require less convincing to generate repeat purchase.
- **The advertising tasks at hand.** Much more would be needed in creating brand awareness and brand persuasion than in only reinforcing brand relationship where only reminder advertising may suffice.
- **The product category lifecycle stage.** Much more will have to be spent in the early stage (to establish the brand and educate the consumers about the product itself) and the growth stage (to establish stronger brand differentiation due to increased competition). Though even the maturity stage might need higher spends to defend market shares, diminishing marginal returns might make companies hold back. Declining stage would require operating on a minimum needs plan.
- **The brand lifecycle stage the brand.** launch phase would require heavier spending to create brand awareness and generate enough trials to establish the brand. So would the growth phase, as it is time to invest in and build market shares. In maturity stage with an existing (and hopefully loyal) consumer base and a keen eye on profits, the ad spends are likely to be relatively less.
- **Degree of product differentiation in the category.** The more similar the products, the greater the need to invest in brand 'differentiation' through advertising. In fact, relatively higher ad spends might be required even to achieve average results. CTV category is a good example of this situation where product parity abounds.
- **Degree of price competition in the category.** The greater the price competition, the higher the need to invest in, and defend, brand loyalty. Computers and peripherals markets are a good example of this situation.
- **Level of competitive advertising.** The heavier the competition in the market, the greater is the choice of brands available to the consumers. This often leads to not just more advertising but also to more cut-throat advertising, thereby requiring deeper pockets. Soft drinks, Car and White goods are good example categories.
- **Brand loyalty among users.** The higher the loyalty of users, the less the brand needs to spend on persuasion and continuous reminding.

Reinforcement ads from time to time might suffice and sustain sales. Raymonds is a very good example of this phenomenon.

- **Spread of the market.** For instance, a national brand needs to spend more than the regional or local ones as a larger geographical area and different kinds of audience need to be reached. The national brands may also need to advertise in different languages, thereby shooting up the ad budgets further.
- **Importance of retails.** The lesser the retailer's support for the brand, the greater the need to advertise and create consumer 'pull' for the brand. If the brand enjoys good 'push' by retailers in the shop, then the burden on advertising obviously lessens somewhat. This is especially true for categories that don't involve self-shopping by consumers, for instance consumer electronics, white goods, cars, etc.

With so many variables to think about, deciding on ad budgets is as much a 'tight ropewalk' for marketers as maximizing ad exposure is for media planners. So to make their task easier marketers often use thumb rule methods to arrive at the required advertising budgets. Some of the commonly used Advertising Budgeting Approaches are outlined here. At times, more than one approach may be used to get a better fix on what should be the appropriate budget.

- **Percentage of sale approach.** Probably the most commonly used method. Companies peg the advertising budget as a certain percentage of the 'projected sales for that year' in the marketing plan. The actual percentage may vary depending on the market conditions, the company's marketing philosophy, the importance it attaches to advertising in its marketing mix, and the faith it has in the effectiveness of advertising to make consumers buy brands.

The percentages usually range from 3 to 4 of the projected sales to right up to 15 or so. For instance, the 1983 ad spends of Nestle in the US were around 4 per cent of its sales. It was 4.5 per cent for McDonalds, 6 per cent for General Foods, 8 per cent for Heinz and 11.5 per cent for Kellogg's for the same year.

- **Payout plan approach.** In principle this also uses the percentage of sales method but the critical difference lies in that the ad budget for a year is a percentage of projected sales of the 'next' year and not of the same year. This approach treats ad budgets more like an investment in building future sales rather than as a marketing expense towards generating current sales.
- **Category average approach.** This approach is a/so a variation of the percentage of the sales method. The difference is that here the percentage that is derived is not for the company but for the entire product category. The total sales revenue generated by the entire category is divided by the total ad spend in the category to arrive at the required figure.

LESSON 18: ADVERTISING PLAN—AN OUTLINE

Company (Brand/Service) Name

1. Executive summary
 - a. Premises — Summary of information presented in marketing plan
 - b. Summary of advertising objectives
 - c. Summary of advertising strategy
 - d. Budget summary

2. Situation analysis

A. Company's brand's current marketing situation

1. Business of industry information
2. Description of company, product, or service
 - a. Stage in product life cycle
 - b. Goods classification
 - c. Positioning
3. General description of market(s) served
4. Sales history and market share
5. Description of consumer purchase process
6. Distribution methods used
7. Pricing strategies employed
8. Implications of any marketing research
9. Communications history

B. Description of target market

1. Market segments identified
2. Primary market
3. Secondary markets
4. Market characteristics
 - a. Geographic
 - b. Demographic
 - c. Psychographic
 - d. Behavioral

C. Marketing objectives

1. Need satisfying objectives
2. Long term and short term sales objectives

D. Marketing mix for each target group as summarized in marketing plan

1. Product
2. Price
3. Distribution
4. Promotion

E. Intended role of advertising in the promotion mix

F. Miscellaneous information not included above

III. Advertising objectives

- A. Primary or selective demand
- B. Direct action or indirect action
- C. Objectives stated in terms of:
 1. Hierarchy of effects model
 2. Purchase behaviour
 3. Other
- D. Quantified expression of objectives
 1. Specific quantities or percentages
 2. Length of time for achieving objectives
 3. Other possible measurements
 - a. Inquiries
 - b. Increased order size
 - c. Morale building
 - d. Other

IV. Advertising (creative) strategy

- A. Product and positioning (How the advertising will present the product in terms of:
 1. Product positioning
 2. Product differentiation
 3. Life cycle
 4. Classification, packaging, branding
 5. Involvement level
 - a. High/Low think involvement
 - b. High/Low feel involvement
- B. Target audience
 1. Detailed description of target audiences
 - a. Relationship of target audience to target market
 - b. Prospective buying/advertising appeals
 - c. Demographics
 - d. Psychographics
 - e. Behaviouristics
 2. Prioritisation of target audiences
 - a. Primary
 - b. Secondary
 - c. Supplementary
- C. Communications media
 1. Definition of media objectives
 - a. Reach
 - b. Frequency
 - c. Gross Rating Points (GRPs)
 - d. Continuity/flighting/pulsing

2. Which media reach the target audience
 - a. Traditional mass media
 1. Radio
 2. Television
 3. Newspaper
 4. Magazine
 5. Outdoor
 - b. Other media
 1. Direct mail
 2. Internet
 3. Intranetive TV
 4. Publicity
 - c. Supplementary media
 1. Trade shows
 2. Sales promotion devices
 3. Other media
 4. Off-the-wall media
3. Availability of media relative to purchase patterns
4. Potential for communication effectiveness
5. Cost considerations
 - a. Size/Mechanical considerations of message units
 - b. Cost efficiency of media plan against target audiences
 - c. Production costs
6. Relevance to other elements of creative mix
7. Scope of media plan
8. Exposure/Attention/Motivation values of intended media vehicles
- D. Advertising message
 - a. Advertising appeals
 - b. Copy platform
 - c. Key consumer benefit
 - d. Benefit supports or reinforcements
 - e. Product personality or image
2. Art elements
 - a. Visual appeals
 1. In ads and commercials
 2. In packaging
 3. In POP and sales materials
 - b. Art platform
 1. Layout
 2. Design
 3. Illustration style
 4. Elements of production
- a. Mechanical considerations in producing ads
 1. Colour
 2. Size
 3. Style
- b. Product values sought
 1. Typography
 2. Printing
 3. Colour reproduction
 4. Photography/Illustration
 5. Paper
 6. Electronic effects
 7. Animation
 8. Film or videotape
 9. Sound effects
 10. Music
- V. Advertising budget
 - A. Impact of marketing situation on method of allocation
 1. New or old product
 2. Primary demand curve for product class
 3. Competitive situation
 4. Marketing objectives and strategy

LESSON 19: HOW CREATIVITY ENHANCES ADVERTISING

Unit Description and Outcomes

Creative Ideas, such as the award-winning “Feviquik” campaign developed by Piyush Pandey for Ogilvy advertising aren’t limited to advertising there are Idea People, creative problem solvers, and highly original thinkers. Creative people are found in business, science, engineering, advertising, and many other fields. But in advertising, creativity is both a job description and a goal.

In these chapter’s we’ll investigate how some ad agencies define creative advertising, the different approaches advertising people use to stay creative, the creative concept, and the process of creative thinking and creative strategy.

- To examine and understand what is meant by advertising creativity.
- To examine the role of creative strategy in advertising.
- To understand creative style that forms the integral part of creative strategy required for brand communication.
- To Identify the big Idea by seeing from minds’ eye

The powerful use of imagery, copy, and even humor in the Taylor Guitar campaign demonstrates how creativity enhances advertising. But what exactly is creativity or the creative process? What is the role of creativity in advertising? And where does creativity come from?

What Is Creativity? To create means to originate, to conceive a thing or idea that did not exist before. Typically, though, creativity involves combining two or more previously unconnected objects or ideas into something new. As Voltaire said, “Originality is nothing but judicious imitation.” Many people think creativity springs directly from human intuition. But as we’ll see in this chapter, the creative process is actually a step-by-step procedure that can be learned and used to generate original ideas.

Advertisers often select an agency specifically for its creative style and its reputation for coming up with original concepts. While creativity is important to advertising’s basic mission of informing, persuading, and reminding, it is vital to achieving the boom factor.

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, maintains interest, 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,” or “Own a piece of the rock.” The metaphor describes one concept in terms of another, helping 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 the ad using commonly accepted symbols. For example, aesthetic cues such as lighting, pose of the model, setting, and clothing style can instantly signal viewers nonverbally whether a fashion ad reflects a romantic adventure or a sporting event?

Creativity Helps Advertising Persuade

The ancients created legends and myths about gods and heroes—symbols for humankind’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, like the Jolly Green Giant and the Energizer Bunny. A creative story or persona can establish a unique identity for the product in the collective mindset, 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 Taylor Guitar ads, for example, suggest metaphorically that the personal touch of Taylor’s artisans can caress trees into making beautiful music. The higher form of expression creates a grander impression. And when such an impression spreads through the market, the product’s 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, and illustration, for example) to increase vividness. Research suggests that, in print media, information graphics (colorful explanatory charts, tables, and the like) can raise the perception of quality for some readers. Artwork can also stimulate emotions. Color, for example, can often motivate consumers, depending on their cultural background and personal experiences.

Creativity Helps Advertising Remind

Imagine 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. Nike is proof. Several commercials in a Nike campaign never mentioned the company name or even spelled it on the screen. The ads told stories. And the only on-screen cue identifying the sponsor was the single, elongated “swoosh” logo inscribed on the final scene. A Nike spokesperson said the ads weren’t risky “given the context that the Nike logo is so well known. We are entertained daily by creative ads—for soft drinks, snacks, and cereals—whose primary mission is simply to remind us to indulge again.

Creativity Puts the “Boom” in Advertising

Successful comedy also has a boom factor—the punchline. It’s that precise moment when the joke culminates in a clever play

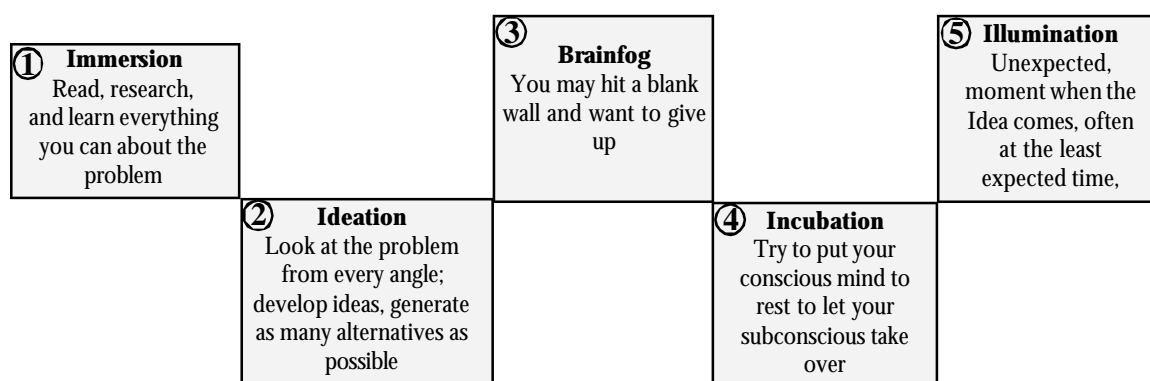
The Creative Process

The creative process is the step-by-step procedure used to discover original ideas and reorganize existing concepts in new ways. By following it, people can improve their ability to unearth possibilities, cross-associate accepts, and select winning ideas.

The new generation of advertising creatives will face a world of ever-growing complexity. They must handle the many challenges of integrated marketing communications (IMC) as they help their clients build relationships with highly fragmented target markets. They will need to understand the wide range of new technologies affecting advertising (computer hardware and software, electronic networking, high-definition television, and more). And they will have to learn how to advertise to emerging international markets. To do this, they need a model that handles many situations simply.

Over the years, many notions of the creative process have been proposed. Although most are similar, each format has unique merits. In 1986, Roger von Oech published a four-step creative model used today by many Fortune 100 companies. It offers flexibility for fact-based and value-based thinkers alike. Von Oech describes four distinct, albeit imaginary, roles (Explorer, Artist, Judge, and Warrior) that every art director and copywriter has to personally take on at some point in the creative process:

- **The Explorer** searches for new information, paying attention to unusual patterns.
- **The Artist** experiments and plays with a variety of approaches, looking for an original idea.
- **The Judge** evaluates the results of experimentation and decides which approach is most practical.
- **The Warrior** overcomes excuses, idea killers, setbacks, and obstacles to bring a creative concept to realization.



Notes

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

LESSON 20: CREATIVE STRATEGIES

Creative Strategies	Description	Uses
Preemptive	Uses a common attribute or benefit but gets there first; forces competition into me-too positions.	Uses a distinct difference in attributes that creates a meaningful consumer benefit.
Unique selling proposition	Uses a distinct difference in attribute that creates a meaningful consumer benefit.	Appropriate in categories with high levels of technological improvement
Brand Image	Uses a claim of superiority or distinction based on extrinsic factors such as psychological differences in the minds of consumers.	Used with homogeneous, low-technology goods with little physical differentiation.
Positioning	Establishes a place in the consumer's mind relative to the competition.	Suited to new entries or small brands that want to challenge the market leaders.
Resonance	Uses situations, lifestyles, and emotions that the target audience can identify with.	Used with highly competitive, nondifferentiated product categories.
Anomalous/affective	Uses an emotional, sometimes even ambiguous message to break through indifference and change the product's perception. Uses a claim of superiority or distinction based on extrinsic factors such as psychological differences in the minds of consumers.	Used where competitors are it straight.

The Creative Brief

The creative strategy and the key execution details are spelled out in a document called a creative brief (also called creative platform, worksheet, or blueprint). The account manager or account planner prepares the brief, identifies the basic creative strategy ideas, and gives some direction to the creative approach.

Account planners are particularly useful because of the consumer insights they bring to the strategy. Planners are the bridge between account service and the client, consumers, and the creative team.

Message Formats

We use a number of common formats for advertising messages. In a way these are formulaic, but they also are useful in explaining to bosses and clients the plans for message delivery. Common formats include straightforward messages, demonstrations, comparisons, problem solution, slice of life, spokesperson, and teaser, which we summarize next.

Straightforward A factual or informational message conveys information without any gimmicks, emotions, or special effects. 'For example, in an ad for www.women.com. the Web site advertises that "It's where today's educated, affluent women are finding in-depth coverage on issues they care about" and that more than two million women visit each month, "the highest composition of professional/managerial women of any network."

Demonstration

Straightforward in tone, the demonstration focuses on how to use the product or what it can do for you.

Comparison

A comparison contrasts two or more products and finds that the advertiser's brand is superior. The comparison can be direct, with competitors mentioned, or indirect, with just a reference to "other leading brands." In comparison, as in demonstration, seeing is believing, so conviction is the objective.

**Problem solution/
problem-avoidance**

In a problem solution format, also known as "product-as-hero," the message begins with a problem and the product is the solution. A variation is the problem avoidance message format, in which the product helps avoid a problem. A form of threat appeal. problem avoidance is often used to advertise insurance and personal care products.

Slice of life

This format is an elaborate version of a problem solution staged in the form of a drama in which "typical people" talk about a common problem and resolve it.

**Spokespeople/
endorsers**

In this format, the ad uses celebrities we admire, created characters (the Energizer Bunny), experts we respect, or someone "just like us" whose advice we might seek out to speak on behalf of the product to build credibility.

Teasers

Mystery ads that don't identify the product or don't deliver enough information to make sense.²⁵ Teasers create curiosity and appeal to the anti-hard sell attitudes of young people

Practical Tips

Creating Original Ideas

To create an original and expected idea, use the following techniques:

- **An unexpected twist.** An ad for Amazon.com used the headline, "460 books for Marxists. Including 33 on Groucho.
- **An unexpected association.** An ad for Compaq used a visual of a chained butterfly to illustrate the lack of freedom in competitors' computer workstations.
- **Catchy phrasing.** Isuzu used "The 205 Horsepower Primal Scream" for its Rodeo headline.

- **A play on words.** Under the headline “Happy Camper,” an ad for cheese showed picture of a packed sports utility vehicle with a huge wedge of cheese lashed to the rooftop.
- **Analogy and metaphor.** Harley-Davidson compared the legendary sound of its motorcycles to the taste of a thick, juicy steak.
- **Familiar and strange.** Put the familiar in an unexpected situation: UPS showed a tiny model of its familiar brown truck moving through a computer cord.

To prevent unoriginal ideas, avoid the following:

- **The common.** Avoid the obvious or the predictable, such as a picture of a Cadillac on Wall Street or in front of a mansion.
- **The look-alike.** Avoid copycat advertising that uses somebody else's great idea. 8 – Cliches. They may have been great ideas the first time they were used, but phrases such as "the road to success" or the fast track become trite when overused.
- **The tasteless.** In an attempt to be cute, a Subaru used the headline, "Put it where the sun don't shine."

Twelve Tested Creative Hot Buttons

What makes a creative message effective? Here are the 12 recurring qualities found in the most sales-effective advertising as measured by research firm McCollum Spielman.

1. Brand rewards/benefits are highly visible through demonstration, dramatization, lifestyle, feelings, or analogy.
2. The brand is the major player in the experience (the brand makes the good times better).
3. The link between the brand and execution is clear (the scenario revolves around and highlights the brand).
4. The execution has a focus (there's a limit to how many images and vignettes the consumer can process).
5. Feelings (emotional connectives) are anchored to the needs and aspirations of the targeted consumer.
6. Striking, dramatic imagery is characteristic of many successful executions, enhancing their ability to break out of clutter.
7. An original, creative signature or mystique exists in many of the best commercials to bond the consumer to the brand and give it a unique personality.
8. In food and beverage advertising, high taste appeal is almost always essential
9. The best creative ideas for mature brands often use fresh new ways of revitalizing the message.
10. Music (memorable, bonded tunes and lyrics) is often a key to successful executions for many brands.
11. When humor is used, it is relevant, with a clear product purpose.
12. When celebrities are used, they are well matched to brands and have credibility as users/endorsers, and their delivery is believably enthusiastic.

Source : McCollum Spielman Worldwide, Topline (October 1993): 2, 3.2

Notes

[illegible]

LESSON 21: CREATIVE BRIEF

How to Brief Creative

Strategy is only a means to an end. Plan the briefing meeting! A good Account Management person should be able to bring things to life. Get the creative team to experience the product. Get them to go to the product. Get help from the client if required. Line up the competition. Get the creative persons to experience buying--take them to the retail outlet. Try anything to brief the creative creatively!

Client

Brand

Prepared on

Prepared by

Distributions

1. Why do we need this communication?
2. Who is the communication aimed at:
3. Who else is talking to this person? What are they saying?
4. What should be the effect of the communication? How do we plan to measure it?
5. What is the thing to be communicated?
6. Why should the person believe us?
7. What aspect of the brand personality should the communication respect:
8. What plans this communication part of:
 - Key medium
 - Production budget
 - Key languages
 - Media budget
 - Size/duration
 - Mandatories
 - Other relevant information
9. Verbalise the brand's idea, if there is one, that needs to be extended in this communication?
 - Briefed on
 - Internal deadline
 - Briefed on
 - Internal deadline
 - Client deadline

Notes

LESSON 22: ON TO COPY, FOLKS

The last chapter dealt with the business of advertising agencies. Here we deal with an important, perhaps the most important work of an ad agency—copy creation. Before we handle the nitty-gritty of copy creation, let us go over some general principles and concepts.

First, what is copy? The word has several meanings: The text of a body of copy in an advertisement; the words printed in types much smaller than those of the headlines and sub-heads in an advertisement; the headline, body text and illustration in an advertisement—plus the lower section of an advertisement including the slogan, logo, signature, the name and address of the manufacturer or service provide. All these can be referred to as a whole by the word, copy, in the printer media. To some writers, copy refers to the entire advertisement, including illustrations.

The meaning of copy can vary slightly with the particular medium. It is the reading matter in print advertisements; voice on radio; the visual and the dialogue and description by characters of background voice on TV and in film; and painted matter with figures on hoardings and wall surfaces. In all the media, therefore, 'the words, sentences, lead voices and visuals or pictures (moving or still), on newsprint, audio tapes or video tapes,' constitute copy.

Copy is the creamy core of an advertisement and people attribute to it the magic capacity for influencing the buyers. Much of the success of an advertisement or commercial depends on the copy.

A creative person can see extraordinary ideas in ordinary products; he/she can express in an extraordinary manner, whatever is thought over by ordinary people. ('What oft was thought, but never so well expressed,' in Pope's words.)

But this extraordinary gift does not come automatically or naturally like leaves to a tree! That gift is the poet's. The advertising man is a hard worker, rather than a poet who has the luxury of writing when he pleases, whatever he pleases. The copy creator's gift comes 'from art, not chance'. The perfect dancer need not be a born dancer. Instead, she is one who has practiced dancing to perfection.

Creativity is ten per cent inspiration and ninety per cent perspiration! It comes through regular practice—plenty of reading and writing, and above all, through the keen observation of people and matters, and through imaginative interactions with other people.

Everyday hundreds of messages reach the media users. How many of them will stick to the memory of those who read, listen or watch the messages is anybody's guess. One can say with confidence that it is the most outstanding, unusual and extraordinary messages that are likely to stick to people's memory.

But is that enough? The receivers of the message must act; they should buy the product or engage the services advertised.

Otherwise, people may just enjoy the message without bringing any benefit to the advertiser. How many people can connect the messages they remember to the products advertised? And how many of them take action? This is the essential difference between pure literary creation and ad copy creation. Copy creation is not therefore, literary creation, although elements of poetry, fiction and drama may be a part of it.

Copy Creativity=Imagination+Power of Expression+Fulfilment of The Client's Goals

Armed with new information and practical features of the product or service, the media user must find the copy useful and practically beneficial. The copy should be credible; it must build in the target audience confidence in the product or service and the desire to acquire it.

Copy Creation in three Steps

The copy creators have to devote considerable time for thinking about the subject of their creation—the product, service, idea, the target audience, etc. They should think about the manufacturing and marketing activities connected with the subject.

Lack of thinking affects the effectiveness of the copy. Ask the following:

- What's my product or service?
- What's my product or service?
- Do I have enough information about the manufacturing process?
- What are the ingredients that go into the making of the product?
- What are the reasons that prompted the company to offer a particular service now?
- What benefits does the product give the buyer?
- What benefits will the user of a service get?
- How does my product differ from other similar products?
- What will motivate the target to patronize what is advertised?
- How will customers easily identify the product or service offered? What special picture or drawing will help the customer identify it easily and quickly?
- What will the product price or service cost be?
- Does the advertisement give full details of where the product/service will be available to the customer?
- Do the visuals clearly identify the product/service?
- Is the script clearly renderable on Radio and TV?

Then there are demographic and psychographic data, which the creative people must collect in relation to the prospective users

of the product or service. Age, sex, income, education, occupation, social status and lifestyles determine the buying habits of people. The copy created for particular segments of society reflect the special tastes and interests of the target group. Certain products will not sell in certain regions: Anti-freeze radiator fluid or snow tyres will not sell in tropical climates! Adjust the copy to the needs, desires, buying habits, income etc. of the target audience.

Most Advertisements are Built around a Central Selling Idea

Psychologists have studied the innermost needs of human beings. Some of the needs are very powerful—sex; ambition to acquire riches and longevity; respect from others, reduction of drudgery through labour-saving devices, etc. All these will attract everyone as they occupy the upper rungs of a human being's desires, Charity, general social welfare, social service, etc., occupy the lower rungs!

Sometimes copy creators are criticized for giving too much importance to sex appeal, especially when it is used as a bait to hook the unwary media user. Many researchers have pointed out that sex is very helpful in selling products or service on a long-term basis. Some critics accuse certain types of copy creators for exploiting sex even for selling products like ball bearings and bulldozers! This may be an exaggeration. However, two examples come to mind: Capri the Sexiest Car was the headline of a commercial designed to sell a European car in the early 1970s. Another car advertisement for Vega, a Chevrolet brand used a scantily clad beauty as the model during the same era. Needless to say, these cars, attracted a good deal of public attention but did not sell well at all!

The indiscriminate use of psychological needs may not yield the desired results. Customers may be turned off and copy creators must avoid the pitfall.

Visualization

Visualization concerns ideas; it is ideation, whereas layout is a blueprint on how the visualized ideas can be presented.

The layout artist suggests where in the copy headlines, sub-heads, pictures and other graphics, body text, trademark, slogan, logo, manufacturer's address and telephone number, etc. should appear and in what size and shape.

When the copywriter puts down in rough form, the words and sentences that will make up the message, he or she makes a free-hand drawing of the figures that will illustrate the copy. It is not easy to have any hard and fast rules about writing and illustrating. Both may occur simultaneously.

All copywriters may not be good artists. To some of them, writing, imaginative writing, is the forte. To others, drawing is the strength. But all must be capable of putting down on paper, at least a crude form of their ideas.

These days, computer graphics can solve many drawing problems. Proper graphics can be obtained from appropriate software.

Notes

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page, leaving small margins at the top and bottom. There are no vertical margin lines, text, or other markings on the page.

LESSON 23: COPY STRUCTURE

It is here that the copywriter builds copy with the bricks and cement of words and phrases. The choice of the most appropriate words and word combinations is not enough. What is chosen must be put in the right order after chiseling and polishing. Words have to be shaped and re-shaped, simplified, sequenced; and sentences must comprise the right diction, syntax and grammatical construction. Make sure the words are appropriate for the picture chosen.

Headline

During the first stage of copy thinking itself, that is, during the germination of the major ideas and gathering, analysis and interpretation of facts, the copywriter must have formed some vague notion of what the headline should be. It must have a acquired more palpable formation during visualization.

Now it is more clear and probably it has received a much more concrete form. Yet one cannot say for sure that the final form of the headline has been arrived at.

While deciding upon the headline, the copywriter puts down on paper (in the computer system) the sub-headlines and the text. It is always good to put all these together—in the same time-frame, otherwise the thinking process will be disrupted. What is needed is an integrated and unified structure with internal connections: The headline connected with the sub-heads and both connected with the text and picture, slogan, etc.

Text

What should be put in the first paragraph will depend on what precedes it —the sub-heads and the main headline. Similarly, there should be proper transition between the paragraphs. One has to recognize that the whole copy will never leap out of the copywriter's brain (like Minerva born full-blown and manure from the head of Jupiter!). No doubt, the copywriter formulates the whole copy idea during the copy thinking stage, the gestation period, but that formulation is vague and plastic. Gradually, that pliable idea is given more concrete and stable from during the second stage of copy structuring.

Good copy is the result of a planned, step-by-step, brick-by-brick, layer-by-layer construction of a tower of ideas that reaches the desired goal. And that goal is to make a product or service acceptable to the buyers or users.

In brief, the structure of a good copy is the same as the structure of a sales presentation or selling proposition. Both the advertising copy and sales presentation have the primary goal of getting the attention, interest and approval of the target audience.

Otto Kleppner, head of his own advertising agency in the latter half of the 20th century, put the ingredients of copy structure as follows:

1. **Headline** (An idea of interest that catches the attention of the consumers and the public.)

2. **Amplification of the headline** (to lead the prospect to higher levels of interest).
3. **Explanation of the claims** made in the headline and sub-headlines (to create a desire in the consumer more convincingly). The body of the text serves this purpose.
4. **Citation of credible evidence** /attestation through endorsements or results of experiments and experience in the text.
5. **Listing of benefits** for the consumer (which will motivate the consumer to think of action).
6. **A closing slogan that capsulizes the benefits** and the excellence of the product or service (which leads the consumer to concrete action—now or later).

All advertising copies may not contain all these six factors. Print media advertisements will have the space and the luxury of a more permanent depiction of the benefits to the consumer. Audio-visual media do not have the advantages of the print media. They have to capture attention through sounds bites, quick and unusual action of the characters, colourful and scintillating presentation of a scene where the product blends into the backgrounds or the user gets the feeling of touch, taste or smell vicariously. But the whole atmosphere of romancing with the product lasts just for a few seconds—maximum 90, usually 30 and sometimes 60 seconds

Copy Style

Style is discussed here from a technical angle. Usually, each writer has his or her own style. There is an age-old saying that confirms this: Style is the man. Individuals differ in writing style as they differ in finger prints. But we are not looking at copy style from the perspective.

Style differs not only with the personality of the writer but with the format of the literary genre or the type or writing. For example, letter-writing style differs from poetry or fiction-writing style. Again, the personal letter style is different from the novel or short-story writing style. And advertisement copywriting style is different from all other writing styles indicated here, although it may sometimes borrow certain elements from other styles.

The advertising copywriting style can differ again according to the product or service that is the subject of the advertisement. Suppose the copywriter creates a copy for a personal health and beauty aid that appeals to young consumers. The style of the copy will differ from the one adopted for a motorcycle advertisement or a lifeinsurance policy advertisement.

Copy thinking and copy structuring are related to what is said but copy style relates to how it is said. By merely accumulating facts and figures (though essential), the copywriter cannot create a copy that appeals to people. He or she should be a talented writer capable of gathering facts through har research wherever

necessary and presenting the facts in an attractive, realistic and credible manner. One can become an expert in this art only through many attempts and even failures. An individual has to accept critical remarks from senior colleagues and outside experts (the client's executives).

Copywriters should not be too sensitive to critical remarks from colleagues or others; they should tackle them in a patient and pleasant manner. Otherwise, they—especially the junior ones—will not learn the art or make any career progress.

Even senior copywriters may have to write and re-write the copy to satisfy the client's demands. Remember Aldous Juxley's comment, which said copywriting is an art that cannot be conquered easily; it is much more difficult than most types of creative composition. Since many people mix up literary writing and copywriting, it is worthwhile to examine some of the basic differences between the two types of creative writing.

Practical Tips

Writing Effective Copy

- **Be succinct.** Use short, familiar words, short sentences, and short paragraphs.
- **Be specific.** Don't waste time on generalities. The more specific the message, the more attention-getting and memorable it is.
- **Get personal.** Directly address your audience whenever possible as "you" and "your," rather than "we" or "they."
- **Keep a single focus.** Deliver a simple message instead of one that makes too many points. Focus on a single idea and support it.
- **Be conversational.** Use the language of everyday conversation. The copy should sound like two friends talking to one another, so don't shy away from incomplete sentences, thought fragments, and contractions.
- **Be original.** To keep your copy forceful and persuasive, avoid stock advertising phrases (known as adese), strings of superlatives and brag-and-boast statements, and clichés.
- **Use variety in print and TV ads.** To add visual appeal, avoid long blocks of copy in print ads. Instead, break the copy into short paragraphs with subheads. In TV ads, break up television monologues with visual changes, such as shots of the product, sound effects, and dialogue.

Notes

[illegible]

LESSON 24: HOW TO SELL CREATIVE WORK

The question is should you be selling creative work or should you be helping clients buy creative work. Consider these old advertising adages:

Good creative sells itself

Clients don't want to be sold

Selling is a natural art-you can't learn it

Now ask yourself-are they true or false? In the real world, good creative does not sell itself. Good creative is scary, in the sense that nobody has done it before, nobody can be 100% sure that it will work and anything that is really path-breaking also generates a gnawing feeling in the pit of the stomach. Sure, clients don't want agency opinions rammed down their throats, but no client ever objects to mature guidance. And finally, selling is a science that can and should be learnt whether you're in advertising or not!

A structured model for ensuring that your agency's creative work goes through may be useful. First prepare for the meeting (Remember all the steps outlined earlier?). Have a clear objective. Believe in the work you are taking across. Otherwise, don't figure out what is the argument in favour of the campaign. Dramatize the presentation. And to do that, you must find out who's coming for the meeting and prepare accordingly. Rehearse the presentation thoroughly. And as a last step, do figure out how you can help the client buy the work.

The Meeting Itself

Even an experienced advertising professional will have an attack of the nerves at times. The best remedy for dealing with nerves is good preparation. Plan and make the presentation easy on you-make sure that you are comfortable with the format, even the choice of words. Get help from colleagues. Try deep breathing, tensing and relaxing. Always think positive. Take your time when you are presenting don't rush yourself. If necessary, trim the presentation to fit the time allotted. Don't apologize for things out of your control. Be word perfect at the beginning and at the end. And finally; be yourself.

During your presentation keep eye contact with your audience. Ensure that you make eye contact with each person in the audience. Then make the work easy to buy. Slowly, logically; build the argument for the work. Visualize it, dramatize it in your presentation. And always involve the audience.

Remember the essentials. Always keep in mind, what the client wants to achieve. Always remember whom you are talking to. Always remember what you want to tell them and how you want them to respond.

When you are on your feet before the audience, present with pleasure. Then listen to the comments that are made. If possible have a colleague note the comments down. If questions come flying at you, remember the do's and don'ts. If the questions disturb the flow of your presentation, tell the

questioner that you will take up the question at the end of the presentation.

Discuss, don't argue. You should be very careful about committing to changes on the spot. Your creative director may have very pronounced views on the same. At the end, summarize the meeting, and recommend next steps. Always fix deadlines. And then end the meeting. Don't wait for the client to tell you to go, but don't run away in a hurry either. Use your judgement.

In the Meeting

Remember, you are representing a successful corporate entity. Maintain your dignity. It basically means that you don't burn cigarettes, don't drool after freebies, etc.

Do not treat the client's office as your own. This means not putting up your feet on the table, flirting with employees, or dropping cigarette butts on the floor.

After the Meeting

Remember to keep things moving. Keep on selling-send the client information that will reassure his decision to go on with the campaign. And always keep in touch with your client on a daily basis, even if it is only to ask whether something needs to be done.

Handling Creative Work

Today's agency produces work for various media: Print, TV/Film, Outdoor, Direct Mail, Internet, etc. As a client servicing executive you have to answer all the questions the client puts forward to you. Therefore, it would be rather wise to bone up on the basics of each medium.

Few successful long-running Ad Campaigns

Company/Brand

Amul
De Beers
BMW
Nike
Hallmark cards

Timex watches

Wills cigarettes
Videocon
Philips
BPL
Femina magazine
Woodland shoes
Citibank
Maggi
Lux
Kelvinator
Four Square
Raymonds
Fevikwik
Pepsi
Cadbury Chocolate
Kit Kat

Ad Campaign Theme

Taste of India
A diamond is forever
The ultimate driving machine
Just do it
When you care enough to send
the very best
It takes a licking and keeps
on ticking
Made for each other
Bring home the leader
Let's make things better
Believe in the best
For the women of substance
Leather that weathers
Unfixed deposit
2-Minute noodles
'The beauty soap of film stars'
'The Coolest one'
'Live life king size'
'The Complete Man'
Chutki me chipkai'
'Yeh dil mange more'
'Asli Swaad zindagi ka'
'Have break, have a . . .'

101 Ways to a Good Idea

Let's go away from discipline for a while, undertake the mind.
Give imagination it head.

Travel uncharted courses. Discover. Got a better idea, anyone?

Pinpoint its appeal
Extend its appeal
Dress it up
Cut out the frills
Size up the logo
Size down the headline
Make it lyrical
Cut out the poetry
Flesh out the copy
Cut down the text
Give it more colour
Try the stark look
Put in more colour
Let the pictures speak
Switch to photographs
Try illustrations
Make it more human
Stay objective
Give it more punch
Stay with so I sell
Try sentiment
Be hard
Cool it down
Let it bubble
Try symbolism
Stick to reality
Modernize it
Try nostalgia
Anticipate the future
Be down to earth
Give it body
Let it float
Add more zest
Cut out the spice
Set a trend
Stick to tradition

Chop it up
Make it compact
Try a round box
Try a square carton
Try a Gatefold
Stick to go col cm
Let it shout
Tone it down
Smooth it out
Blow it out
Blow it up
Take out the words
Take out the pictures
Make it that
Give it downtown
Try animation
Stick to freezes
Nail it down
Hang it up
Try symmetry
Break it up
Use a frame
Give it breathing space
Turn to humour
Stay sober
Show more leg
Cut out the sex
Change the background
Change the environment
Put in more
Take out some
Divide Multiply
Leave it open
Keep it closed
Bottle it
Can it
Narrow it
Widen it

Try water colours	
Stay with oils	
Ask for subscriptions	
Give it free	
Avoid repetition	
Say it more often	
Make it dry	
Make it wet	
Perfume it	
Deodorize it	
Lighter the colour	
Make it darker	
Rotate it	
Fix it	
State the obvious	
Highlight the unusual	
Make it shocking	
Have a heart	
Make it strange	
Stay orthodox	
Spell it wrong	
Don't use gimmicks	
Invent a nickname	
Drop the catchword	
Be mysterious	
State it clearly	
Try permutations and combinations	

Different Strokes

Creative

- The big idea brings alive the brand experience for the consumer in a compelling and inspiring way. Often it means showing the consumers the magic mirror where they can see their desired self image.
- Emotional advertising approaches carry the advantage of stronger interlocking with consumers. Any advertising that strikes the chord of emotional benefit works deeper than one that strikes only on the product features or attributes.
- Superior creative work has been is and always will be the hub of the wheel in any successful agency.
- Creating an effective ad is to figure out what is the most imparting thing to say and then to say it in the most interesting way.

Notes

LESSON 25: THE PAYING GUESTS

Unit Description and Outcomes

The demand for efficiency, expertise, and even creativity in the media-planning process has never been greater. An increasingly competitive marketing environment, unprecedented audience fragmentation, and a steadily increasing number of media and promotional options have combined to create uncertainty for both advertisers and media executives. After reading this unit you will understand:

- To develop an understanding of how a media plan is developed.
- To examine the suitability of each medium in advertising programme, and the advantages and limitations of each medium.
- Significant elements of media planning namely frequency, reach and their impact.
- How to maximize advertising exposure by way of thoughtful scheduling, in cost effective manner.
- How below line media tools being applied to re-inforce the brand message.
- To get an idea of newer and emerging media.

Being visible, at the right place and the right time!

Once the objective and tasks of a media plan are defined, it is time to work out the media strategy. If the focus of media objective was on 'what' to optimize, the focus of media strategy is on 'how' to optimize it. This involves taking strategic decisions on 'where' and 'when' to advertise to maximize the ad exposure and impact with the given budget.

The relevant questions here are: what mediums to use, which one to ride on, what channels, programs and publications to take, what duration, size or format of ads can best be a Horded, and how best to schedule the ads so that they can be seen and heard by the target: prudence:

Today's media environment is a highly fragmented one, and becoming increasingly more so. The primary reasons for Media Fragmentation is no different from the one for market fragmentation: an effort by media marketers to slice the consumer pool to their own competitive advantage (survival of the Fittest). And what has added fuel to the fire is the change in lifestyle and technology leading to more individualistic needs, wants and preferences, ultimately leading to more choice. Media today is as much a 'buyer's market' as any other consumer market.

Fragmentation has led to a proliferation of distinctive media options. It has led to 'audience specific' channels and programs on television to 'audience specific' newspapers and magazines. It has transformed the apparently mass and homogeneous audiences into smaller and specialized groups. Not only have the number of channels skyrocketed, but 'specific interest'.

segments have also emerged: soap channels, news channels, sports channels, film channels, music channels, and so on. Similar trends have emerged in newspapers in terms of supplements. Variety in magazines has also jumped manifold general interest magazines, business magazines, sports magazines, film-based magazines, magazines for women, men, teenagers, children, and so on.

Though media fragmentation has allowed the marketers and media planners to reach 'specific interest' groups or niche segments more effectively, it has made reaching the mass audiences far more expensive.

A wider choice of media options has made audiences become more and more selective in their viewing and reading habits. Further, even though people might be watching more television than before, their attention span for a particular channel or program has reduced significantly. Channel surfing has become as common and frequent as the blinking of eyes. The same is true for other mediums like press, radio and outdoor, but to a lesser extent.

On the whole, media fragmentation has transformed media planning from a generic and simple function to a 'specialized' one with its own sets of twists and turns. It has made a media planner's job complicated and agonizing. It has made understanding media habits of the target audience as important as understanding their buying habits.

Getting a good understanding of the target audience profile and their Media Habits, together with the geographical markets that need to be reached, is the first step in defining any media strategy. Only when you know where they live and what they see, hear or read, can you figure out how best to reach them in a visible way.

In understanding the audience from the media perspective, it is critical to get a very clear definition of their demographic profile. This is essential because all information available on media habits of people (viewer-ship of television, readership of news paper and magazines, etc.) are primarily based on their demographic classifications: age, income, sex, location, language, social class, socio-economic class, education level, occupation, etc.

An assessment of the audience's demographic profile gives a clear indication of how many of them are there, and how many are reachable by the available media. It helps in quantifying the 'available' and 'reachable' audiences through media. More importantly, it is the only way to get information on the media habits of the defined audience.

A good analysis of the audience's media habits can help a media planner arrive at the potential brand contact points, i.e., when and where the brand can talk to them. It might mean finding out their television viewing habits (when and what they watch), their reading habits (where and what they read), their commuting and travelling habits, their social and professional group

memberships, and so on. The task is to understand how they spend their weekdays and weekends in as much detail as possible, to find out the available media and non-media 'opportunities to potentially reach them.

From the media planning perspective, a good understanding of the psychographic and usergraphic profile of the audience is useful from the 'qualitative' angle. It helps to fine tune the strategic decisions arrived at from the 'quantitative' analysis of the demographic profile.

The next step in deriving the media strategy is to look at all the available media options, then, using the audience profile and their media habits, to select the most relevant ones. Media Selection essentially involves making decisions at four levels.

Key Media Selection Decision

Media Class	Media Vehicle	Media Size/Format	Media Schedule
TV	Channel, Programme	60 secs, 30 secs....	60 secs, 30 secs....
Press	Newspaper, Magazines	Full Page, Half page, 100 cc, Double Spread, Single Page, B/w, Colour	
Radio	Channel, Programme	60 secs, 30 secs....	Date, Day, Time slot...
Outdoor	Billboards, Kiosk....	40' x 40', 60' x 30',....	Location, Position Duration,

At the broadest or first level, the decision is about what available mediums or Media Class are the most appropriate to use. The common available media classes are television, newspaper, magazines, radio, and outdoor options like billboards, bus-shelters, kiosks, translights, etc. Which ones to use, in what combination or proportion, and what role can or will each chosen class play? These are some of the critical decisions to be made here.

The use of each medium has its own advantages and disadvantages.

- **Television.** The use of television is most appropriate when the audience is large, diffused and somewhat more homogeneous. It is the medium of the masses. It is also more appropriate for advertising products that require demonstration and dramatization, or when the brand promise is based on emotions and feelings. As it uses sight, sound and motion, it has the potential for delivering both 'higher attention' and 'higher retention'.

However, being a mass medium, television has less geographic flexibility in reaching the audience and therefore large wastage element. It is a relatively expensive medium to use, especially if the audience size is not big enough. It is often '**cluttered**' with advertising' as well. Ads on television are often perceived as 'intrusive' as they frequently disrupt the program of viewer's interest. Television is also a passive information-processing medium.

Press. The use of press or print medium is most appropriate when the audience is more 'heterogeneous'. This is often the case either when the audience size is large but 'fragmented' and 'differentiated' or when they are a relatively small 'niche' segment. The medium also works better when the advertising

needs to carry more factual information, or where the brand promise is more rational, or when product benefits or usage need explanation.

Often the print medium is perceived to be more 'credible' and 'believable' than other mediums, partly because it is a 'text' medium, and therefore is as a medium of intellect, more information and knowledge led. In contrast, television and radio are seen more as casual and 'entertainment' media.

Within print medium, newspapers are more appropriate when there is 'news' value in the advertising, e.g., launch of new products, advertising new models or features. They are also more appropriate when there is an attached sense of urgency in the advertising, like special offers or response driven ads. Newspapers have a 'timeliness' advantage and often give extensive 'local' coverage.

Against this, magazines have a longer 'shelf life' and often have 'multiple' and 'carry over' readership. Magazines are often specific 'interest' or 'group' focused, that is, for certain kinds of men, women, professionals, business people, teenagers, etc. They have lesser wastage element, especially if the audience profile can be defined in these 'interest group' segments. Magazines make selective targeting by psychographic profiles more feasible. However, they do not provide the same flexibility or selectivity in geographical coverage. Unlike newspapers, they often do not have city or region-specific coverage or editions.

Magazines are perceived as more 'prestigious' and 'individualistic' than newspapers. With better quality of reproduction, they are also seen as more colorful and image-oriented. On the flip side, magazines do not have any 'urgency' connotations and might mean longer purchase lead times.

- **Radio.** Radio coverage is often 'area' or 'city' specific and provides good geographical flexibility to reach diverse audiences. It is also a fairly 'inexpensive' medium to reach people, though the listener base is usually small for most radio stations. It often has better reach in remote or rural areas, or in areas with lower income levels.

Radio is generally seen as a poor cousin of television as it can use only sound, not visuals. Its retention value is suspect because of its 'only audio' appeal and the 'fleeting' nature of its exposure. Therefore, radio is often seen more as a 'reminder' medium of advertising rather than as a lead medium.

- **Outdoor.** Billboards and kiosks, are even more city or area specific and give the greatest geographical flexibility to reach diverse audiences. They provide high 'repeat exposure' possibility as commuters regularly pass by them. Again, they are fairly inexpensive and very appropriate for remote or rural areas. While putting up billboards may not be permissible in a lot of places, wherever permissible they are again seen more as a 'reminder' medium than the lead medium. This is primarily because their message retention value is suspect due to the 'fleeting' or 'glancing' view by passing audiences. However, with the possibility of vinyl printing and back-illuminated boxes, the glowing billboards of today are often seen as 'image' support medium as well.

In Selecting a Media Class, often the media habits of the target audience and affordability are the most commonly used

'quantitative' criteria. However, other issues like lev_1 of noise and clutter in a particular media class, its fit with the product type and advertising appeal, fit with brand image, etc., bring in the 'qualitative' calls. These may lead to inclusion or exclusion of a particular media class from the plan.

Depending on the media budget, target audience reachability and the strategic fit of the media -class with the advertising appeal and presentation, one or more media class is selected. Given adequate budgets, most media plans strive to achieve a combination of media classes.

Often a particular medium (television or newspaper) is taken as the core medium to lead the media plan. Other mediums are added around it in a way that they supplement the total effect. The value addition of support mediums may either begin terms of reaching more target audience that cannot be reached by the lead medium (expanding reach), or by creating 'multiple' exposures with the audiences that are already reached by the lead medium (more frequency).

Such multiple ad exposures through two or three different media class to the same target audience are often believed to deliver a 'multiplier effect'. That is, the combined sum of these multiple exposures is greater than the sum of their exposures individually. Symbolically, if television, newspaper, radio and outdoor, all give one ad exposure each to the same audience, then the effect they generate together as a combination is not four but more than four. The logic behind multiplier effect is 'synergy' and is the same as in saying, 'two brains working together deliver more than two brains working separately'.

The second level decision on media selection involves choosing the appropriate Media Vehicle within each media class. For television and radio, it means selecting what program on what channels are the best to go with. For press, it means selecting the most suitable newspapers and magazines. For outdoor, it means selecting the best locations and traffic direction.

Often the 'quantitative' criterion used to select the most appropriate media vehicles among the available options within a media class is the cost per thousand (audience) reached.

Reach

Television

- Defined by 'TRP' of a program.

- TRP = percentage of total

TV households watching the program/total TV households.

- TRP x Number of spots GRP'

- Cost efficiency of the programs is measured by Cost per Rating Point (CRP) achieved.

Press

- Defined by . Readership I of a publication.

- Readership = Circulation x Average readersper copy.

- Reach = Percentage reading the publication/ total readership of all publications

- Cost efficiency of publications is measured by Cost per Thousand readers (CPT) achieved.

Total Ad Exposure

- Conceptually: Reach x Frequency = Total Ad Exposure
- For TV: TRP x Number of spots = GRP Reach x Average

- For Press: Frequency = OTS

TRP = Television Rating Points, GRP = Gross Rating Points, OTS = Opportunity To See.

- For Television, as the reach of a program is measured in terms of its television rating points or TRP, the cost efficiency of a program is measured by cost per rating point (CRP) achieved.

TRP of a program is the 'proportion' of all TV households that watch that particular program. And when one multiplies the TRP of the program with the number of times the ad is exposed in that program (spots), for a given period, one gets the gross rating points or GRP achieved with that program. Conceptually, GRP is the total ad exposure as defined for television.

TRP for all programs on television are measured on a daily basis by research using 'people-meter' surveys among representative sample of TV households. In India, these surveys are done by ORG

MARG and A.C. Neilsen and are available as monthly television audience monitoring reports called TAM and INTAM.

Media planners use these reports and TRP of various programs to select the relevant programs. First the programs whose viewers fit the identified target audience profile most closely are shortlisted. Then, by comparing the cost per TRP achieved by various programs, the most cost-efficient programs among the shortlisted ones are selected.

Qualitative issues that might be relevant are also considered before finalizing the final list of programs, e.g., issues like image fit, creative impact, ad clutter on the program, lead-time requirements and logistics. The costs of buying a spot on television is generally expressed in cost per '10 seconds' of airtime.

An additional qualitative issue that has become extremely relevant in the last few years for television media planning is channel surfing. This phenomenon is the biggest nightmare for media planners because flicking of channels happens significantly more at ad commercial breaks. And since it is almost impossible to predict when people might flick channels, and therefore, beyond the advertisers' control, it is extremely difficult to counter the phenomenon with any surety.

Notes

LESSON 26: A TIGHT ROPEWALK

Maximizing-the advertising exposure!

Therefore, depending on the advertising task, the media task will either focus on achieving better 'spread' of the advertising exposure if brand awareness is more critical, or focus on achieving better 'penetration' if brand

Once the advertising is created, the focus shifts to how best we can take it to the people. Who are the people we need to reach, how can we reach them, where and when can we deliver our ads to them, how often do we need to reach them, and what will it cost us to do so?

These are some of the key issues that need to be analyzed, understood and decided upon in Media Planning. The essential task is to deliver the advertising to the target audience in a way that is visibly effective and cost efficient.

If creating ads is more of a qualitative task of advertising, then delivery of these ads through various available media is the quantitative task of advertising. Media planning is often a number crunching game. Right from setting media objectives to measuring the efficiency and effectiveness of a media plan,

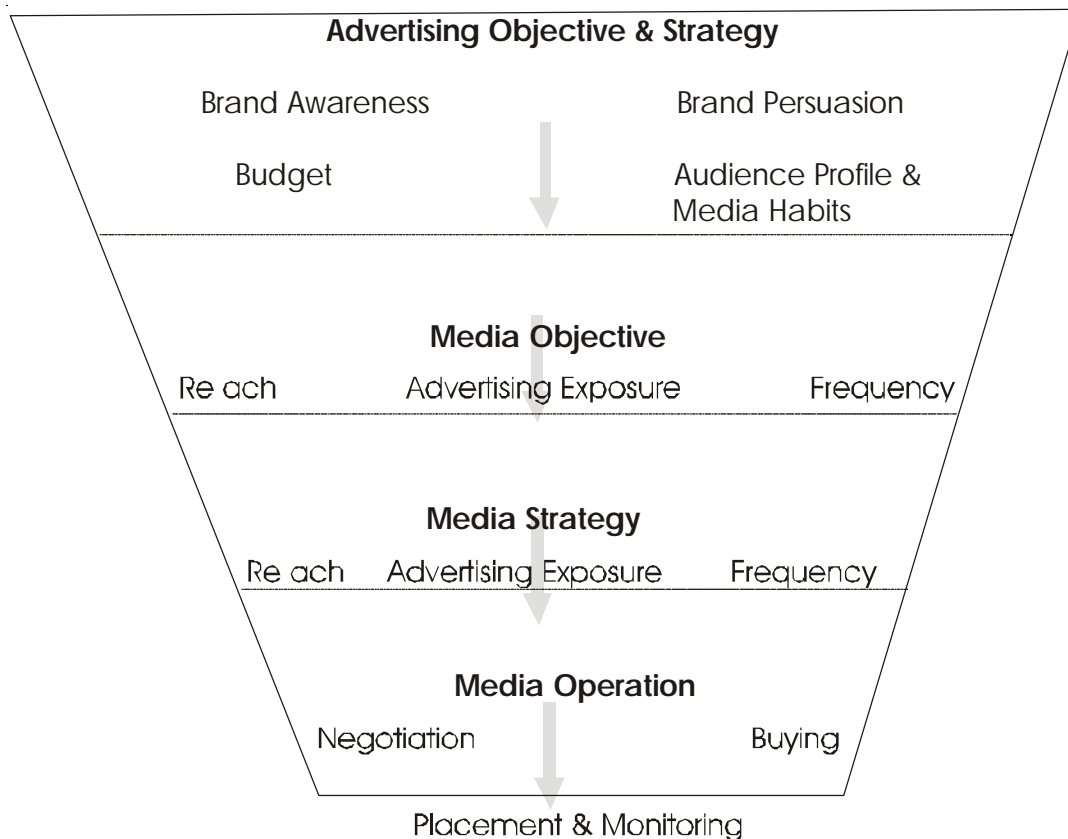
the entire process involves looking at hard numbers and delivering results in hard numbers.

The media planning process starts with looking at what objectives the media plan needs to achieve, and what kind of media budgets are available to do so. Very often it involves deriving how many people in the target audience can be reached and with what regularity within a given media budget.

The Media Objective essentially flows out of the advertising objective and strategy. It is a direct function of what advertising is trying to achieve: is it trying to increase brand awareness level (getting more audience to see the ad), or trying to increase brand persuasion level (getting the existing audience to see more of the ad), or striving for a combination of both.

Therefore, depending on the advertising task, the media task will either focus on achieving better 'spread' of the advertising exposure if brand awareness is more critical, or focus on achieving better 'penetration' if brand persuasion or reinforcement is more critical. Put simply, it will either try to achieve more reach or try to achieve more frequency.

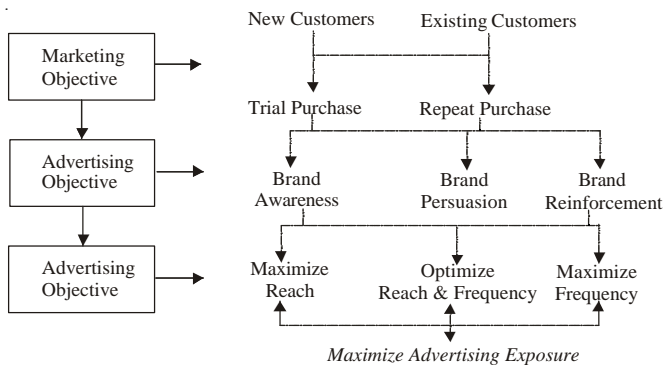
The Media Planning Process



LESSON 27: FRAMEWORK TO 'MAXIMIZING ADVERTISING EXPOSURE'

However, the task of maximizing the advertising exposure by deriving the 'optimum' combination of reach and frequency for a given budget takes care of only the quantitative aspect of the Media Objective. It ensures primarily that the plan will be the most 'cost efficient'. What about the qualitative

Framework to 'Maximizing Advertising Exposure'



aspects of media objective that define whether the plan is also the most salient (or visibly effective) or not?

The Qualitative Issues in Setting Media Objectives essentially originate from three areas: creative impact, brand image and competitive environment.

- **Creative Impact.** The cost efficiency parameters of reach and frequency do not often take into account the creative content of the ads. So if for two ads everything is the same (audience, objectives, size, duration, etc.) the efficiency criteria will produce plans that will be exactly the same, irrespective of difference in the quality or creative content of the ads. But we all know that more creative or persuasive ads work better and therefore might need lesser advertising exposure to create brand preference than ads that are less persuasive.

Also, an ad may work better in a medium that might otherwise be expensive. For instance, if the ad campaign is based on emotional appeal, television may be a better medium of 'creative expression' than print. A cost efficiency driven plan may end up underplaying the use of television; as it is usually more expensive per exposure especially if the audience is limited. The better effectiveness of television in delivering more impact and persuasion will be ignored by such a plan.

Further, sometimes a creative work may require larger size or longer duration ads to create the right impact with the audience. For instance, when a brand is being launched, a full page or an unusually large sized ad might be required to create the impact and a feeling of launch or newness. Or a category leader might want to use the size of the ad to reinforce its leadership position in the consumer's mind. Or if it is an ad for products like cameras or color televisions, the need is to advertise in color

even if it means taking ads in relatively costly media like magazines. Again the cost-efficiency approach might not be too conducive to take such creative ideas into account.

- **Brand Image.** If you are a premium brand you obviously need to advertise in premium media. This is required not just because premium media cater to the right audience but also because being seen in those mediums reinforces the premium image of the brand. For instance, in-flight magazines, premium location billboards, airport translates, etc.

Though highly relevant from the 'image' perspective, these mediums may not be available in the most cost-friendly terms. So a cost efficiency based plan will again not do justice to such brand image 'relevant' ideas and compromise on the effectiveness of the campaign.

- **Competitive Environment.** In categories that are highly competitive, the sheer clutter of advertising and 'noise' level might force you to advertise more than what 'cost efficiency' requires. It may mean advertising more frequently or using bigger size ads, even if they are cost inefficient, just to get heard. In less competitive categories the opposite might be true.

Therefore, it is absolutely critical to consider these qualitative issues and account for them while setting the media objectives. Though it is extremely important to balance the reach and frequency equation in a media plan, it is equally important to balance the 'qualitative' and 'quantitative' aspects as well. Having both a 'visibly effective' and a 'cost-efficient' media plan would be the ideal solution.

But in this less than ideal world, when it boils down to a trade-off, skewing towards salience or 'effectiveness' may be worthwhile. At the end of the day, a media plan that ensures better creative impact may compensate for cost inefficiency in the long run, but a cost-efficient media plan will rarely be able to compensate for weakened creative impact. In simpler words, it always pays to fix quality of the media plan first, then quantity.

The Media Planning Ropewalk!

How many people to 'reach' with what 'frequency'? at what cost? (a quantitative call for efficiency) with what impact? (a qualitative call for effectiveness)

Now that we have talked at length about the tight 'ropewalk' that setting media objectives is, let us talk about the 'rope' itself, because the thinner the rope, the tougher the walk. That is, the smaller the available media budget, the tougher it is to maximize the advertising exposure. How much money needs to be spent to get the desired advertising exposure? How much is adequate? How much is enough? What is the minimum required? These questions are not easy to answer.

Deriving advertising budgets is a complicated task. Before we get to that, let me just clarify that not all of 'advertising' budget

means 'media' budget. The difference between the two is the money that is needed for production of ads which includes the cost of making films, print ads, printing collaterals, ad agency's fee and commissions, etc. However, media budget invariably constitutes the bulk of the ad budget.

Contributions By Product Segments

Segment	%age Contribution (1999)
FMCG	38.4
Consumer durables	17.3
Automobiles	10.5
Infotech	6.3
Financial	5.2
Pharmaceuticals	2.7
Telecom	2.0
Travel	2.0
Media	1.6
The rest	14.0

Source: INFA Press & Advertisers Year Book 2000-200 I, 33rd Edition by INFA Publications, New Delhi. INFA-India News Features Alliance.

Notes

LESSON 28: MEDIA BRIEF

The Media Briefing

First get the entire team involved--the planners and the buyers. Then provide them with product information, available budget, the time frames, target audience, regionality, seasonality, etc. Then make it a point to show them the creative concepts.

A good media department will be able to use all of this information to generate a media plan that you can defend to a client. In fact, if you provide all these data, it will enable the media department to get better deals on positions, price packages and promotions.

Client

Brand

Prepared On

Prepared By

Distributions

1. What is the Client's current marketing objectives?
2. What is this particular communication for?
3. What is the communication objective?
4. What is the desired communication effect?
5. Who and where are your target audience?
6. What would you ideally like the plan to deliver?
7. How did last year's plan perform?
8. Who is the competition, what are they doing in your target markets and who are they addressing?
9. What is the campaign period?
10. What is the budget?
11. Is there any seasonality?
12. Are there any caveats and constraints or special do's and don'ts to be kept in mind?
13. Creative: Size, duration, colour/B&W etc.
 - Briefed on
 - Internal deadline
 - Client deadline

Notes

LESSON 29: OUT OF SIGHT, OUT OF MIND

Being more visible may mean selling more!

Is there any truth in saying that if you shout more you will be heard more, and if you are heard more you will be bought more?

We all know from our own personal experiences in school, college, office, meetings, etc., that this is largely but not completely true. Yes, the ones who talk the most in class or meetings are the most visible, whether famously or infamously. But if they only talk a lot and lack substance, over a period of time they end up becoming 'noise' and irritate people.

In contrast, the ones who talk less but with substance all the time are noticed and respected but are less visible and end up becoming the 'nice' guys.

Then there is the third kind, the ones who talk often and talk sense most of the time. These are the ones who, over time, become 'popular', visibly famous and wanted.

The first kind stops getting heard after a while, no matter how much they shout. The second are heard carefully whenever they speak. But it is the third kind who are not only keenly heard whenever they speak but people look forward to hearing from them.

The same is true for brand advertising. Yes, as a brand you will be heard more if you shout more. However, you will not be able to hold the attention of your audience for long if what you say to them doesn't make sense to them, if it is not relevant in their lives. And the brands that make sense to them are not only heard but also identified with, and preferred.

Therefore, it is true that efficient and impactful media planning can make sure that the brand gets heard more. However, to ensure that it stays that way and sustain the attention and interest of the consumers, it needs to be supplemented with the superior 'creative' and 'persuasive' power of the ads. Whether the brand gets bought or not is again a function of whether the persuasive power of the ads can create brand preference or not.

So, sharp and persuasive advertising will always multiply the Effectiveness of the advertising dished out. And irrelevant or weak advertising will Ways diminish the effectiveness that a good dose of advertising could deliver otherwise.

If one looks at the world of television and written press today, the on onslaught of ads is overwhelming. The sheer number of these ads, not to talk of What they say, can baffle almost anyone. But if you carefully look at the I count of these ads you will see the ever-present 80:20 rule. That is, 80 per cent of the advertising rupees are being spent by only 20 per cent of the brands. Further, the majority within these 20 per cent happens to be the reading brands in their category, often also the most reputed brands around.

So it seems that the best brands are the ones that are shouting the most. And that is because strong brands know that a good quantity of advertising support will give them *high visibility*. At the same time, strong brands often take care of their 'quality' of advertising first. So, before they bombard consumers with their ad, they try to ensure that what it says to them is relevant and meaningful. However, at times even strong brands are found guilty of ignoring these basics and getting carried away in flooding consumers with meaningless advertising. The soft drinks market is a prime example of this in recent years where a lot of average ideas and ads are being thrown at consumers in the name of using the 'in' hot favorite celebrities.

Keeping the case studies of the strong brands in mind, would it be correct then to say that higher ad spends, and therefore higher Share of Voice, will lead to higher market shares? Is there a direct 'correlation' between advertising share (share of voice) and market share?

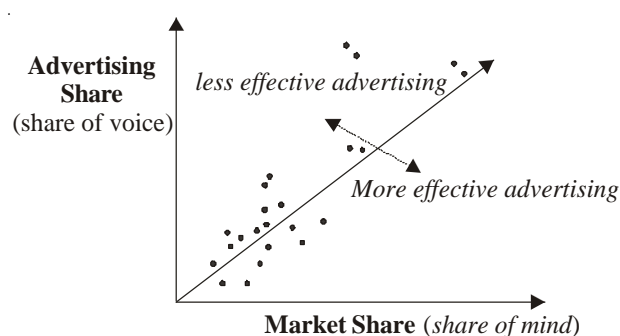
Though such a direct correlation between share of voice and market share seems somewhat simplistic at first glance, empirical studies have shown some truth in such a possibility.

A study was conducted in 1980 among 25 leading food and drug store brands in the US and a reasonably strong correlation between advertising share (share of voice) and market share (share of mind) of brands was found. If you see the following chart you will notice that most dots are closer to the diagonal (which represents 1: 1 ratio of advertising share and market share) than away from it. Which means that for most of the brands, a 'unit' of advertising share got them close to a 'unit' of market share as well.

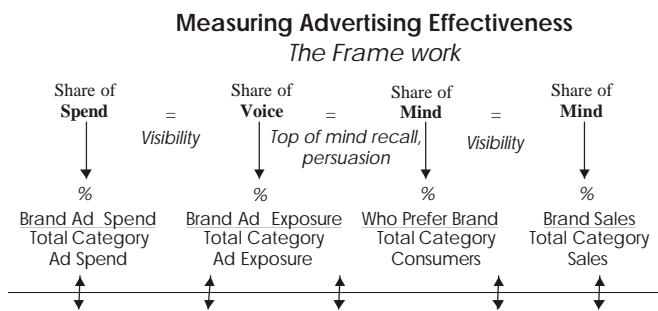
Brands that gained more than a unit of market share for a unit of advertising share were probably backed by more effective (persuasive) advertising, while the brands that got less than a unit of market share for a unit of advertising share were probably let down by the less persuasive power of their advertising.

Advertising Share vs Market Share

(A sample of 25 leading food and drug store Brands—1980)



A majority of brands showed a strong correlation between Market share and Advertising share Watson, S. Dunn and Arnold, M. Barban. 1986



- If the media plan for a brand is efficient in maximizing its ad exposure, and takes care of the creative and image impact issues, then a higher ad spend should ensure higher 'visibility'. This would mean higher share of voice in the category.
- The higher share of voice, when combined with creative, impactful and meaningful ads gets a better 'top of mind recall'. This would mean higher share of mind among the consumers of the category.
- The greater share of mind, together with the persuasion power of the advertising, creates a 'preference' for the brand which may eventually lead to higher market shares.

Kotler, Philip. 1988.

The conclusion we can draw from all this is that if we keep the 'qualitative' impact of advertising a constant, then there is a 'correlation' between the share of voice and share of market for a brand. The greater the share of voice, the higher the market-share. One thing that can change this correlation significantly, for better or worse, is the creative and persuasive power of the advertising.

The correlation between the advertising share and the market share also provides us with a decent 'quantitative' way of evaluating the Effectiveness of Advertising.

The effectiveness of advertising can be measured as a ratio of the market share of the brand to the advertising share- (share of voice) of the brand. Ratio of anything significantly over-one will be a cause of celebration as it means that the advertising - rupee is being spent effectively. On the other hand, anything significantly less than one should be a cause of worry as it means that the advertising rupees are not being as fruitful as they can be.

Measuring Advertising Effectiveness

The Thumb Rule

$$\text{Advertising Effectiveness} = \frac{\text{Share of Market}}{\text{Share of Voice}}$$

In sum, if optimizing reach and frequency gives us a good quantitative measure of efficiency of advertising, optimizing share of voice and share of market gives us a good quantitative measure of the effectiveness of advertising.

The issue of Advertising Noise in media is an interesting one to dwell upon a little further. How much -or how frequently

should you advertise to make an impact on people's minds? When are you crossing the line and making too much 'noise' that can irritate people?

These questions are difficult to answer and opinions differ.

There is a school of thought that believes that 3 to 4 exposures per person is the threshold and anything more than that is likely to get wasted. Their reason is that these exposures are enough to stimulate people and they would either have acted on the ads by then or would have stopped noticing them.

It needs to be clarified here that achieving 3 to 4 exposures per person does not mean that the ad is exposed only 3 to 4 times. It is very unlikely that all of the target audience see the brand advertising at the same time. Therefore, to get to the target of 3 to 4 exposures per person till everyone has seen the ad that many times would actually require far more exposures of the ad (maybe 8, or 10 or 13, or . . .).

The other set of opinion feels that such a conclusion is very simplistic, specially when you look at the kind of advertising clutter that exists today. Over and above the confusion of ads and brands, people also have to cope with all kinds of other information overload situations in their daily lives (of e work, television programs, news and current events, family and other tensions, and so on. If all this were not bad enough, the limitation of human memory (limited processing, selective perception, use of short cuts, forgetfulness, etc.) makes things even worse.

So, as per this school of thought, many more exposures of ads are required to take it to a threshold level where the message is absorbed and acted upon by people. And if the category is such that the product is bought, d used quite frequently (FMCG products like food and other household items), it becomes extremely important to constantly remind consumers at very regular intervals to maintain the brand's momentum.

Further, there is a tendency among marketers and advertisers to 'overestimate' the curiosity and enthusiasm people have in seeing their ads and acting on them. As these professionals real with advertising day in and day out, think about ads a great deal while creating them, and keenly watch all kinds .of ads as part of their professional life., they tend to overestimate people's interest levels in seeing ads and remembering them. People in general do not notice, think or dwell upon ads as much as these professionals would like to believe.

Therefore, when the media objective is to keep the brand recall 'top of mind' for it to be preferred and bought, it becomes absolutely necessary to aim for as high an advertising exposure as affordable. Professional judgment based on market conditions and confidence level on the impact and persuasive power of advertising might give a reasonable indication as to how many exposures might be enough in a specific case.

However, some caution is needed in keeping an eye on the consumer's reactions to avoid slipping into the 'noise' slot. The idea is not to let the advertising fatigue, disinterest, or irritation creep into consumer's minds and affect brand associations negatively. Also not to forget that the omnipresent 'law of diminishing returns' applies to advertising spends as well. So overspending may not always add great value to the brand and

may end up creating 'noise', unless there is some new relevant information to convey to the consumers.

Taking Parallels from other Walks of Life!

The Intuitive Framework of Brand Momentum

- Newton's second law talks about the concept of 'Momentum' and defines it as $\text{Momentum} = \text{Mass} \times \text{Velocity}$ (where Velocity is Speed \times Direction)
- If one were to extend this concept to the world of brands and advertising, then Brand Momentum = Brand Mass \times Brand Velocity
- In brand-relevant terms it means

$$\text{Brand Momentum} = \text{Market Share} \times \text{Share of Mind} \times \text{Share of Voice}$$
 that is

$$\text{Brand Momentum} = \% \text{ who buy brand} \times \% \text{ who prefer brand} \times \% \text{ who recall brand}$$
- The concept of Brand Momentum can help in understanding and determining the real 'power' of the brand in a dynamic context; not just what it is today (market share) but what it is likely to be in the future.
- Companies that spend more in advertising are more likely to build greater brand momentum (even if the market share remains the same), and create more powerful and sustainable brands.
- It also means that till the time the market share is big enough, larger advertising efforts would be required to sustain the brand momentum. As the market share goes up it will take over some burden of sustaining the momentum, thereby reducing the burden on advertising (in persuasion or recall or both).
- A brand with a high market share but with decreasing share of voice (more so with a decreasing share of mind) means dropping brand momentum and' a cause of worry for the long-term health of the brand.
- On the other hand, a declining or static market share despite increasing (or high) share of voice (especially share of mind) indicates a problem with marketing mix elements other than advertising that needs correction.

Notes

LESSON 30: THE SIGNIFICANT OTHERS THE OTHER WAYS TO CONNECT WITH THE CONSUMERS!

Some important 'brand contact points' to connect with the target audience are not covered by the conventional media. Such 'nonmedia' contact points may be tapped by other available means like in-store advertising and promotion, and direct marketing efforts.

In-Store Advertising or promotions play a critical role in supporting and reinforcing brand message or image at the 'retail' level. And if the retail outlet happens to be a multi brand store then it can be an even more important tool in getting the brand into the consumers' minds where it might matter the most, that is on the shop floor.

In-store advertising or promotion catches the buyer when he or she is in the 'shopping' mode and increases the chance of the brand being considered for purchase. And if the product category is one where the buying decision is based on impulse, then in-store advertising could be the difference between life and death.

An important factor that has made in-store promotions and displays an inseparable part of retailing these days is the emergence of the self-shopping concept. With fewer and fewer sales service staff in the shops, brands have to do a lot of their sales talk themselves. Prominent shelf space, attractive colorful and conspicuous packaging, point of sale collaterals, show window displays and promotional ideas all go a long way in increasing the visibility of the brand inside the shop. Brand logo signage outside the stores and in the market area also reinforce brand recognition and recall.

Importance of In-store Advertising

- A Dupont Consumer Buying Habit Study revealed that in the
- US 65% of all purchase decisions are taken inside the store.
 - Proportion of in-store decisions by product categories were: - Automotive supplies-95%
 - Books, Magazines, Newspapers-92%
 - Snacks-80%
 - Candy and Gum-85%
 - Health and Beauty Aids-72%
 - Soaps, Household Cleaning Products-61 %
 - Soft Drinks-56%

Watson, S. Dunn and Arnold, M. Barban. 1986.

Direct Marketing is the other significant way of reaching the target audience outside the world of conventional media. Almost all direct marketing efforts attempt to reach the target audience at the 'individual' level. They attempt to make a personal sales call to the consumers, either in person or symbolically. The intention often is to induce and trigger an immediate response. In this sense, unlike conventional media

advertising, direct marketing efforts are always direct and interactive.

Compared to brand or media advertising, direct marketing efforts also have a relatively higher 'selling' focus. It is critical then that any and all direct marketing efforts should be in synchronisation with the brand advertising.

They should work towards strengthening and building a long-term relationship between the consumer and the brand, and not compromise it in any way. A realization of this has already made many marketers see direct marketing more as a tool for building and managing closer 'customer relationships' than merely as one for making sales calls.

This increased focus on relationship management has made building 'consumer database' an extremely important part of any direct marketing effort. The collected consumer information is then used to tailor make promotions and loyalty programs for 'specific interest' group segments. The focus is often on high potential customers to build future business.

The ability of direct marketing to selectively target consumers, right up to the individual level, is a definite advantage. They often form the 'backbone' of most marketing efforts in 'niche' market scenarios. On the other hand, the costs of delivering tailor-made messages at such micro level are quite high. Smaller audience sizes also means 'lower' economies of scale. This makes direct marketing a relatively expensive medium to connect with the consumers, making them more appropriate for 'higher unit value' or big-ticket products and services rather than 'low unit value' or volume products.

A variety of direct marketing approaches and techniques are commonly used.

- **Personal Selling.** This may either be door-to-door, or in the markets done by company's sales force.
- **Sampling.** This may again be done door-to-door, or in the shops and markets. At times they may be mailed or physically put in mailboxes if the sample packs are small enough. Extremely handy and critical tool at the launch phase of a brand to generate trials.
- **Telemarketing.** Sales calls are made through telephone by specially trained staff.
- **Direct Response Advertising.** These may either be ads in the newspaper or magazines, or special 'inserts' in them. Such ads carry a response coupon for the consumers to respond. Collecting consumer database is often an important secondary objective here.
- **Mail Order Catalogues.** Mainly used in product categories where it is possible to 'ship' the goods to the consumers. Product catalogues are printed and distributed among potential customers. Orders may be booked either through response cards, website, telephone, etc. 'Ikea' and 'Otto

Burlington' catalogues are popular examples. Sky-shops are the electronic version of the same concept.

- **Direct Mails.** These may be in the form of sales letters, catalogues, brochures, new product mails, invitations for shopping or special promotional events, consumer loyalty program mails, etc. However, the response generated by direct mails are usually quite low, often less than 1 per cent. Such high wastage makes them seem expensive.

Direct mails are more popularly used for either high value product categories (jewellery, fashion, cars, consumer durables, etc.) or categories that offer personalized services like business-to-business marketing, banking, etc. They need to be used selectively and carefully to avoid getting thrown as unwanted junk mail.

- **Consumer Chains.** A different direct marketing concept altogether that has been used successfully by some companies who do not rely on the usual distributor-retail set-up to sell their products. Instead they form a chain of their 'core consumers' who not only use the product but also market them 'personally' to other consumers they know. With each member of a chain creating a separate chain under him or her, it eventually becomes a vast network of consumers-cum-sellers. Common examples are consumer chain networks of Amway, Avon cosmetics, Tupperware, etc. Tata-AIG is trying to use an important factor that has made in-store promotions and displays an inseparable part of the concept to market its life insurance products.
- **E-Marketing.** The combination of internet connectivity, electronic transactions through credit cards, and home delivery supply management have made it possible to sell and market brands through the net as well. This seems to be the future and higher technology version of the mail order concept.

Though the concept is still in its initial stages and needs to evolve further to become a force in itself, it has tremendous future potential. The speed, efficiencies, conveniences and cost benefits it can offer seem unparalleled. But either the experience of virtual shopping will be able to match and replace experience of physical shopping will decide how successful this direct marketing concept will be. Will it be able to satisfy the need people have for, the pleasure they derive from, physical shopping? That is something we have to wait and watch.

To conclude, the list of direct marketing approaches listed here are only a few commonly used ones. Many more exist, e.g., product demonstration videos, exhibitions, user clubs, after sale service campaigns, etc.

Marketers often use a combination of various direct marketing techniques generate the right sales impact and momentum. These are often put together in the form of a, 'below-the-line' marketing activity plan that runs along with the 'above-the-line' advertising plan.

Notes

LESSON 31: THE NEWBORN

Will the Internet be the next big medium of advertising?

The emergence of Internet was pronounced as the dawn of a new era, not just for advertising but for marketing and business as well. It was predicted to revolutionize the whole approach to ~~advertise, market and do business in the 21~~ century.

It hasn't shown any signs of doing that yet. But yes, it did revolutionize the stocks of a lot of companies and job prospects of a lot of individuals in a very short time. It created some of the richest people overnight, on paper, and then wiped out a bulk of their papery assets equally fast.

In less than three years most marketers and advertisers are back to slogging it out in the 'old economy' mode after the 'new economy' seems to have ditched them. They are not too sure where this high tech medium will take them, and how fast or slow will be the ride next time.

Will Internet, at some point of time, emerge as the next big medium of advertising?

The answer is not an easy one and can at best be probabilistic. And after the 'dot.com' bust very few would risk making a prediction again. Though it is too early to say with any surety, Internet is more likely to emerge as the next big Medium of Direct Marketing rather than an advertising medium of great significance. The reasons for that might be as much 'perceptual' as 'real'.

The 'real' reasons come from the fact that Internet, like most direct marketing ones, is an Interactive Medium. It is one of the most interactive mediums of communication after personal selling.

When people surf the net they are more in the mode of actively 'seeking' information rather than passively 'receiving' information. Their interaction with the medium is dictated by their search for 'specific information' or for doing a 'specific task' like checking and sending emails.

So in such a 'seek' mode, people are less likely to be receptive to advertising per se. With their minds already preoccupied in an active way they might not be very 'attentive' to ads. Even if they see the ad, their minds may not be too keen to register and respond, unless the ad has some sense of urgency attached to it and talks of something that is of extreme importance or interest to them. In contrast, while watching television or reading the newspaper, most people are in a passive mode of 'receiving' information, be it news, entertainment or ads.

So, unlike Internet, most conventional advertising mediums are largely for 'passive' consumption. Accordingly, conventional advertising is: also 'passive' in nature. But such passive advertising ideas will hardly fit with the active nature of the Internet medium. That is primarily the reason why initial 'passive' banner ads on the net failed to 'elicit much interest. Surfers soon became 'blind' to them. Therefore, only advertising ideas

that are largely interactive and urgent in nature will be more suitable for this medium.

Some 'interactive' forms of advertising have already emerged on the scene with the use of 'rich media'. The use of animation, pop-ups and pop-unders, interstitials and superstitials have already improved the visibility, attention and interest levels of ads on the net. However, such ads also run the risk of being seen as 'interference' or 'nuisance' and may end up irritating people, especially when they are actively doing or searching something on the net. If they do, they will create negative associations with the brand. Therefore, such 'interactive' ads may need to be used carefully and judiciously.

Further, the information load and clutter on the net is huge. It is like a boundless ocean. This makes it largely unsuitable for 'brand' advertising. Brand advertising requires some Singularity of Attention and visual impact to stand out in people's minds. It needs to make a 'strong' connect. However, the user interface of most web pages do not provide for more than 20-40 per cent space for advertising. And the rest is packed with all kinds of information. With so many elements staring at you nothing that is not being 'searched actively' can catch singular attention.

The whole visual experience of an ad on a web page is somewhat similar to a page full of classified ads in the newspapers. You look at classified ads only when you are actively searching for a job, a car, a house, etc. Otherwise most of us have a blind spot for them. No advertiser will ever consider the classified section of a newspaper for brand advertising in normal circumstances. The same holds true for websites on the net as of now.

It is not that these phenomena of 'active' information seeking, information overload and clutter do not apply to the 'conventional' advertising mediums. They do to a fair extent. However, these mediums have been around for quite long and people have developed their comfort levels and acceptability of advertising in them.

Internet is still 'too new' a medium for consumers who have not got the hang of it yet, forget. About getting conditioned to and accepting advertising on it. As their comfort levels with the medium and the ads on the net increase, and as advertisers create more suitable 'active' and 'direct' messages, the effectiveness and relevance of advertising on the net will also get better.

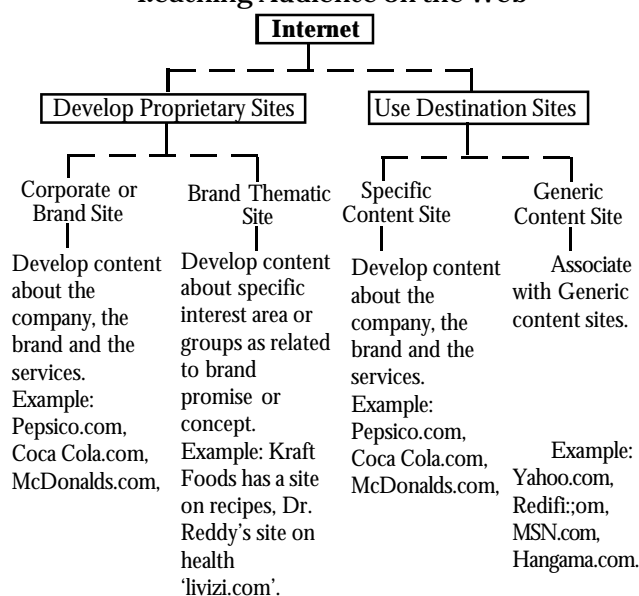
The 'perceptual' reason why the Internet may not emerge as an advertising medium of significance has to do with the 'mega' association people have with advertising. Having seen certain forms of advertising for years on the conventional mediums, people have got conditioned to them. Their perception of advertising is a Larger than Life one.

Though some rich media and multimedia experiences are emerging on the net, unless it is also able to deliver the larger than life feel and visual impact (like television, press or even

outdoor), it will never get associated as a significant medium for brand advertising, neither in the advertiser's minds nor in the consumer's. It will be seen more as a support medium for brand advertising, to 'remind' people of the brand and to reinforce brand associations rather than as a medium to 'build' the brand.

Therefore, the Internet seems more likely to get positioned as a direct marketing medium in people's minds. The very nature of 'interaction' people have with it, its current limitations as a medium, and the perceptual barrier it may or may not be able to cross, all point in that direction. The technological developments of the next few years and how the Internet will evolve as a medium will tell us

Reaching Audience on the Web



Marketers often advertise on the Destination Websites on the net, primarily the ones that are frequently visited by their target audiences. These sites could either be the specific interest sites (for instance, mtv.com may be used by Pepsi to reach teenagers or young adults or generic interest sites (for instance, Pepsi may also advertise on yahoo.com, rediff.com or msn.com as the same teenagers might visit it to check his or her e-mail).

Alternatively marketers also build and use their own Proprietary Websites and create a target audience pool around their site. One form of such proprietary sites is the 'corporate or brand site' that gives all kinds of information to its audiences about the company or brand: its products and services, benefits and offers, distribution network, e-help-line, loyalty programs, etc.

The other form of proprietary site that marketers develop is the 'specific interest group' site. The content of such sites are directly related to the brand's area of operation. So for instance, a kitchenware brand may develop a site on cooking, or a cosmetics brand may develop a site on beauty, and so on.

Usually proprietary sites, especially the corporate or brand sites, do not attract a high 'traffic' of visitors. Only people with specific information needs visit them from time to time. Such sites are - more appropriate for building customer relationship

and loyalty programs than for advertising and creating awareness. They are also used to provide and publicize information to media, investors, vendors, suppliers, etc.

Proprietary sites developed for specific interest groups attract much better 'traffic'. However, creating and running such sites is a high cost affair. Regular sourcing and updating of content requires a dedicated pool of resources. Sustainability of such sites requires deep pockets. In contrast, using relevant special interest 'destination' sites provides access to the same audience groups in a far more economical way. With such destination sites, however, the control over the site content and competitive advertising is limited.

Whatever may be the 'combination' of sites that marketers choose to reach the target audience, there are three possible Approaches to Advertising on the Net. The first is the associative kind of advertising. Here the advertising is separate and not integrated with the site content in any way. At best the brand gets 'association' linkage. For instance, an airlines putting a banner ad in a travel or tourism site, or a cosmetics brand sponsors the 'modeling' section of a teenager's community site, and so on.

The second kind is the informative advertising approach. Here the brand message and product information is often integrated with the site content. Often the brand or product message may be a banner or a link on the home page with a linked page or site giving the detailed information. For instance a PC brand banner ad may be linked to a page that gives detailed information on various available models with features and pricing.

The third kind is the interactive advertising approach. Here the brand or advertising message involves a series of interactions with the audience through links resulting in some sort of immediate response from them. Such ads are more often 'direct marketing' messages rather than 'passive' advertising messages. For instance, the message could lead the audience to participate in an online contest or play a game to win the brand as a prize.

Whatever the approach, the biggest advantage of the Internet as a medium of advertising is its relatively 'precise' targeting ability. That is, the opportunity it provides to target 'specific' user profile groups with 'specific and relevant' messages or ads. For instance, if I am a music freak while you are a sports enthusiast and both of us happen to be on the same page of the same website at the same time, it is very possible that my screen will have an ad for a music product while your screen will have an ad for a sport product. This is essentially possible because it is much easier to electronically 'track' the behavior and navigation of users on the net and 'target' them with the profile-relevant ads or messages.

Like most other direct marketing options, the Effectiveness of advertising on the 'net' is directly measurable, especially if the ad is 'interactive' type. The number of responses, registrants and leads generated by the ad are easy to track. Even if the ad is only associative or informative, the number of 'page views', 'unique visitors' and 'click through' will provide a fair indication of how many people might have seen or paid attention to the ad.

Emerging Trends in Online Advertising

- It is the only medium of advertising that reaches the working population while they are at work. The usage of the internet is at its peak between 10 a.m. and 5 p.m.
- Branded sites are growing faster, indicating that advertisers are drawn more to quality audience.
- Sites that can offer online and offline synergies are getting more popular.
- Online advertising is increasingly being used by marketers as part of a package to create cross-media impact (e.g., Pepsi used Yahoo to promote the preview of its Britney Spears TV campaign).
- Online Promotions (e.g., sweepstakes, contests, interactive games, etc) are being used to capture data on consumer behavior.
- Emergence of 'rich media' is increasing the-effectiveness of ads on the net. For instance, streaming media ads are 5 times more effective in creating recall than web banner ads.
- The use of new innovative and interactive ad sizes (skyscrapers, rectangle verticals, square pop-ups, etc.) is also increasing the effectiveness of the ads. Skyscrapers have been quoted to increase ad recall by more than three times over banner ads.
- Email is emerging as one of the best tools of direct marketing. It is not only faster and cheaper but also often has higher response rates than offline direct mails (1-2%) or web banner ads (0.5-1 %). Source: Forrester, DMA.¹
- Rich media emails.using Flash and Interactive Games could be the order of the day in the future.

Source: Merrill Lynch Analyst Report, 2001.

¹Various reports on trends in online advertising at:
www.forbes.com, www.emarketers.com, www.internet.com

Notes

LESSON 32 & 33: BELOW THE LINE MEDIA AND THEIR APPLICATIONS

1. Sales literature

Many goods and services are more easily sold if the customer can be given explanatory literature. This may be offered in an advertisement, accompany a mailing shot, be supplied with a product, or be available at the point of sale. There are many forms of sales print, including the following.

- a. **Leaflet.** This is a single sheet of unfolded paper.
- b. **Folder.** As the name implies, this is a sheet of print - which may be quite large - reduced to a convenient size by means of folds, or which may be folded concertina (fashion to form a number of separate pages without need for binding. A good reason for folding may be so that the item fits into an envelope for mailing, or is easy to carry in the pocket
- c. **Brochures and booklets.** If multiples of four pages are used they can be bound by some form of stitching. Single sheets can be bound by the process of 'perfect binding' when the left-hand edges are glued and the whole bound in a cover.
- d. **Broadsheet.** This is really another kind of folder which unfolds to a size similar to a large newspaper page. Maps, charts and small posters may be produced in this style. Note that this term also refers to a large page newspaper as distinct from a tabloid.
- e. **Catalogues.** These are brochures which describe and usually illustrate the range of products available and give their prices. They can be of any size from pocket-size to something resembling a telephone directory according to the nature of the business.
- f. **Timetables.** These are generally brochures, and may be of handy size like airline timetables, or even small folders like those for bus and railway services, while those embracing all rail or air services are large, bound books.
- g. **Picture postcards.** Useful publicity can be gained by supplying customers with postcards as with hotels, airlines and shipping lines. People often collect them.
- h. **Hotel stationery.** Letter headings and printed envelopes placed in hotel rooms are not only a service but a useful form of advertising.
- i. **Stuffers.** These are leaflets inserted (or 'stuffed') in the package. They contain instructions on how to use a product, and can also be used to advertise the product or sister products.
- j. **Diaries.** Whether desk or pocket, they are of long-lasting advertising value since they are referred to throughout the year, and refills or new diaries can be supplied every year as Christmas gifts.
- k. **Telephone number reminders.** These can be supplied as hanging cards, or message pads, and can occupy a permanent place by the telephone.

- l. **Swing tags.** Attached by card to products of many kinds, they identify the product and may give advice on how to use or take care of it.
- m. **Guarantee cards.** In addition to requiring the customer to register ownership for guarantee purposes, these cards can be used to request purchasing details for research. It can be very useful when planning advertising to know who buys the product, for whom, and whether it is the first or a succeeding purchase of the company's products.
- n. **Price lists and order forms.** These may be combined or separate items. Order forms need to be designed so that they are easy to complete and produce accurate information such as the correct total amount of the order or payment, and the full address of the sender. Orders cannot be fulfilled if the information given is incomplete. For use with computers, it is necessary to request information clearly so that the customer is not confused. The computer then gets data which is accurate and useful and serve a marketing purpose. It is essential that credit or change card facilities are offered, it must be simple for customers to state their card numbers, and it may be necessary to illustrate the cards which are accepted.
- o. **Competition entry forms.** These are important pieces of sales literature requiring very careful writing and design so that they are easy to complete. (See also 7: 5.)

2. Point-of-sale (POS) display material

Some of the sales literature described in 1 may be distributed as give-away material at point-of-sale (point-of-purchase), but in this section we refer to material which is designed specifically to attract attention and encourage sales. It may also identify the premises as a source of supply.

Display space is scarce in shops, and some goods or services are seasonal so that the possible period of display is also limited. The supplier has to budget carefully and avoid waste. It is best if material is supplied against requests, or displays are arranged by the sales representative. Some suppliers produce broadsheets illustrating available display material, together with an order form. It can be very costly and often wasteful to distribute display material speculatively.

Again, many examples can be given, some being more suitable for certain advertisers than others.

- a. **Mobiles.** Not to be confused with traveling exhibitions and demonstrations (as occur in developing countries, including mobile cinemas), mobiles at POS consist of ingenious cut-out displays suspended from the shop ceiling so that they move with the air currents. They are useful in supermarkets where there is limited display space.
- b. **Posters.** Crown and double crown positions are a familiar feature of shop displays, decorating walls, doors and

windows., In addition to colourful pictorial posters, there are those screen printed in bright colours which stores use to announce special offers some firms (e.g. insurance companies) supply slack posters bearing their names with blank space which can be overprinted to advertise local events such as sports days, amateur theatricals or flower shows.

- c. **Pelmets.** One of the oldest forms of display material which can have a very long life, pelmets are paper strips which can be pasted along the top edge of a window.
- d. **Dummy packs.** Empty display cases, packets and bottles are useful for window displays, especially when real products would deteriorate if left in a window for any period, or too much stock would otherwise be tied up in this way.
- e. **Dumpers and dump bins.** Decorated with the name of the product, they are filled with the branded product and placed near check-out in supermarkets to induce impulse-buying.
- f. **Wire stands.** Either self-standing or small enough to stand on the counter or hang near the cash register, these contain a stock of the product and encourage self-service. They must carry the manufacturer's name-plate to encourage refilling with the same brand, otherwise there is a danger of the retailer finding them convenient for the display of other or rival goods.
- g. **Showcards.** Strutted or hanging, and printed on board or metal, these are portable displays which a retailer can move about the shop or use from time to time, and they can often have a very long life, especially if strongly made. Some, such as those advertising credit card and other services, may remain permanent displays on, say, a hotel reception desk.
- h. **Dispenser boxes.** Rather like how cards, they are portable and may remain in position permanently if they contain leaflets Which satisfy a regular demand. A typical use is for the. display of insurance prospectuses, tourist leaflets and official -forms. There are also very attractive :free-standing - or wall-mounted ones made of clear acrylic which reveal contents, unlike cardboard or wooden ones which reveal only the top of the. literature. They are supplied by The Showcard Group of Letchworth.
- i. **Clocks.** Again, this is a popular and permanent -form of POS display, every glance at the time disclosing the advertiser's name.
- j. **Trade figures.** Johnnie Walker, the Michelin Man and, the Sandeman figure have been used in displays for decades. They appear as moulded figures and cardboard cut-outs, with various versions of the Michelin rubber man. Some figures are static, others are animated or articulated models.
- k. **Models.** Very realistic because of their three-dimensional form are scale models, especially when the real subject is too large or. impossible to display. Good examples are ships and aircraft.
- l. **Working models.** These always fascinate, for few people can resist stopping and staring at a model which is active. One which was very amusing was a model baby elephant

which bounced up and down in an armchair to demonstrate how well the chair was sprung. They can be very useful for the windows of, say, building societies, where normal displays are inevitably static.

- m. **Illuminated displays.** In a similar way, as when the lights go on and off or change colour, the lighted sign in a window attracts attention, particularly of window-shoppers and passers-by after dark when the shop is closed.
- n. **Display stands.** According to the trade these may be standard or custom-built, and may be enclosed, perhaps velvet-lined for expensive products. They give exclusiveness to goods. They can also be simple stands to hold small items like paperback books or confectionery. A problem, however, is to limit their use to the supplier's products, and it is essential to fix the supplier's name to the stand. The refrigerated stand is a good example, the equipment being intended for the supplier's ice cream products, but the retailer misuses it by storing rival brands in it.
- o. **Dispenser cards/packs.** These may be complete in themselves for hanging on the wall like cards from which packets of nuts are detached, or they may be individual self-display dispenser bubble packs, bags or sachets hanging on hooks for items like toys, razor blades, music cassettes, ironmongery, confectionery, or ball-point pens. The hooks may be on the retailer's wall or on a special stand or fitting supplied by the manufacturer who thus provides permanent POS material that permits self-service.
- p. **Display outers.** Very useful for small items like confectionery sold in units, packets of soup, or other 'compact single items, display outers consist, of containers holding a quantity of items, the lid folding back to produce a display. The carton can then be placed on the counter or shelf and goods sold from it. This is very economical and effective since the original container becomes its own display' piece.
- q. **Crownors.** When bottled goods are displayed, collars or crownors can be slipped over the necks, to state the price, display a slogan or promotional message. They are used mainly for soft and, alcoholic drinks.
- r. **Stickers and transfers.** Often these are carried by the sales representative who positions them on various surfaces such as walls, doors, windows and even cash registers. They are supplied in a self-adhesive pull-off form.
- s. **Cash mats.** Because of their utility - preventing coins from rolling off the counter - they are likely to be welcomed by retailers and kept in a regular position.
- t. **Samples.** Sampling will be referred to again under sales promotion (see 7: 20), but it may be point-of-sale strategy for the manufacturer to supply free samples, perhaps in special packs like sachets of coffee or miniature bottles of wine.
- u. **Drip mats/coasters.** Whether made of cork, aluminium or paper, these can be used in bars, cafes and other catering situations such as on board airliners, placing prominent advertising in a very convenient form.

Most drip mats found on bar tables are circular, but Britvic fruit juice has one with a cut-out of a bottle and the words:

its
BIGGER
its
BETTER
its
BRITVIC

The word 'its' lacks the necessary apostrophe.

Some brewers, such as Bass and Lanot pils, provide rectangular cotton drip mats on which glasses can be placed on a bar counter.

- v. **Ashtrays.** These are much used by drinks and tobacco manufacturers, and are freely distributed to bars and restaurants where customers drink and smoke. The advertisements usually screen printed on to the various shaped trays made from a variety of materials.
- w. **Tickets.** Advertisers such as Coca-Cola take space on transportation tickets including airline boarding passes, which is very appropriate when the product is immediately available.
- x. **Shelf edging.** This is a very popular POS display on the edges of shelves facing customers across the counter of bar.
- y. **In-store advertising.** Using videos and TV screens, public address systems, electronic newscasters' with colourful LED letters, trolley ads and other devices, products and special offers can be announced to shoppers in the store. Video ads may also be introduced into juke boxes when these are played.
- z. **Menu cards.** The supply of menu cards printed with the advertiser's name, logo and slogan is a method of advertising long used in the catering, food and drinks trades. Some are more elaborate with magazine material which is changed from time to time to maintain the interest of regular customers. Menu cards provide a service both to caterer and customer.

3. Aerial advertising

While this may be regarded as 'outdoor' advertising, it is not usually classed as above-the-line. It is a medium which exploits elements of drama and surprise, involving curiosity. The forms of aerial advertising available in different countries depend on the laws which apply, especially to low flying over urban areas, on the ingenuity of promoters, and sometimes on what is peculiar to or possible in certain countries. For instance, if there is a coast line it is possible to carry aerial advertisements low over the sea in view of holiday makers on the beach. The following are examples of this medium.

- a. **Sky writing.** Emitting a trail of smoke, an aircraft writes a word or words in the sky. This does, of course, require a clear sky and is limited by the weather.
- Bemrose report that the 1990s have seen wildlife calendars more popular than girlie calendars, which have slumped by 20 per cent. Ones with 'green' or charity messages are also popular.

4. CD's CD-ROMs, audio and video cassettes

Increasing use is made of these devices, especially with the widespread availability of CD players, computers, tape and video recorders. They can be used for sampling purposes as Reader Digest and Linguaphone do, or as Records Tokens have done with the offer of an audio tape on promotion tapes. Audio and video cassettes and CDs can be offered in press advertisements.

5. Adbags and carrier bags

Both can carry advertising messages, adbags being the more durable type of in-flight or sports bag, the carrier bag being a plastic one supplied by a retailer to carry shopping and having a shorter life. Both convey the advertiser's name to countless people who see the bag being carried about. This advertising can be well-placed if a sportsman carries his gear to a match.

6. Body media

This is perhaps an astonishing medium. People, especially teenagers, are willing to buy and wear clothing advertising radio stations, drinks and other commercial interests. Guinness have advertised their named shirts in the weekend colour magazines. Specialist firms provide a comprehensive range of promotional leisure clothing such as:

- T-shirts
- sweatshirts
- caps
- hats
- headbands
- visors
- pullovers
- jogging suits
- bodywarmers
- anoraks
- scarves
- umbrellas
- rain-suits
- ties
- squares
- aprons
- rally jackets
- sportshirts
- light-weight jackets
- sportshirts
- light-weight jackets
- tracksuits
- ski wear
- sashes
- towels.

- At its core the adjective of any media plan is to achieve the optimum combination of reach and frequency in a cost effective manner.
- Media fragmentation has allowed media planners to reach selective target audiences more cost effectively. But it has also made reaching mass audiences more expensive.
- Media fragmentation has made understanding media habits of target audience as important as understanding their buying habits.
- If creating ads is the qualitative task of advertising then taking it to peoples home is its quantitative task.
- If creating brand awareness is more critical then the media plan focuses on delivering more reach. If brand persuasion is more critical then it focuses on delivering more frequency.

Notes

This image shows a full page of white paper with horizontal grey ruling lines. The lines are evenly spaced and run across the width of the page, providing a template for writing or drawing. There are no margins, text, or other markings on the page.

LESSON 34: HOW TO JUDGE YOUR WORK

Most people have no idea of how to assess an advertisement. And the skill is very necessary for colleagues in the office. If you have a good system, it should help you and them. They can use the same system to help sell the work to the client.

- It is on strategy?
Has the advertisement hit the main thought and is it in the tone of voice that our consumer would like to hear?
- Is it clear whom you're talking to?
If a feature film, a novel, a song or a play cannot please everybody, how can one advertisement please everybody? But does it make perfect sense and persuasion to the defined target audience?
- Is it interesting?
Would people like to see it again and again?
- It is instant?
The average advertisement has 1.5 seconds to hold a reader. Can your commercial grab and retain the attention of a busy individual?
- Is it believable?
Don't go for a business trip into Adland
- Is it unexpected?
There's often a line in the body copy, had it been spotted, would have brought the advertisement to life. The reason this line remains unused is that creative people are so pressed for time that they haven't had a chance to let the work lie for a gestation period.
- Has it proved its case?
- Look for ways to prove your claims. Get independent advice.

Lastly make this checklist public.

How to defend your work.

- First be certain that you are saying exactly what you want to say and that too in the right tone of voice.
- Then try it on your Creative Director.
If he or she says no, don't throw a tantrum, or drop into despair. Sound him out on how to improve and give his suggestion a fair hearing. If he says yes, then it goes to the client servicing, with his approval. The servicing team plays the devil's advocate, voicing all the doubts that they think the client will have. They are the ones who took the brief; be patient if they voice suggestions as to how the work can be improved.
- Please don't fight for every full stop and comma in the body copy. Fight for the kings and queens; be ready to sacrifice a pawn or two.

- Then comes the review board. Muster all your facts and have a full knowledge of the product and consumer ready at your fingertips.

Meeting the client

Do not show any irritation or impatience. You will stand a much better chance of being accepted if the client sees you not just as a creative person, but also as a responsible businessperson who understands his or her problems and acknowledges the fact that you are spending his money. You will never win a war against your client, because he has the right to say no to a campaign; he pays for the right by contributing to your salary.

Remember to ask yourself; if it were my money that was being spent, would I still go ahead and spend it on this campaign?

The client is probably several people. The lower ranks are the toughest to get through, because they may also be second-guessing and pre-empting their bosses' comments. Patience and logic are the best bet—give them up for temperature. You've got to be logical enough and articulate enough to prove that your work is right.

Some Criticisms

- Running it without the sound
This is a trick old-timers pull when judging the first cut of your commercial.
Just ask them whether an Asha Bhonsle music video would work without sound.
Anyone not giving attention to what is being said in a TVC is almost certainly not giving attention to what is being shown; you've lost him anyway. And the simple fact of life is that viewers do not turn off the sound.
Nobody reads body copy
The headline and picture would tell the story of your advertisement. But body copy is needed to expand on the benefits. Nobody reads body copy. People will, however, read as long as you tell them something they didn't know.
- The TA won't get it.
If you buckle under, you will produce advertisements that ignore intelligent people, thus encouraging intelligent people to ignore the commercial.
Almost everyone in the world knows something you don't. It's therefore reasonable to ensure that advertisements write up to people rather than talk down to them.
- Any product could say that.
A product without a unique selling proposition can have a unique selling personality. Scores of products are using slogans that could have been used by their competitors, if they had thought about them first.

- Our competitor uses that word.

If you are making the same claim as your competitor, then that's time to rethink. But if the sense of what you are saying is quite different, it's ok and indeed inevitable that some of the same words should be used.

A good dose of commonsense is indicated.

- Don't say it isn't so; they might think it is.

There should not be an obligation to buy. It might make people think that there is some kind of obligation. Ask the offender whether he or she believes that that if you say the product is good, people will actually believe that it's bad. And when he/she says yes (he'll have to), then ask the person why he or she is advertising at all.

- You should never ask a question in a headline.

Find a really terrific advertisement with a question as a head line. Stick it on a paper and headline it 'Why is this advertisement wrong?', and show it to the doubting Thomas,

Now Some Criticisms that you Should Pay Attention to

- It sound like an ‘advertisement’

People are inclined to disbelieve advertisements. And the more clichéd you make them, the more your consumer will refuse to believe.

- It's expected

Once you know whom you're talking to, don't just merely do the thing that you think they want to hear.

- It's boring

Client servicing will sometimes buy advertisements that are dead, provided they think it's the right message.

Lastly, there's nothing more pitiable than a creative team defending an advertisement that's worthless.

Client servicing should remember that creative people are often very insecure. Thus firm, but kind steps are required.

Creatives who see their best work junked can do two things:

1. They can rescue some of the work and take it to a Creative Directory they respect. If he/she offers a job, take it.
2. If they don't want to move, but still can't get advertisements through, it is good to remember that they are only advertisements. And individuals should also learn how to present the work better.

Notes

[illegible]

LESSON 35: HOW TO PRESENT YOUR WORK

The people who did the work should make the presentation. Sometimes however, they may not want to; or they may not be able to do so. It may be an agency policy to not allow the creative to meet the client. Some creative people do tend to get aggressive if the meeting does not go well. Clients may get attached to a creative team and may follow them away from the agency.

Basically, the team who make the advertisement should present it because: they learnt all about the product and the consumer, and thus know why they did what they did and can explain those reasons. If they haven't done their best, they would have to take the flak. If the work is rejected, the team knows why and how, and will have no one to blame but themselves.

Use your Advantage

The client wants to see the work.

First Impression Matter

If there is a good idea, see that the presentation does justice to it. Nobody can read roughs—one cannot have basic thoughts in a client presentation; and has to come up with final concepts.

Arm yourself with the Right Ammunition

If you are presenting a film idea, draw a storyboard. A storyboard gives your work weight. The client needs something he or she can look at for longer than 30 seconds and if necessary, carry it home in his or her briefcase.

Basic Training

Abide by agency rules. Prepare your presentation spiel. And base your work and the spiel on the agreed creative strategy.

Think like a Creative, Talk like an Accountant

Do not try to prove that the work is great. However, prove that the advertisements are strong on strategy. Even if the client says, 'I don't like the campaign', if the strategy is correct, you can always do another campaign.

Think on your Feet

Synchronize the headlines and pictures in order to show that each advertisement is making a single point in the selling pitch and that together the advertisements make up an attractive and coherent personality for the product.

Deal with the client in a friendly manner. Be prepared to listen and—if it doesn't hurt the campaign—within reason, to agree. The best defence is commonsense and logic. The worst idea is to defend an advertisement for emotional reasons.

Don't accommodate every point the client makes as soon as he or she makes it, because very often he/she is simply asking questions to find out whether you have thought the business through.

Surprise

The client should be surprised at the creative work.

Leave at the Right time

Make the sale and get out.

How to Live with a Dead Campaign

In theory, there are only three reasons for a client to reject a campaign.

1. It's not based on strategy.
2. Events have overtaken it.
3. It's been done before.

In practice, the client doesn't like it.

There is no point in the agency and client agreeing on a strategy if the creative people don't follow it. Later, there is no way to defend the work during a presentation.

If events have overtaken, the fault may be in several places. One is with the client, since he/she may not have apprised the agency of the new situation. Another reason is with the account people who may have known but didn't pass on the information assuming it made no difference.

If the campaign has been done before, one has to accept the fact that duplication can happen. Of course, the best creative people in the best shops dislike cribbing and would never present another creative's or another agency's work as their own.

The Illogical 'No'

The client is paying and should not be forced into buying a product he/she does not feel happy with. Even if he or she is persuaded, the client will have a deep feeling that he/she does not feel happy with. Even if he or she is persuaded, the client will have a deep feeling that he/she has been pressurized and that is the first step towards looking for a new agency.

Remember, you have to meet the client again. The best relationship between creative people and a client is that of friends. You have to show that you understand his or her business problems, like and dislikes and intuitive feelings on how the product should be promoted.

Some creative people earn themselves a reputation for being hard to get along with when criticized; this can only lead to a client telling the agency that he/she wants a completely new team to work on his or her accounts.

Listen to what the Client Means

Listen carefully to what is said and take out what is actually meant; then use the skill to turn those thoughts into good advertisements.

Clients may not know how to make advertisements. But they do have ideas on what sells their products and many of them have actually been out on the road doing the selling; so take care before rejecting what they learned from the experience.

A Fresh Start

Don't produce the same creative with different words. Look for a new idea. How?

Imagine that you just got a brilliant campaign approved. There is still a better campaign to be done next year, isn't there? So all one has to do is to do that campaign right away. If one doesn't, someone else, inside or outside the agency can and will do it.

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WELCOME TO THE WORLD OF PSYCHIC ENERGY

Advertising is capable of entering language, daydream's and institution due to its independent existence. It doesn't simply do things to people as treating consumers as objects to manipulate nor does it merely do things to products like creating brand personalities or USP.

Rather people do things to advertising, interact with it and produce surprising outcomes

Advertising is expected to exaggerate, sing, praises, transform products. It has psychic energy.

It fascinates, compels. We know we are being sold to conscious self.

It should be suppressed but we need to project, get involved, be surprised, be attracted, confront our irrational selves.

It is living, childish, dramatic, contentious, foolish, magical glossy.

It reaches into the depths of personal motivations and collective feelings, using symbols to portray, tricks to release.

Its rituals and repetitions communicate with the deeper self.

Successful ad's enter your and mine vocabulary and become part of ourselves.

Do nothing to merely interest, amuse or attract. That is not your problems. Do only that which wins the people, you are after in a most cost effective way.

Treat advertising as a salesman. Force to justify itself. Compare it to other salesmen. Figure its cost and results.

Almost any question can be answered cheaply, quickly, and finally by a test campaign. And that's the way to answer them- not by arguments round the table, go to the court of your last resort- The Consumers

Advertising without its preparation will be like waterfall going to waste. The power may be there, but its not made effective. We must center the force and direct it in a practical direction.

Notes

HOW TO BUILD GREAT CAMPAIGNS - DAVID OGILVY

WHEN copywriters, art directors, and television producers come to work in our agency, they are herded into a conference room and subjected to my Magic Lantern, which tells them how to write headlines and body copy, how to illustrate advertisements, how to construct television commercials, and how to select the basic promise for their campaigns. The rules I postulate do not represent my personal opinions; they are the quintessence of what I have learned from research.

The recruits react to my lecture in different ways. Some find comfort and security under the command of a chief who seems to know what he is talking about. Some are uneasy at the prospect of working within such rigid disciplines.

"Surely," they say, "these rules and regulations must result in dull advertising?"

"Not so far," I reply. And I go on to preach the importance the word CREATIVE to describe the functions they are to perform in our agency. The even more fashionable word CREATIVITY is not in the twelve-volume Oxford Dictionary. It reminds Leo Burnett of a saying of Bernard Berenson to the effect that the only thing the Etruscans added to the art of the Greeks was "the originality of incompetence." Fairfax Cone "would like to blot the word CREATIVITY out of our lives." Ed Cox thinks that "there are no creative or non-creative copywriters; only good ad-makers and bad." Bear in mind that Burnett, Cone, and Cox are among the most "creative" men in the advertising business. How did we get along twenty years ago, before "creativity" entered the lexicon of advertising? I am ashamed to say that I sometimes use it myself, even as I write these pages.

In this chapter I will expose to the reader what he would see in my Magic Lantern on the day he came to work for Ogilvy, Benson & Mather. The research on which it is based derives from five principal sources:

First, from the experience of mail-order advertisers. This elite corps, represented by such masters as Harry Scherman of the Book-of-the-Month Club, Vic Schwab, and John Caples, knows more about the realities of advertising than anybody else. They are in a position to measure the results of every advertisement they write, because their view is not obscured by those complex channels of distribution which make it impossible for most manufacturers to dissect out the results of their advertising from all the other factors in their marketing mix.

The mail-order advertiser has no retailers to shrink and expand their inventories, to push his product or to hide it under the counter. He must rely on his advertisements to do the entire of discipline in art. Shakespeare wrote his sonnets within a strict discipline, fourteen lines of iambic pentameter, rhyming in three quatrains and a couplet. Were his sonnets dull? Mozart wrote his sonatas within an equally rigid discipline-exposition, development, and recapitulation. Were they dull?

This argument disarms most of the highbrows. I go on to promise them that if they will subscribe to my principles, they will soon be producing good advertisements.

What is a good advertisement? There are three schools of thought. The cynics hold that a good advertisement is an advertisement with a client's OK on it. Another school accepts Raymond Rubicam's definition, "The best identification of a great advertisement is that its public is not only strongly sold by it, but that both the public and the advertising world remember it for a long time as an admirable piece of work." I have produced my share of advertisements which have been remembered by the advertising world as "admirable pieces of work," but I belong to the third school, which holds that a good advertisement is one which sells the product without drawing attention to itself. It should rivet the reader's attention on the product. Instead of saying, "What a clever advertisement," the reader says, "I never knew that before. I must try this product."

It is the professional duty of the advertising agent to conceal his artifice. When Aeschines spoke, they said, "How well he speaks." But when Demosthenes spoke, they said, "Let us march against Philip." I'm for Demosthenes.

If my new recruits boggle at this stern definition of good advertising, I invite them to return to their previous incarnations. there to flounder in silliness and ignorance.

My next step is to tell them that I will not allow them to use the word CREATIVE to describe the functions they are to perform in our agency. The even more fashionable word CREATIVITY is not in the twelve-volume Oxford Dictionary. It reminds Leo Burnett of a saying of Bernard Berenson to the effect that the only thing the Etruscans added to the art of the Greeks was "the originality of incompetence." Fairfax Cone "would like to blot the word CREATIVITY out of our lives." Ed Cox thinks that "there are no creative or non-creative copywriters; only good ad-makers and bad." Bear in mind that Burnett, Cone, and Cox are among the most "creative" men in the advertising business. How did we get along twenty years ago, before "creativity" entered the lexicon of advertising? I am ashamed to say that I sometimes use it myself, even as I write these pages.

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manufacturers to dissect out the results of their advertising from all the other factors in their marketing mix.

The mail-order advertiser has no retailers to shrink and expand their inventories, to push his product or to hide it under the counter. He must rely on his advertisements to do the entire selling job. Either the reader clips the coupon, or he doesn't. A few days after his advertisement appears, the mail-order writer knows whether it is profitable or not.

For twenty-seven years I have kept my eyes riveted on what mail-order advertisers do in their advertisements. And from this observation I have crystallized some general principles which can be applied, I believe, to all kinds of advertising.

The second most valuable source of information as to what makes some techniques succeed and others fail is the experience of department stores. The day after they run an advertisement, they can count the sales it has produced. That is why I am so attentive to the advertising practices of Sears, Roebuck, who are the most knowing of all retailers.

The third source of data on which my Magic Lantern depends is the research done by Gallup, Starch, Clark-Hooper and Harold Rudolph on the factors which make people read advertisements and, in the case of Dr. Gallup, the factors which make people remember what they read. On the whole, their findings endorse the experience of the mail-order fraternity.

More is known about consumer reactions to advertising in newspapers and magazines than consumer reactions to television commercials, because serious research into television-my fourth source-was not started until ten years ago. However, Dr. Gallup and others have already produced a body of knowledge about television advertising which is sufficient to emancipate us from total reliance on guesswork. (When it comes to radio commercials, there is little or no research available from any source. Radio was made obsolete by television before anybody had learned to use it scientifically, but it has now recovered to the point where it may be described as the Cinderella of advertising media; it is time for the researchers to tackle it.)

My last source is less scientific. I am an inveterate brainpicker, and the most rewarding brains I have picked are the brains of my predecessors and my competitors. I have learned much from studying the successful campaigns of Raymond Rubicam, Jim Young, and George Cecil.

Here, then, are my recipes for cooking up the kind of advertising campaigns which make the cash register ring-eleven commandments which you must obey if you work at my agency:

I. What You Say Is More Important Than How You Say It.

Once upon a time I was riding on the top of a Fifth Avenue bus, when I heard a mythical housewife say to another, "Molly, my dear, I would have bought that new brand of toilet soap if only they hadn't set the body copy in ten point Garamond."

Don't you believe it. What really decides consumers to buy or not to buy is the content of your advertising, not its form. Your most important job is to decide what you are going to say about your product, what benefit you are going to promise.

Two hundred years ago Dr. Johnson said, "Promise, large promise is the soul of an advertisement." When he auctioned off the contents of the Anchor Brewery he made the following promise: "We are not here to sell boilers and vats, but the potentiality of growing rich beyond the dreams of avarice."

The selection of the right promise is so vitally important that you should never rely on guesswork to decide it. At Ogilvy, Benson & Mather, we use five research techniques to find out which is the most powerful.

One technique is to distribute batches of the product to matched samples of consumers, each batch bearing a different promise on the package. Then we compare the percentages of consumers in each sample who send us a repeat order.

Another technique is to show consumers cards on which we have printed various promises, asking them to select the one which would be most likely to make them buy the product. Here are the results of one such test:

FACE CREAM Cleans Deep into Pores

Prevents Dryness

Is a Complete Beauty Treatment Recommended by Skin Doctors Makes Skin Look Younger

Prevents Make-up Caking

Contains Estrogenic Hormones Pasteurized for Purity

Prevents Skin from Aging

Smooths Out Wrinkles

From this voting came one of Helena Rubinstein's most successful face creams. We christened it Deep Cleanser, thus building the winning promise into the name of the product.

Another technique is to prepare a series of advertisements, each built around a different promise. We then mail the advertisements to matched samples and count the number of orders procured by each promise.

Another technique is to run pairs of advertisements in the same position in the same issue of a newspaper, with an offer of a sample buried in the copy. We used this artful dodge to select the strongest promise for Dove toilet bar. "Creams Your Skin While You Wash" pulled 63 per cent more orders than the next best promise, and it has been the fulcrum of every Dove advertisement that has ever run. This marvelous product made a profit at the end of its first year, a rare feat in the marketing world of today.

Finally, we have developed a technique for selecting basic promises which is so valuable that my partners forbid me to reveal it. They remind me of that selfish family of eighteenth century obstetricians who made a fortune by delivering more live babies than any of their competitors. They kept their secret for three generations; it was not until an enterprising medical student climbed up and peeked through the window of their surgery that the design of their forceps was revealed to the world.

2. Unless Your Campaign Is Built Around a Great Idea, It Will Flop.

It isn't every client who can recognize a great idea when he sees it. I remember presenting a truly brilliant idea to a client who said, "Mr. Ogilvy, you have here the mucus of a good idea."

When I started writing advertisements, I was determined to blaze new trails, to make everyone of my campaigns the most successful in the history of the industry concerned. I have not always failed.

3. Give the Facts

Very few advertisements contain enough factual information to sell the product. There is a ludicrous tradition among copywriters that consumers aren't interested in facts. Nothing could be farther from the truth. Study the copy in the Sears, Roebuck catalogue; it sells a billion dollars' worth of merchandise every year by giving facts. In my Rolls-Royce advertisements I gave nothing but facts. No adjectives, no "gracious living."

The consumer isn't a moron; she is your wife. You insult her intelligence if you assume that a mere slogan and a few vapid adjectives will persuade her to buy anything. She wants all the information you can give her.

Competing brands are becoming more and more alike. The men who make them have access to the same scientific journals; they use the same production techniques; and they are guided by the same research. When faced with the inconvenient fact that their brand is about the same as several others, most copywriters conclude that there is no point in telling the consumer what is common to all brands; so they confine themselves to some trivial point of difference. I hope that they will continue to make this mistake, because it enables us to pre-empt the truth for our clients.

When we advertise Shell, we give the consumer facts, many of which other gasoline marketers could give, but don't. When we advertise KLM Royal Dutch Airlines we tell travelers about the safety precautions which all airlines take, but fail to mention in their advertisements.

When I was a door-to-door salesman I discovered that the more information I gave about my product, the more I sold: Claude Hopkins made the same discovery about advertising, fifty years ago. But most modern copywriters find it easier to write short, lazy advertisements. Collecting facts is hard work.

The average family is now exposed to more than 1500 advertisements a day. No wonder they have acquired a talent for skipping the advertisements in newspapers and magazines, and going to the bathroom during television commercials.

The average woman now reads only four of the advertisements which appear in the average magazine. She glances at more, but one glance is enough to tell her that the advertisement is too boring to read.

Competition for the consumer's attention is becoming more ferocious every year. She is being bombarded by a billion dollars' worth of advertising a month. Thirty thousand brand names are competing for a place in her memory. If you want your voice to be heard above this ear-splitting barrage, your voice must be unique. It is our business to make our clients' voices heard above the crowd.

We make advertisements that people want to read. You can't save souls in an empty church. If you will embrace our rules, you will be able to reach more readers per dollar.

I once asked Sir Hugh Rigby, Sergeant Surgeon to King George V, "What makes a great surgeon?"

Sir Hugh replied, "There isn't much to choose between surgeons in manual dexterity. What distinguishes the great surgeon is that he knows more than other surgeons." It is the same with advertising agents. The good ones know their craft. People don't buy from bad-mannered salesmen, and research has shown that they don't buy from bad-mannered advertisements. It is easier to sell people with a friendly handshake than by hitting them over the head with a hammer. You should try to charm the consumer into buying your product.

This doesn't mean that your advertisements should be cute or comic. People don't buy from clowns. When the housewife fills her shopping basket, she is in a fairly serious frame of mind.

6. Make Your Advertising Contemporary

The young housewife of 1963 was born after President Roosevelt died. She is living in a new world. At the age of fifty-one I am finding it increasingly difficult to tune in on the young married couples who are starting out in life; that is why most of the copywriters at our agency are so young. They understand the psychology of young consumers better than I do.

7. Committees Can Criticize Advertisements, But They Cannot Write Them

A lot of advertisements and television commercials look like the minutes of a committee meeting, and that is what they are. Advertising seems to sell most when it is written by a solitary individual. He must study the product, the research, and the precedents. Then he must shut the door of his office and write the advertisement. The best advertisement I ever wrote went through seventeen drafts, and built a business.

8. If You Are Lucky Enough To Write a Good Advertisement, Repeat It Until It Stops Pulling

Scores of good advertisements have been discarded before they lost their potency, largely because their sponsors got sick of seeing them. Sterling Getchel's famous advertisement for Plymouth ("Look at All Three") appeared only once, and was succeeded by a series of inferior variations which were quickly forgotten. But the Sherwin Cody School of English ran the same advertisement ("Do You Make These Mistakes in English?") for forty-two years, changing only the type face and the color of Mr. Cody's beard.

You aren't advertising to a standing army; you are advertising to a moving parade. Three million consumers get married every year. The advertisement which sold a refrigerator to those who got married last year will probably be just as successful with those who get married next year. One million, seven hundred thousand consumers die every year, and 4,000,000 new ones are born. They enter the market and they depart from it. An advertisement is like a radar sweep, constantly hunting new prospects as they come into the market. Get a good radar, and keep it sweeping.

9. Never Write an Advertisement Which You Wouldn't Want Your Own Family To Read.

You wouldn't tell lies to your own wife. Don't tell them to mine. Do as you would be done by.

If you tell lies about a product, you will be found out—either by the Government, which will prosecute you, or by the consumer, who will punish you by not buying your product a second time.

Good products can be sold by honest advertising. If you don't think the product is good, you have no business to be advertising it. If you tell lies, or weasel, you do your client a disservice, you increase your load of guilt, and you fan the flames of public resentment against the whole business of advertising.

10. The Image and the Brand

Confessions of an Advertising Man

Every advertisement should be thought of as a contribution to the complex symbol which is the brand image. If you take that long view, a great many day-to-day problems solve themselves.

How do you decide what kind of image to build? There is no short answer. Research cannot help you much here. You have actually got to use judgment. (I notice increasing reluctance on the part of marketing executives to use judgment; they are coming to rely too much on research, and they use it as a drunkard uses a lamp post, for support rather than for illumination.)

Most manufacturers are reluctant to accept any limitation on the image of their brand. They want it to be all things to all people. They want their brand to be a male brand and a female brand. An upper-crust brand and a plebeian brand. They generally end up with a brand which has no personality of any kind, a wishy-washy neuter. No capon ever rules the roost.

Ninety-five per cent of all the campaigns now in circulation are being created without any reference to such long-term considerations. They are being created ad hoc. Hence the lack of any consistent image from one year to another.

What a miracle it is when a manufacturer manages to sustain a coherent style in his advertising over a period of years! Think of all the forces that work to change it. The advertising managers come and go. The copywriters come and go. Even the agencies come and go.

It takes uncommon guts to stick to one style in the face of all the pressures to "come up with something new" every six months. It is tragically easy to be stampeded into change.

Five: How to Build Great Campaigns

But golden rewards await the advertiser who has the brains to create a coherent image, and the stability to stick with it over a long period. As examples, I cite Campbell Soup, Ivory Soap, Esso, Betty Crocker, and Guinness Stout (in England). The men who have been responsible for the advertising of these hardy perennials have understood that every advertisement, every radio program, every TV commercial is not a one-time shot, but a long-term investment in the total personality of their brands. They have presented a consistent image to the world, and grown rich in the process.

During the last few years the researchers have been able to tell us what image old brands have acquired in the public mind. Some manufacturers have been sobered to learn that their image has serious flaws, which have been hurting their sales. They then ask their advertising agency to set about changing the image. This is one of the most difficult operations we are ever called upon to

perform, because the faulty image has been built up over a period of many years. It is the result of many different factors—advertising, pricing, the name of the product, its packaging, the kind of television shows it has sponsored, the length of time it has been on the market, and so on.

Most of the manufacturers who find it expedient to change the image of their brand want it changed upward. Often it has acquired a bargain-basement image, a useful asset in times of economic scarcity, but a grave embarrassment in boom days, when the majority of consumers are on their way up the social ladder.

It isn't easy to perform a face-lifting operation on an old bargain-basement brand. In many cases it would be easier to Confessions of an Advertising Man start again, with a fresh new brand.

The greater the similarity between brands, the less part reason plays in brand selection. There isn't any significant difference between the various brands of whiskey, or cigarettes, or beer. They are all about the same. And so are the cake mixes and the detergents, and the margarines.

The manufacturer who dedicates his advertising to 'building the most sharply defined personality for his brand will get the largest share of the market at the highest profit. By the same token, the manufacturers who will find themselves up the creek are those shortsighted opportunists who siphon off their advertising funds for promotions. Year after year I find myself warning my clients about what will happen to their brands if they spend so much on promotions that there is no money left for advertising.

Price-off deals and other such hypodermics find favor with sales managers, but their effect is ephemeral, and they can be habit-forming. Says Bev Murphy, who invented Art Nielsen's technique for measuring consumer purchases and went on to become President of Campbell Soup Company: "Sales are a function of product-value and advertising. Promotions cannot produce more than a temporary kink in the sales curve." Jerry Lambert never used promotions for Listerine; he knew that kinks in a sales curve make it impossible to read out the results of advertising.

A steady diet of price-off promotions lowers the esteem in which the consumer holds the product; can anything which is always sold at a discount be desirable?

Plan your campaign for years ahead, on the assumption that your clients intend to stay in business forever. Build sharply defined personalities for their brands, and stick to those personalities, year after year. It is the total personality of a brand rather than any trivial product difference which decides its ultimate position in the market.

II. Don't Be a Copy-Cat

Rudyard Kipling wrote a long poem about a self-made shipping tycoon called Sir Anthony Gloster. On his death bed the old man reviews the course of his life for the benefit of his son, and refers contemptuously to his competitors:

They copied all they could follow, but they couldn't copy my mind, And I left 'em sweating and stealing, a year and a half behind.

If you ever have the good fortune to create a great advertising campaign, you will soon see another agency steal it. This is irritating, but don't let it worry you; nobody has ever built a brand by imitating somebody else's advertising.

Imitation may be the “sincerest form of plagiarism,” but it is also the mark of an inferior person.

These, then, are the general principles I inculcate in our new recruits. When I recently invited a group of them who had completed their first year with us to compare Ogilvy, Benson & Mather with their previous agencies, I was agreeably surprised by the number who fastened on the fact that we have a more clearly defined dogma. Here is what one of them wrote:

Ogilvy, Benson & Mather has a consistent point of view, a corporate opinion of what constitutes good advertising. My previous agency has none, and consequently is rudderless.

Notes

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

CASE STUDIES

Case Study 1

Lakme Girl

Revlon - the cosmetic giant in the West created a breakthrough in advertising by featuring a revlon girl. Cindy Crawford, the well-known super-model, is now the Revlon girl. The face for many was of a model, Lauren Hutton. In 1987, they created a new campaign titled 'The Most forgettable Women in the World.' Renowned beauties like Imran Khan were featured with Jerry Hall.

Lakme in India has also featured versatile as well as saleable faces - Yasmin (Miss India—1966), Purnima Dixit, Maureen Keelan (now Warua). Lakme's search for a model gave them a sophisticated face Yamolie Verma in 1981. Shyamolie became a corporate model for all their products for three years. Followed an assortment of faces, some known, some unknown. Ouh Chawla, Sonu Walia, Vidya Sabita Dhanrajgir, Poonam Gidwani, Anu Agarwal, Anu Ahuja, Mehr Jessia, Sherry Mehrromji). However none of these faces could take on the whole gamut of products. Shyamolie surprisingly has surpassed all her successors. Once again the search for a Lakme girl is on. Lakme Lever never took an own face. Besides, Lakme as a brand is bigger than the face. Aishwarya Rai in the 90's was their perfect face and screen. Bipasha Basu was their change in the mid-90's. To be Lakme face today, you don't have just to look good, you have to feel good.

Issues

- What is the logic behind a Lakme girl versatile enough for the entire range of products?
- What is the difference between a Lux model recommending the soap and a Lakme model?
- What do you think are the reasons for the success of Shyamolie Verma as Lakme's model for all their products for three years?

Case Study 2

Complan

- Formulated by Glaxo, UK as 'complete planned food.'
- Found its way into emergency rations for British soldiers during the Second World War.
- First positioning 'meal in a tea cup' for furnished men in the my. Complete meal for soldiers.'
- Glaxo India's largest brand. Sales touching Rs. 60 crore.
- Launched in 1967 in India.
- Milk beverages market, currently estimated at Rs. 300 crore. 70% of the market is of white beverages. Complan's share is a third of this market. Market has stagnated in the last four years. Complan has however managed a 10 p.c. annual growth rate.

- First positioning in India:
Ideal food supplement for aged and recuperating
Promotion: ethical
- 1971 Complete food aspect of the brand. 23 vital foods as against 9. contained in milk.
Positioning fuzzy.
Targeting a too narrow segment.
- 1975 Larger targeting: Growing children. Make it tastier and Chocolate variant made its entry.
Tasty nutrition drink.
Another flavour - cardamom saffron. appeal to kids.
- Mass media campaign while continuing ethical promotion through chemists and doctors.
Communication strategy
To create a personality for the brand:
"I am the complan boy, I am the complan girl,"
SP schemes to keep excitement alive
- 1980 Plain complan: lower priced Chocolate Complan: high growth segment.
Cardamom Saffron.
- 1990 Started pushing one of its new flavours --mango--and promoting a new usage habit for it (mix with cold milk -- milk shake). Best selling flavour for Complan after chocolate.

Competition

Active 25	Compleat	GRD	Instanto
1987	Jagjit Industries	Cadilla	Warner
Dalmias			
Enriche	Nutriplan		
Cadbury			

Most faded away. Active 25 and Nutriplan have less than 1 p.c. share.

Horlicks and Bournvita are 'food substitutes' and another category altogether.

Issues

- Discuss whether Complan can be targeted both to the children and the aged.
- Discuss how Complan can best meet the competition.
- Can Complan think of relationship marketing? How?
- What role SP : Sales Promotion, can play in effecting sales of Complan?

Case Study 3

Lintas

Prakash Tandon, the ex-chief of Lever had remarked that Lever was a creative experience. Padamsee, the ex-chief of Lintas was greatly influenced by this, and decided to make Lintas a creative I organisation in the best sense. But that did not mean that he wanted accountants to become creative.

However, he did emphasise innovative accountants who could find new and better ways to do their tasks. Lintas was made new. The salary structure including the year-end-gifts (YEGs) also evolved to keep pace with this new Lintas. The organisation must break off the old JWT syndrome. When Padamsee took over, the copy and the art departments were separate. He paired them up. Creative teams were constituted. Copywriters and visualisers were made to work in close co-operation. It sparked off excellent creativity. Padamsee formed mini-agencies, instead managing one huge one.

He introduced a managing committee of eight to nine well-informed, dedicated and intelligent people to run Lintas. They 'throw in ideas.

Many new ideas emerge in the meeting of the managing committee, e.g., all is beautiful. Lintas, Bombay was divided into Lintas Bombay and Lintas Bombay 2. Two MD's were appointed to head these. Padamsee became the chairman of the BOD, rather than MD. The MD's set objectives,

Case Study 4

Dalda

There was a strong prejudice against Dalda — a hydrogenated vegetable oil. Many voiced the apprehension that Dalda gave a tickle in the throat and led to stomach upset. Dalda was considered to be a culprit for all types of known and unknown physical disorders. In those days, Hindustan Lever's marketing director was Morris Zinkin. He was of the opinion that to ward off negative associations of Dalda it was necessary to project it as superior product of international standards. It contained so many thousand units of Vitamin A which -was good for skin and so many thousand units of Vitamin D and so on. They prepared a number of ads. One headline talked of *Mqya* and the question of fats. It was about Dalda being rid of cooking fat. The ad explained how *Mqya* would if be strong and healthy because her mother used Dalda. It was ran for about two to three years in a wide media mix. Later, the research showed that the prejudices against Dalda were as strong as they were before the campaign began. The most important lesson, therefore, in communication and advertising is that emotions play a great part in decision making. So far, the Dalda ads were only rational. While the decision to use Dalda is taken on emotional plane. Further research showed that even those housewives who were using Dalda tried to conceal the fact that they were doing so. They were ashamed of it.

It was decided to do motivational research. Later, they formed a team. Padamsee, Gerson da Cunha (Lintas), Morris Zinkin, Dr. Rajni Chhada - a psychologist of Lever and Balwant Tandon - a Hindi copywriter were the members of this team. Rajni Chhada was able to cut the Gordian Knot. She said 'The reason people are saying that Dalda gives them all these aches and pains is that

they have transferred aggression from being deprived of ghee because of its price. It is falling into the substitute product. It was like a stepmother syndrome.

The team decided to fight fire with fire. They moved the ground from rational to emotional. Balwant Tandon came out with a brilliant line in Hindi Mamta ki Kasauti par Khara (tested on the I' touchstone of mother's love)—Dalda. They ignored 1000 units of this and that. The movement towards Dalda then began. Dalda became an acceptable product. If Ma accepts it, then who am I to reject it? Padamsee says that the lesson has never been lost on him. Even his public service !; campaigns are emotional.

Even as a theatre person, he never stages a play that is highly intellectual, but lacks in emotional content.

Issues

- Discuss the role of rational appeals in advertising.
- Discuss the role of emotional appeals in advertising.

Case Study 5

Coca Cola

Year	Event/Remarks
1886	: John Styth Pemberton, Atlanta, a pharmacist, brew a caramel-coloured syrup, the precursor of the modern Coca Cola.
	: Frank Robinson, his partner, named it Coca Cola in a distinctive lettering style.
1891	: Pemberton sold the drink through Jacob Pharmacy.
1891	: Candler, an Atlanta druggist, bought Coca Cola for \$ 2300. In 1892, he formed The Coca Cola Co. with four companions with a stock of \$ 1000000.
1893	: Coca Cola was registered with US patent office. Coca Cola began selling at soda fountains for five cents a glass.
1894	: Coca Cola was bottled.
1899	: Bottled regularly under a region-wise franchise system.
:	: Pepsi Cola, its first major competitor, opened a plant at Chattanooga
1900-1920	: Another Pepsi plant opened in Atlanta.
1900-1920	: Coca Cola bottling plants crossed 1000
	: Six-and-a-half-ounce pale green bottle designed by Root Glass Co. of Terre Haute, Indiana: An intrinsic part of the brand.
1919	: Robert Woodruff, acquired the company for \$ 25 million and assumed charge in 1923. Coke, associated with sports events and Woodruff.
1928	: Coke accompanied summer Sydney Olympics team of US.
Early 1940's	: Brand described as 'the real thing' to distinguish it from other colas.

1939-1945	:	Second World War. Soldiers from the US had access to Coke at five cents a bottle in Europe which was being liberated from the Nazis. 64 overseas bottling plants.
1950's	:	Became daily consumption item stored in household fridges
1960	:	Fanta, an orange drink was accidentally made by Coke's German counterpart.
1961	:	Sprite, lemon-lime drink developed in the late 1950's was formally launched in the US.
1963	:	TAB, a one-calorie cola was launched.
1966	:	Fresca, a low calorie citrus drink

Case Study 6

Zero-b Water Filter: Selling A Concept

Filtered chlorinated tap water was considered and is still considered safe by a household. At the most, the housewife boiled water to make it safer. But dreaded diseases like typhoid and cholera are really speaking 'drunk' by people - they are just a drink of water away. Even without boiling, one can have germ-free water. Just slip a Zero-B on the tap. The product claimed it kills germs and bacteria on contact. Still, the market was not accepting the product as such. Boiling still continued. Even Zero-B users did use other methods to purify water. The product was considered too expensive.

The promotion needed "a very rational approach. The constraints were:

- Ion-exchange was an unknown entity in consumer markets.
- Endorsement of labs like Haffekine cannot be used in ads.
- Product ingredients were viewed skeptically.

Advertising Strategy

Previous strategy of attacking the traditional methods of purifying esp. boiling was adopted. Since this questions the basic beliefs of the consumers, it is taken negatively.

Being a new product, it should go through an adoption process, for which consumers are to be motivated. The adoption process, as marketing students know, have innovators and early adopters as first users. Once efficacy is proved, we get early majority and finally the majority. The die-hards get converted in the last. The advertising of this product has to pull more and more early adopters and reach the early majority. The early adopters are educated upper-middle class, considering the scientific nature of this product.

Initially, it was promoted as a 'specialist product by emphasizing technology.' This did not click. The 'selling through doctors,' is therapeutic an approach to succeed. Zero B was distributed through chemists. It resulted in minimum interaction with the target buyer—the house wife.

Zero-B was launched in consumer market in 1986. The company Ion Exchange successfully transferred this brand's industrial market strength to the Consumer market. The product got a rub-off of its parentage.

Creative Strategy

Direct strategy. Imprint on the consumer's mind verbally and visually that Zero-B is a better alternative for water purification.

While doing so, we have to avoid questioning the existing beliefs.

Campaign

The 'safe, safer, safest' campaign was designed and it ran all throughout 1988.

Medium: Print, outdoor, point-of-sale, below-the-line

Response

- Higher purchases
- Higher demand for refills
- More solo users of Zero B
- High product acceptance in upper-income Groups.

Since 1990, the company has adopted a softer ad strategy—'just the protection your family needs.' Or 'so safe, even babies can tell.' The brand is now available at general stores. The packaging is an attractive pick-me-up pouch. The new versions are for tap flow, storage, and portable tumbler. In 1996, the company introduced a school water bottle purifier. The consumer division of the companies shows a turnover of Rs. 10 crores.

Phase II of Zero-B Campaign

Objectives	:	Penetrate deeper into early majority.
Approach	:	Link Zero-B and safe drinking water directly.
Positioning	:	As water purifier
Creative strategy	:	Attract concerns of mother/wife of the household. The ads should empathise with her hidden fears about the quality of water they consumed. The main visual element is the municipal tap.
Media	:	TV was added. (30-second spot)
Line Extension	:	Tumbler pack Filter attachment Municipal-tap attachment On-line attachment
Strategy for on-line		
Attachment	:	Concern of the boss about his employees falling sick. Doctor's concern about his patient's well-being. A restaurant owner's concern about his clients.

Case Study 7

Cough Drops

Formerly, cough drops were taken for the therapeutic effect they had on throat and nose, but since then the product perception has changed; and they are now used as mouth fresheners and adult candies.

Vicks triangular medicated cough-drops (MCD), Halls Mentho-Lyptus and Boots Strepsils were the main contenders for years. Vicks Vapor Rub had line extensions, and the brands extended formed a gestalt, offering complete relief from any nose/throat problem.

Vicks MCD

The selling proposition : Soothes the throat

Creative strategy : Battle against khich kich. The onomatopoeic mnemonic was developed by O & M in 1984. Khich or threatened oncoming khich kept the consumers brand loyal throughout the 80's.

Khich khich. is a strong purchase motivation even today, though the .candy value has emerged as another equally important purchase motivation.

80's : Changes in packaging and distribution.

Serrated strip

Distribution extended to paanwallas and cigarette vendors.

Retail chemists (in all) in Mumbai, Delhi, Calcutta = 5200

Pan, Cigarette Outlets 22,300 (Shoptrack Survey)

Impulse purchases of singles

Substitute for 50-paise coins.

Age Group : To all ages, it appeals.

Market share : 38% of the entire cough drop market.

Problem : Ginger variant flounders.

Dilution of its medicinal image needed, to benefit from the adult candy boom. Risk: Dissonance in its overall brand personality. P & G opted for a new product.

Vicks Blue : Though available in twist-pack since 1991, it was packaged in blue pillow-pack with a visual of a white mountain. It competes with Halls. The medicinal properties are played down, though we are not putting at stake 'Vicks' core attributes. It is just for cooling the throat and freshen the breath.

Advertising : Backside visual imagery of 'oceans of freshness.'

Market Share of Vicks Blue : 8% in the pillow-pack segment

Halls Metho-Lyptus (Parke Davis)

Selling proposition : Not only soothes the throat but also clears the nose. It thus distanced itself from Vicks MCD.

Changes in Packaging And Distribution : Halls double-twist pack.

Taste : Stronger tasting than competitors

Packaging Change (1989) : Sealed pillow-packs.

Space and wrapper saving alternative.

Protects the product too by preventing stickiness due to exposure.

Counterfeiters find difficult to copy.

Pillow-packs changed the perception of the product: adult candy.

Pillow Pack Segment : Soon a new segment distinct from MCD developed. By 1992, 48% cough drops market was accounted for by pillow packs.

Age group : Young people mostly below 30.

Flavors introduce : Honey, Lemon, Iceming significantly less therapeutic in appeal.

90's : Halls advertising (Agency HTA) showed once again its efficacy on stuffy noses/sore throats. The bmm expression of delight on the suffering man, though only a split second visual, conveys a strong message. The strategy was to rationalize the taste-induced purchase. He wants candy but needs guilt-free reason to buy it.

Halls Honey Lemon targets women. Icemint is stronger.

Strepsils (Boots Pharma)

It put itself into a specific product category: a lozenge.

Unlike Vicks MCD and Halls, it was sold in aluminium foil package.

Allopathic medicine (not an Ayurvedic one). Hence severe distribution handicap.

Green Icy : Ayurvedic drop launched by Boots in 1990. Unique taste

Yellow Icy : It followed the Green Icy.

Advertising : Make friends with Icy. (Gregarious brand person)

Chota Icy : 0.8 gms (instead of usual 3.3 g)

Icy's share : 5% of 20-crore pillow segment.

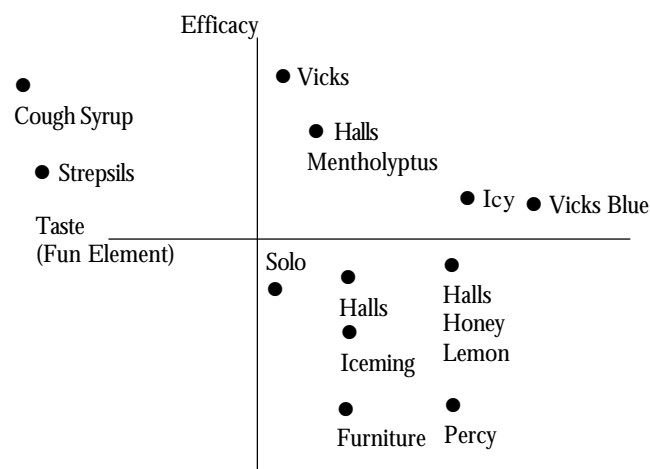
Strepsils have since then been given a new lease of life by being Ayurvedic.

Purchase Motivations for Cough Drops

1. *Genuine throat problem*: This generates seasonal sales in winter and monsoons.
2. *Bad breath: mouth-freshner for smokers*

3. *Oral gratification*: The adult buyers want to enjoy a candy without forfeiting the dignity of adulthood. The ad must not sell him the candy, but the reason.

How Cough Drops Are Perceived?



Inference

1. Taste is more important than efficacy. Even then therapeutic halo is essential from marketing standpoint.
2. Fun theme concentration puts a product in competition with non-medicated candies like Swad and Pan Pasand.
3. Efficacy emphasis puts a product in competition with cough syrups.
4. Vicks MCD is more effective than Halls. (Though initially Halls was formulated in the lab as a stronger product both for throat and nose).

Product	Ad Speds (in lacs)
Vicks	88.1
Strepsils	75.4
Halls ML	74.00
Halls Honey	
Lemon	55.4
Vicks Ginger	32.3
Solo	22.5
Icy Chota	20.5
Vicks Blue	19.7
Halls Icemint	16.00
Others	23.3

Rs. 4.3 crores

Ad spend to Sales Ratio — more than 10%

Issues

A foreign multinational seeks your advice on the launch of a new cough drops products.

Case Study 8

Dabur Chyavanprash

Introduced in 1970.

The brand name itself had become problematic later. It would have been better if a non-generic brand name had been chosen. Others were free to adopt this brand name and reap the benefits of promotional efforts of Dabur.

First positioning: a tried and tested natural health tonic for the family.

Rishi was chosen to propagate its benefits; The authenticity and continued tradition of centuries was conveyed by this ad. The ad ran for a decade.

Dabur then decides to contemporise the brand. The plastic package was introduced. In 1984, the brand appeared on TV. 'Time-tested' theme was retained, Twin benefits of 'health and vitality' were offered. Endorsed by actor Shriram Lagoo. Commercial ran till 1989.

Zandu and Baidyanath introduce their versions. Corporate brand name Dabur which was not so far been stressed was now highlighted. The name was repeated in 20-second film for at least 7 times.

In 1991, again benefit route was chosen. The commercials were focussed on various user groups.

Market Expansion Strategy

The company went in for new users. Claims needed substantiation. Benefits must be clearly spelled out.

Target Audience

Middle-class scooter-owning household, in the social-economic class B. Spill over expected from A and C classes.

1993

New Package, new label.

Positioning

The tonic to develop and strengthen the body's immune systems which helps the body fight infections/diseases.

Specific Benefit

It toughens you up from deep within.

1993

Market share 68.5%

New Version

Dabur Special Chyanprash

Distribution

Through 2 lac retail outlets mostly in North and East.

New thrust towards south and west.

Issues

What can the company do to distinguish its product from those of the competitors?

Case Study 9

Burnol: Boots

Boot was set up in 1929. Burnol was introduced in early 40's. Sold as prescription product. Positioning: Remedy for burns

1960: Made an GTC product

Target audience: Housewives who cooked on choolha.

- 1967 : Other benefits highlighted but consumers were not accepting them.
- 1972 : Shield: Anti-burns cream of SKF (Furcin was rechristened) Medigard: JL Morison (Now faded away)
- 1974 : DD Commercial
A young girl, rushes into the kitchen. Mother Frying. Oil spills on the child's hand. Burnol brings instant relief.
VO: Haath Jal Gaya? Shukra hai ghar mein Burnol jo Hai

Punchline : Ghar Gharka Bharosemand Burnol

Brand was taken to rural India.

Stagnation 80's Strategy

- to build up volume) introduce a 60 gm pack.
- focus on weak markets like Chennai.
- door-to-door selling in select towns of the North.

Competition: 70's

Dettol Cream)

Savlon Cream

Segment's worth in 1980 = Rs. 3 crore.

Competition also addressed cuts and wounds.

Reason for Stagnation

Few instances of burns due to LPG. and stoves.

Advertising cost escalated.

Match-box advertising resorted to

1987-88 IMRB Study

98% had only the remedy in mind. for burns: Burnol

60% said they had a Burnol tube

20%. really had it when a physical check was carried out. Even here old. It indicated low usage.

New Product Categories for, Competition

Band-Aid and Handyplast

Dettol followed by Band-Aid Cream

(Burnol was left out)

Limitations

Deep yellow stain - stained clothes.

Burnol was effective for minor burns (first degree) nor for Burnol applied to severe burns was difficult to clean.

1988

Light yellow

Non-staining

New Burnol

Burnol ghar mein rakhiye wahan jahaan aasanise miley.

1991

Return to extending the brand usage to include cuts and wounds Beem Halh Care.

Burnol + Strepsils + Sweetx.

1993

New Name: Antiseptic Buro 3-in-1. Equal weightage to burns and antiseptic properties. Addition of a perfume.

1997

The brand was bought over by Reckitt Piramal. It was left in a no man's land after the marketing venture between Reckitt Benckiser and cholas Piramal broke down in 2001.

2001

Burnol is likely to be acquired by Morepen Laboratories

Issues

- Can an improved version of the product will revive its sales?
- What can the company do to exploit the - brand equity enjoyed by Burnol?
- What is the future of this niche product?

Case Study 10

Band Aid

Total plaster market in India: 500 million strips valued at roughly Rs. 45 crore. introduced in India by J & J in 1961.

Introductory product was a white water-proof plastic strip with a few layers of gauze. It was not medicated.

1965: The product was medicated. The backing material was made of cloth.. It was covered With a net. The medication was a white antiseptic.

1970: Mercurochrome, a distinctive red-coloured antiseptic replaced the white medication.

Advantages

- Hygienic
- Convenient
- Economical

Target audience : The mother who is in urban areas and educated. She is the one who administers the medication, and takes a purchase decision.

Packaging: Packs of 15,25,30 strips. Consumers bought usually a couple of strips at a time.

Advertising: Direct advertising (e.g. Don't risk infection)

Endorsements: (I trust only Band-Aid -- Model Mother).

Competition

80's

Beiersdorf India Ltd.(BIL) introduced a rival brand Handyplast. Actually, the product was introduced in 70's in a small way but by 1985, it was launched seriously.

Target audience: The child

Product: A fun product

Advertising: A boy wheeling a cart falls and gets bruised. Handyplast sets it right. The light-hearted communication was followed by a serious declaration suggested by surgeons for post-operative care.

Packaging: 100 strips in a steel container in 1991.

Volume Growth: 10 p.c. since 1991-92.

1985: Money banks shaped like its mascot boy were given as SP to those who bought two packs of Handyplast containing 25 strips. Shop-window contest for retailers.

Competitor; Handy Plast (patti Dosti Bhari) and Dettol which derides Band Aid. as lal dawai wali patti (mercurochrome).

Problems for Band-Aid

- i. production-related problems
- ii. marketing-related problems

The Indian society showed rapid changes in the 80's. Children became a major buying class and influencers. J & J's communication was not addressed to children. It used the fear appeal. Market share of Band Aid suffered. Even the brand-name has become generic. Regional brands were passed off as Band Aid. J & J had to rid the brand of this 'genericity.' Another strategy was to make Band Aid a habit. Advertising emphasised that. a brand that was .not from J & J was not Band Aid.. The, loose sales were discouraged by promoting packs of assorted strips. When. this pack is bought, it becomes habit forming. In 1984, the child came to addressed in J & J communications. Disney Fan Contest was launched. Pun packs with Disney character were jntroduced:

Plasters are:

Low-tech products which can be easily copied feature-wise. It was necessary to non-rational attributes as product differentiators. „Super-stretch was stretchable Band Aid suitable for

Year	Campaign	Target Segment
1970	Convenience of wear Healing economy (Don't risk infection. I trust only Band Aid)	Mothers Income Rs. 750+
1982	Protector (Mother's fear of child's wound getting infected) Band Aid keeps wounds and cuts, dirt and infection free.	Mothers Income Rs. 750+
1984	Band Aid is only made by J & J.	
1986	Disney Fan Contest	Children
1989	Pyar Ka Anachal	
1991	Endorsement by Sachin Tendulkar	
1993	Walt Disney Pack	

athletes. Wash-proof Band Aids was another product improvement. Beyond these, the emotional appeal was used in Pyar Ka Aanchal in 1989. The strategy now was to address the child without losing the faith of the mother.

RCI introduced Dettol plaster: J & J again tried to consolidate its- relationship with the mother. Now the promotions have become topical e.g. Jungle Book characters adorn Band Aid.

Competition to Band Aid has now weakened. But competition is likely to hot up in future.

Issues

- a. Band Aid ads were foanedy addressed to mothers, and now to children. What is your opinion?
- b. Can we use fun appeal to sell these strips?

Case Study 11

Glycodin Cough Syrup - Mass Marketing

First formulated in 1932.

Became OTC product in 1945.

Ranked now as No.4 in cough syrup market. First film-based promotion

Later on radio and in print High recall today

1. Pfizer's Corex Rs. 40 crore
2. P & D Benadryl 10 p.c. market
3. M & B Phensedyl
4. Glycodin Rs. 9 crore

Alembic's 3 p.c. sales from Glycodin. Total Alembic turnover Rs. 300 crore Bottle changed from flat to round in 1979.

Initially, heavy advertising (20 p.c. of sales) Ads used cartoon films

Early 60's competition from Richardson Hindustan' (now P & G) - Vicks Formula 44. Then withdrawn. Returned in 1988.

Target - children. (Niche marketing)

1988 - Nqya nau din, purana sau din campaign.

Stressed its heritage.

Lata appeared in Glycodin commercial. This campaign ran between 1990-1992. Free Lata cassette with Glycodin bottles.

Vicks Formula 44 withdrawn in 1989.

(One year after its relaunch).

Glycodin became monopoly of the OTC market. Brand extension: Glycodin lozenges - later withdrawn. 1994 Glycodin Expectorant - Later withdrawn.

Alembic started advertising Glycodin since 1965, 35 years after it was launched. It became an OTC product in 1965. Prior to that it was a prescription drug. Ad budgets were however pitifully low. If preferred to spend more on other profitable drugs. Ads stopped in 1981. The sales since then have slumped. In 1988, the advertising of Glycodin re-started with a budget of Rs. 80 lacs. The sales doubled. Lata Mangeshkar modelled for Glycodin in 1991 in a commercial. Ads were again discontinued in 1994. They have not seen resumed since then. Sales have fallen by 15%. Indirect advertising can strengthen the brand image but it cannot pull new customers.

Issues

Draft a suitable advertising strategy and creative strategy for Glycodin Terp Vasaka cough syrup.

Case Study-12

Thumps Up

- 1988 : Sales promotion campaign. A crown redemption scheme. Later, two under-the crown schemes. Now a scratch card game.
- 1999 : The ad line is back to 'Taste the thunder' which focuses on flavour differentiation. 'I want my thunder' served its purpose by instilling a pride of usership. Research has shown that a user chooses Thumps Up for taste, which is uniquely Indian. It helps washing down of spicy food of *tikka* tape. Thums Up personality continues to be blend of brain and brawn. In the commercial, Khan retrieves a Thums Up bottle from underwater for a girl. Salman Khan, the teen-ager's idol is brought back as endorset

Issues

Salman derides the other drink as kids drinks whereas for Thums Up you have to grown up Comment on this.

Case Study-13

Dettol Soap

Reckitt & Colman of India's Dettol antiseptic is a brand leader in disinfectants. It is the oldest player with a stint of 60 years behind it. It has become synonymms with disinfectant properties in consumer mind.

It extended the brand name to Dettol Soap. The soap has 42% share in 55,000 tonnes premium soap market. The soap was earlier launched on the love-and-care promise like all other premium soaps. The launch year was 1982. Dettol, however, had a formidable reputation as a health and hygiene product. The brand was sold on the pitch of possessing cleansing properties. Dettol had a strong antiseptic image, and the consumers were not ready of accept a 'soft' soap. In the trial period, it registered 1 p.c. share, but repeat purchases were few. RCI learnt on the strength of research that in any brand extension of theirs, they should transmit the characteristics of the mother brand. The consumer had to relate the new product to the main brand closely.

In 1985, Dettol was relaunched and repositioned. The advertising theme was a '100 per cent; bath' at those times when you need a 'special' bath and a 'special' (Dettol) soap. This campaign was... closer to the Dettol equity. It goes further by stating that it is special soap for special bath. In other ... words, you may use your beauty .soap, but reserve Dettol for special times. It is a niche of hygiene' that it filled up.

TV Commercial

There are ,shots of all those special occasions like shopping in a vegetable market and playing with pets.

The commerciation is more focused. It sold on the pitch of delivering the 'antiseptic' promise. It is two-dimensional. It began by selling the special bath so that consumers were

convinced of the need for such a bath. They naturally then would look for a soap like Dettol.

Distribution

The soap sells from grocery soaps where it competes with other premium soaps. It also sells form chemist shops where it has the highest share amongst all soaps sold:

Turnover

It has a turnover of Rs. 22 crore. The soap now sells more than the liquid.

Competition

Probex of Colgate Palmolive (CP) is also pitched at the hygiene niche.

Issues

Comment on brand 'extension of Dettol antiseptic liquid to Dettol Soap.

Case Study-14

Liril Ad

Years ago, when. Padamsee first proposed to Gian Bahl, the advertising manager of Lever, an advertising idea for Rexana Soap which featured a girl bathing under a waterfall, he rejected it on the ground that it would outrage the modesty of woman-hood. Later the same idea was used for Liril soap.

Liril positioned as freshness soap is in the midst of another relaunch, though it has already witnessed several relaunches in past 23 years of its existence. The package has been re-designed, the shape changed and the fragrance too. It also promises new freshness. The relaunch promotion concentrated on the youthful segment, especially the teenagers. The campaign had two components, the announcer campaign and the theme campaigning. The classic waterfall, girl and jingle ad was modified .to meet the needs of the relaunch. The youthfication has been intensified. Communication a la MTV and Channel V style was developed to address the youth. The commercials for the first time omitted the waterfall and the girl. Liril of late has not been doing well. Perhaps, the lime factor no more matters most for the consumers. It ,is a testing time for the soap advertisers.

Issues

Is it right for the company to emphasise youth? What are your suggestions?

Notes

MEDIA GLOSSARIES

Agency commission: Usually fifteen percent, allowed to advertising agencies by media on the purchase of media space or time.

Agency recognition: Acknowledgement by media owners that certain advertising agencies are good credit risks and/or fulfill certain requirements, thus qualifying for a commission.

Audience: Persons who receive an advertisement; individuals who read a newspaper or magazine, listen to a radio broadcast, view a television broadcast, etc.

Audience accumulation: The total number of different persons or households who are exposed to a single media vehicle over a period of time (see cumulative audience).

Audience duplication: Those persons or households who see an advertisement more than once in a single media vehicle or in a combination of vehicles.

Audience profile: The minute -by-minute viewing pattern for a program; a description of the characteristics of the people who are exposed to a medium or vehicle (see profile).

Average exposure: The average (mean) number of time that each audience member has been exposed to an advertisement.

Billboard: An outdoor poster; cast and production information that follows a broadcast program; a six second radio commercial; a short commercial announcement; usually eight or ten seconds in length; at the start and close of a program, announcing the name of the sponsor.

Billing: The value of advertising that is handled by an advertising agency on behalf of its clients (often called billings); the process of issuing invoices for media space and time that have been purchased.

Bleed: printing to the edge of the page, with no margin or border.

Buyer: See media buyer and media and media planner.

Circulation: In print, the number of copies distributed; in broadcast, the number of households within a signal area that have receiving sets; in outdoor, the number of people who have a reasonable opportunity to see a billboard.

Classified advertising: Advertising that is set in small type and arranged according to categories or interests.

Classified display advertising: Classified advertising of a larger size than most other classified advertising, possibly with headlines, illustrations, etc.; classified advertising with some of the characteristics of display advertising (see display advertising).

Consumer profile: A demographic description of the people or household that are prospects for a product or service; see target group.

Cost per thousand (CPM): A dollar comparison that shows the relative cost of various media or vehicles; the figure indicates

the dollar cost of advertising exposure to a thousand households or individuals.

CPM / PCM: Cost per thousand per commercial minute; the cost per thousand households or individuals of a minute of broadcast advertising time.

CPR: cost per rating point (see rating point); the figure indicates the dollar cost of advertising exposure to one percentage point of the target group, audience or population.

Coverage: The number or percentage of individual or households that are exposed to a medium or to an advertising campaign.

Cumulative audience (cume): Cumulative broadcast rating; the net unduplicated audience of a station or network during two or more time periods; also used to describe how many different households or people are reached by an advertising schedule (also called accumulative audience, net audience, and unduplicated audience); technically, a cumulative audience is those persons who were exposed to any insertion of an advertisement in multiple editions of a single vehicle, whereas the unduplicated audience is those persons who were exposed to any insertion of an advertisement in a combination of vehicle or media, counting each person only once.

Cumulative reach: The number of different households that are exposed to a medium or campaign during a specific time.

Effective frequency: Level or range of audience exposure that provides what an advertiser considers to be the minimal effective level, and no more than this optimal level or range; also called effective reach.

Flight (flight saturation): Concentrating advertising within a short time period; an advertising campaign that runs for a specified number of weeks, followed by a period of inactivity (see hiatus), after which a campaign may resume with another flight.

Frequency: The number of times that an average member sees or hear an advertisement; the number of times that an individual or household is exposed to an advertisement or campaign (frequency of exposure); the number of times that an advertisement is run (frequency of insertion)

Gross rating point (GRP): The total number of broadcast rating points delivered by an advertiser's television schedule, usually in a one week period; an indicator of the combined audience percentage reach and exposure frequency achieved by an advertising schedule; in outdoor, a standard audience level upon which a market's advertising rates are based.

Media Planner: The person who is responsible for determining the proper use of advertising media to fulfill the marketing and promotional objectives for a specific product or advertiser.

Newspaper syndicate: A firm that sells special material such as features, photographs, comic strips, cartoons, and so on, for publication in newspaper.

Paid circulation: The number of print copies that are purchased by audience members.

Position: The location of an advertisement on a page; the time when a program or commercial announcement will run in a broadcast; special positions may cost premium prices.

Rate card: A printed listing of advertisement rates for a single media vehicle.

Readership: The percentage or number of persons who read a publication or advertisement.

Space position value: A measure of the effectiveness of an outdoor poster location.

Split run: Testing two or more print advertisements running each only to a portion of the audience, usually in a single issue.

Syndicate program: Broadcast program that is sold to individual stations, rather than appearing on a network.

Tabloid: A newspaper of the approximate size of a standard newspaper folded in half; slang tab.

Tear sheet: A publication page with an advertiser's message, sent to the advertiser for approval or for checking.

Teaser: An advertisement that precedes the major portion of an advertising campaign, intended to build curiosity.

Time buyer: The person who is responsible for purchasing advertising on a radio and television; see media buyer.

Total audience: The number of all the different homes or individuals who are tuned to a broadcast program for six minute or longer.

TPR: Abbreviation for "time period rating"; the rating for a particular broadcast time period, regardless of the program that was broadcast during the slot.

Unduplicated audience: The total number of different people who were exposed to an advertisement or campaign through multiple insertions in more than one media vehicle; see cumulative audience.

Vertical publication: A business or trade publication that is of interest to all levels or job functions within a single business or profession.

Vertical Saturation: Many broadcast commercial announcements scheduled throughout the course of a single day, generally designed to reach many different people, in an attempt to reach a high percentage of the broadcast audience.

Waste circulation: The readers of a publication who are not prospects for the product or service being advertised; advertisement distribution in an area in which the product or service is not distributed.

Notes

ADVERTISING GLOSSARY

AAAI: Advertising Agencies Association of India.

ABC: Audit Bureau of Circulation.

AIDA model: This model depicts the successive stages a buyer passes through in making a purchase decision. The letters represent attention, interest, desire and action.

ASI Recall Plus Test: A day-after recall test of television commercials. It was formerly known as the Burke Test.

ASCI: Advertising Standards Council of India.

Absolute costs: The actual total cost of placing an ad in a particular media vehicle.

Account executive: The individual who serves as the liaison between the advertising agency and the client. The account executive is responsible both for managing all the agency's services for the benefit of the client and for representing the agency's point of view to the client.

Adjacencies: Commercial spots purchased from local television stations that generally appear during the time period adjacent to network programme.

Ad-execution related thoughts: A type of cognitive response a message recipient has concerning factors related to the execution of the ad.

Advertising appeal: The approach used in an advertising message to attract the attention or interest of the consumers and influence their feelings toward the product, service, or cause.

Advertising campaign: A comprehensive advertising plan that consists of a series of ad messages in a variety of media that centre on a single idea or theme.

Advertising creativity: The ability to generate fresh, unique and appropriate ideas that can be used as solutions to communication problems.

Advocacy advertising: Advertising that is concerned with the propagation of ideas and social issues of general importance in a manner that supports the position and interest of the advertiser.

Ariel advertising: A form of outdoor advertising where the messages appear in the sky in the form of sky writing.

Affordable method: A method of determining the advertising budget where all other budget areas are covered first and the remaining is allocated to advertising.

Agate line: Unit of newspaper space measurement, 1 column wide by 1/14 inch deep.

Alpha activity: A measure of the degree of brain activity that can be used to assess a person's reactions to an ad.

Animatic: A preliminary version of a commercial in which a videotape of the frames of a storyboard is produced along with an audio sound track.

Arbitrary allocation: A method of advertising budget allocation based on arbitrary decisions of executives.

Advertising response curve: Studies of this indicate that incremental response to advertising actually diminishes with repeated exposures.

Advertorial: An ad that is half advertising, half editorial, aimed at swaying public opinion rather than selling products.

Attitude towards the ad: An advertising message recipient's affective feelings, favourable, or unfavourable, toward an advertisement.

Average frequency: The number of times an average household reached by a media schedule is exposed to a media vehicle over a specified period.

Banner: Little billboards of various sizes that pop up when a visitor lands on a particular web page.

Big idea: A unique or creative idea for advertising that attracts consumers' attention, gets a reaction and sets the advertiser's product or service apart from the competition.

Bleed pages: Magazine ads where the printed area extends to the edge of the page.

Body copy: The main text portion of a print ad.

Brand Development Index (BDI): An index that is calculated by taking the percentage of a brand's total sales that occur in a given market compared to the percentage of the total population in the market.

Broadcast media: Media that use air waves to transmit their programmes, such as TV and radio.

Build-up approach: A method of determining ad budget by determining the specific tasks that have to be performed and estimating the costs of performing them (also called objective and task method).

Button: In Internet advertising, buttons are small versions of a banner and sometimes look like an icon.

Carryover effect: A delayed effect whereby the impact of advertising on sales can occur during a subsequent time period.

Category development index: This index is calculated by taking the percentage of a product category's total sales that occur in a given market area as compared to the percentage of the total population in the market.

Central route to persuasion: One of two routes to persuasion recognised by elaboration likelihood model. In this the recipient is viewed as very active and involved in communications process and as having the ability and motivation to attend and process the information.

Classified advertising: Advertising in newspapers and magazines that generally contains text only and is arranged under subheadings according to the product, service, or offering such as employment, automobiles, or property.

Click rate: In Internet advertising, the number of “clicks” on an advertisement divided by the number of requests for additional information about a product or service.

Click through: A term used in reference to when a world wide web user clicks on an ad banner to visit the advertiser’s site. Some web publishers charge advertisers according to the number of click-throughs on a given ad banner.

Close: That part of an advertisement or commercial that asks consumers to do something and tells them how to do it.

Clutter: The non-programme material that appears in a broadcast environment, including commercials, messages, public service announcements, etc.

Cognitive processing: The process by which a person transforms external information into meaningful patterns of thought and how these meanings are used to form judgements or choice about behaviour.

Cognitive responses: Thoughts that occur in response to a message while reading, viewing and/ or hearing a communication.

Collateral services: Firms that provide companies with specialised services such as package design, marketing research, advertising production, etc.

Combination rates: A special space rate or discount offered for advertising in two or more periodicals.

Command headline: A type of headline that orders the reader to do something.

Communication task: Under the DAGMAR approach to setting advertising objectives, something that can be performed by and attributed to advertising such as awareness, knowledge, conviction and action.

Comparative advertising: The practice of either directly or indirectly naming one or more competitors in an advertisement or commercial and usually making a comparison on one or more specific attributes.

Compensatory decision rule: A decision rule for evaluating alternatives where consumers consider each brand with respect to how it performs on relevant attributes and the importance of each attribute.

Competitive advantage: Something special or unique that a firm possesses or does, which gives advantage over competitors.

Competitive parity method: An approach of setting advertising budget based on matching the absolute level or percentage of sales expenditures of the competition.

Comprehensive layout: A facsimile of a finished ad with copy set in type and pasted into position along with proposed illustrations.

Concave downward function: An advertising response function that views the incremental effects of advertising on sales as decreasing.

Concept testing: A method of pre-testing alternative creative ideas for advertising in which consumers provide their responses or reactions towards the ideas.

Consumer juries: A method of pre-testing advertisements by using a panel of consumers who are representative of the target consumers and provide ratings, rankings or evaluations of ads.

Continuity: A media scheduling strategy where a continuous pattern of advertising is used for the campaign duration.

Cooperative advertising: The manufacturer pays a certain percentage of advertising expense to the retailer or dealer, who advertises the product in a local market area.

Copy platform: This document specifies the basic elements of the creative strategy such as the basic problem or issue the advertising must address, the advertising objectives, target audience, major selling idea, or key benefits to communicate, campaign theme or appeal and any other supportive information or requirements.

Copywriter: The person who helps conceive the ideas for ads and writes the words or copy.

Corporate advertising: Advertising that promotes overall awareness of a company or attempts to enhance its image among target customers.

Cost Per Rating Point (CPRP): A calculation used by media buyers to compare the cost efficiency of broadcast programmes that divides the cost of commercial time on a programme by the audience rating.

Cost Per Thousand (CPM): A calculation used in evaluating the relative cost of various media vehicles that represents the cost of exposing 1000 audience members of a target market to an ad message.

Cost plus system: A method of agency compensation whereby the agency receives a fee based on the cost of the work it performs plus an agreed-on amount for profit.

Counterargument: A type of cognitive response or thought a receiver has that is opposed to the position advocated in an ad message.

Coverage: A measure of the potential audience that might receive an ad message through a media vehicle.

Creative boutique: An ad agency that specialises in creative aspects of advertising and provides this service.

Creative execution style: The manner in which a particular advertising appeal is transformed into an ad message.

Creative strategy: It determines what an advertising message will say or communicate to a target audience.

Creative tactics: A determination of how an advertising message will be used so as to execute the advertising strategy.

Creativity: It is the quality possessed by persons that enables them to come up with unique approaches, leading to new and more effective solutions to problems.

Creative brief: It is a written statement that guides the creative team for writing and producing an ad. It describes the most important issues that should be taken into account while developing the advertisement (who, why, what, where, when; target audience description; rational and/ or emotional appeals to be used; product features; style, approach, or tone that will be used in the copy and generally what the copy will say).

DAGMAR: The acronym for Defining Advertising Goals for Measured Advertising Results. An approach used to setting advertising objectives and goals, developed by Russel H Colley.

Day-after recall score: A measure used to test TV commercials. The OAR score represents the percentage of viewers surveyed who can remember seeing a particular commercial.

Dayparts: The time parts into which a day is divided by TV and radio networks and stations for selling advertising time.

Differentiation: A situation where the company or the brand is perceived as unique or better than the competitors.

Digital interactive media: Electronic channels of communication - including online database, the Internet, CD-ROMS and stand alone kiosks. The audience can participate actively and immediately.

Direct-action advertising: Advertising designed to produce an immediate effect such as generating sales.

Direct headline: It is a very straightforward and informative ad message. Such headlines often include a specific benefit, promise, or reason for a consumer to be interested in a product or service.

Direct-response advertising: A type of advertising that elicits sales response directly.

Display advertising: Advertising in newspapers and magazines that uses illustrations, photos, headlines and other visual elements in addition to copy text.

Dissonance/attribution model: A kind of response hierarchy in which consumers first behave then develop attitudes as a result of that behaviour, then learn or process the information that supports the attitude or behaviour.

Duplicated reach: Consumers exposed to two or more media vehicles having the same ad message.

Dummy: A three-dimensional, hand made layout of a multi-page advertising piece put together, page for page, just like the finished product will eventually look.

Effective reach: A measure of the percentage of a media vehicle's audience reached at each effective frequency increase.

Elaboration Likelihood Model (ELM): This model identifies two separate processes by which communications can lead to persuasion. The two routes are: central route and the peripheral route.

Electrodermal response: It is used as a measure of consumer's reaction level to an ad. It measures the resistance skin offers to a small amount of electrical current passed between two electrodes.

Emotional appeals: The advertising messages that appeal to the consumer's feelings and emotions.

Encoding: The process of putting thoughts, ideas, or information into a symbolic form.

Ethics: Moral principles and values that govern the actions and decisions of an individual or group.

Event sponsorship: A company develops sponsorship relations with a particular event such as a sport event to promote the company image or the products.

Evoked set: Different brands that consumer identifies and considers as purchase options during the process of evaluation.

Eye tracking: A method for following the movement of a person's eyes as the individual views an ad or a commercial. It is used to determine which portions of an ad attract the viewer's attention.

Fact-based thinking: A style of thinking that tends to divide concepts into components and attempts to discover the one best solution.

Fear appeals: An ad message that generates anxiety in a message receiver by showing negative consequences that can result from not responding to the message in the desired manner.

Fee commission combination: A system of compensating an ad agency in which the agency establishes a fixed monthly fee for its services and media commission received by the agency are credited against the fee.

Feedback: The part of message receiver's response that is communicated back to the sender.

Field of experience: The set of experiences, perceptions, attitudes, beliefs and values that senders and receivers of message bring to a communication system.

Field tests: Consumer reaction tests to advertisements that are conducted under natural viewing situations.

Fixed-fee arrangement: A method of compensating ad agency where the client and agency agree on the work to be done and the amount of money the agency will be paid.

Flat rates: A standard newspaper advertising rate where no discounts are offered.

Flighting: A pattern of media scheduling in which periods of advertising are alternated with no advertising.

Focus groups: A qualitative marketing research tool where a group of generally 10 to 12 respondents from the target market are guided through a discussion concerning a particular topic.

Frequency: The number of times a target audience is exposed to a media vehicle in a specified period.

Full-service agency: An agency that offers a full range of services to its clients including planning, creating, producing and placing advertising messages and other forms of promotion.

Gatefolds: An oversize magazine page or cover that is extended and folded to fit into the publication. This extends the size of a magazine ad.

Gross Rating Points (GRPs): This measure represents the total delivery of a media schedule during a specified time period. GRPs are calculated by multiplying the reach and average frequency of the media schedule.

Group system: A system of organising the ad agency by dividing it into groups of specialists from various departments such as creative, media, marketing services and other areas. The groups work to serve particular clients.

Halo effect: A tendency to evaluate one attribute or aspect of stimulus to distort reactions to its other attributes or properties.

Headline: Words in the leading position in a print ad. These are the words that will be read first or are positioned to draw attention.

Hemispheric lateralisation: The belief that human brain has two relatively distinct halves (hemispheres) with each being responsible for a specific type of function. The right half is responsible for visual processing and the left conducts verbal processing.

Hierarchy-of-effects model: A model that proposes how advertising works and assumes that a consumer must pass through a sequence of steps from initial awareness to final action. The steps include awareness, knowledge, liking, preference, conviction and action.

Home page: In Internet advertising, the advertiser's virtual storefront or gateway to more specific information about the company and its products or services.

Households using television (HUT): The percentage of homes in a given area that are watching TV during a specific time period.

Image advertising: Advertising that creates an identity or image for a product or service by emphasising psychological meaning or symbolic association with certain life styles, values, etc.

Incentive-based system: An agency compensation system in which advertising agency's compensation level depends on how well it meets the predetermined performance goals.

Index numbers: This is a ratio used to describe the potential of a market. The index is calculated by dividing the percentage of users in a market segment by the percentage of population in the same segment and multiplying it by 100.

ISA: Indian Society of Advertisers.

Indirect headlines: These headlines do not provide *direct* information about the product or service, or information regarding the point of an ad message.

Infomercials: Very long TV commercials, 3 minutes to half an hour or more. These are designed to provide more detailed information about a product or service.

Information processing model: A model of advertising effects that views the receiver of a message as an information processor and problem solver. The model was developed by William McGuire and views the message receiver as passing through a response hierarchy including message presentation, attention, comprehension, yielding, retention and action.

Informational/Rational appeals: Such ad appeals focus on the practical, functional, or utilitarian need for a product or service and highlight features, benefits for buying or using the brand.

Inherent drama: An approach to advertising that uses the benefits or features that motivate the consumer to buy a product or service and uses dramatic elements to emphasise them.

In-house agency: The ad agency set up, owned and operated by an advertiser and handles company's advertising programme.

Innovation-adoption model: A model that represents the stages a consumer passes through in adopting a new product or service. The steps are awareness, interest, evaluation, trial and adoption.

Inquiry tests: Tests designed to measure ad effectiveness on the basis of responses generated from the ad such as coupons redeemed, phone calls for more information, etc.

Interactive media: Various media that allow the consumer to interact with the source of the message such as Internet or interactive TV.

Internet: A worldwide means of exchanging information and communicating through a series of interconnected computers.

Interstitial: Animated screens, often ads that pop up momentarily as the computer searches for or downloads information for a requested web page.

IRS: Indian Readership Survey.

Jingles: Songs or tunes about a product or service that usually carry the ad theme and a message.

Laboratory tests: Consumer reaction tests conducted under controlled conditions.

Layout: The physical arrangement of different parts of an ad including the headline, subheads, illustrations, body copy and identifying marks.

Local advertising: Advertising limited in a geographic area where the company does business.

Mass media: Non-personal channels of communication that allow the message to reach masses at the same time such as broadcast, print, etc.

Materialism: Preoccupation with material things and possessions.

Media buying services: Independent firms that are specialists in media buying.

Media objectives: The specific objectives an advertiser has for media portion of the advertising campaign.

Media plan: A document that spells objectives, strategies and tactics of reaching a target audience through different media vehicles.

Media strategies: Action plans for achieving media objectives.

Media subclasses: Smaller divisions of media classes, such as TV, radio, newspapers, magazines, etc.

Media vehicle: The specific publication or programme to carry an advertising message.

Medium: The general category of communication vehicles available for reaching target audience such as print, broadcast, outdoor, etc.

Message strategy: The determination of what an advertiser wants to say and how wants to say it. The strategy elements include verbal, non-verbal and technical components.

Mobile billboards: An outdoor medium in which ads are transported to different locations such as signs painted on buses.

Motivation research: A type of qualitative research designed to probe the consumer's subconscious and discover the deeper motives for purchasing a product or service.

National advertisers: Marketers who advertise their products or services on a nationwide basis or in most regions of the country.

NRS: National Readership Survey.

Negatively originated motives: Consumer purchases based on problem removal or problem avoidance.

Negotiated commissions: An agency compensation method whereby the client and agency negotiate the commission structure rather than traditional 15 per cent media commission.

Noise: Factors that introduce unplanned distortions or interference in the communication process such as competing messages or signal distortion.

Non-commercial advertising: Advertising sponsored by charitable institutions, religious bodies, political organisations, or some other non-profit group to persuade people.

Non-personal channel: Communication channels that carry messages without interpersonal contact between sender and receiver such as mass media.

Non-probability samples: Research samples that do not provide an equal opportunity to every unit of the population of being included.

Non-product advertising: Advertising designed to sell ideas rather than products or services.

Objective and task method: A method of budget setting that involves determining objectives, determining the strategies and tasks and estimating the costs associated with these steps.

Observation method: A research method used when the researchers actually monitor respondents' actions.

On-air tests: Inserting test ads into actual TV programmes in specific test markets to test the effectiveness of a TV commercial.

One-sided message: An ad in which only positive characteristics or benefits of a product or service are presented.

Open rate structure: Newspapers charge a rate in which discounts are available based on bulk or frequency of purchases of the space.

Opportunities to see (OTS): A possible exposure of an advertising message to one audience member. Also referred as advertising impression.

Outdoor advertising: An out-of-home medium in the form of hoarding.

Out-of-home media: Media used for outdoor advertising such as billboards or transit advertising that reach customers out of their homes.

Overlay: On a paste up, a piece of clear plastic containing a second image from which a second printing plate can be made for colour printing.

PACT (Positioning Advertising Copy Testing): A set of principles endorsed by 21 of the largest US ad agencies aimed at improving the research used in preparing and testing ads,

offering a better product for clients and controlling the TV commercial cost.

Participations: Several advertisers buy commercial time or spots on network television.

Pass-along rate: An estimate of the number of magazine readers in addition to the original buyers of the magazine.

Pass-along readership: When the primary subscriber or buyer of a magazine gives the publication to another person to read, or when magazine is read in a library, or a doctor's chamber while waiting.

Paste up: Same as a mechanical.

Pay-out plan: A budgeting method that determines the investment value of the advertising and other promotions.

Percentage of sales method: A method of budgeting in which the advertising and other promotion budget is set based on percentage of sales of the product.

Perception: The process by which a person receives, selects, organises and interprets information to create a meaningful picture of the world.

Perceptual map: A "map" of the positions or perceptions of brands as received by consumers.

Peripheral route to persuasion: One of the two routes to persuasion in elaboration likelihood model in which the receiver is viewed as lacking the ability and motivation to process information and is unlikely to be engaging in detailed cognitive processing.

Portfolio tests: A laboratory method of testing designed to expose a group of respondents to a portfolio containing both control and test print ads.

Positioning: The act of fitting the product or service to one or more market segments in such a way as to set it meaningfully and persuasively apart from competition.

Positioning strategies: The strategies used in positioning a product or service.

Positively originated motives: Consumers' motivations to purchase and use a product or service based on a positive outcome that it promises, such as sensory gratification, social approval, etc.

Post-tests: Tests that are conducted after the advertising has appeared in the market to test its effectiveness.

Preferred position rate: Newspapers charge a rate that ensures the advertiser that the ad will appear in the position required or in a specific section of the newspaper.

Pre-tests: Advertising effectiveness tests conducted before the implementation of advertising campaign.

Primacy effect: According to this theory, the first information presented in the ad message will be most likely to be remembered.

Primary circulation: The number of magazine copies distributed to original subscribers.

Programme rating: The percentage of TV households in an area tuned to a particular programme during a specific time period.

Publicity: Communications concerning an organisation, product, service, or idea that is not directly paid for or under the control of the sponsor.

Puffery: Advertising that praises the product or service based on subjective opinions, superlatives, or exaggerations, vaguely or generally stating no facts.

Pulsing: A media scheduling method that combines flighting and continuity.

Qualitative media effect: The positive or negative influence the medium may contribute to the ad message.

Qualitative research: Research that tries to determine market variables based on criteria which cannot be quantified such as attitude, beliefs, or life style.

Quantitative research: Research that tries to determine according to reliable hard statistics about specific market conditions.

Question headline: A type of headline that addresses a question to the reader.

Rating point: A measurement used to determine television audience. One rating point is equivalent of 1 % of all the television households in a particular area tuned to a specific programme.

Rational appeal: An ad message in which features and/ or benefits of a product or service are directly presented in a rational, logical manner. Such appeals are directed to the self-interest of consumers.

Reach: The number of audience members exposed at least once to a media vehicle(s) in a given period.

Recall tests: Tests of advertising effectiveness designed to measure ad recall.

Recency effect: According to this theory, the arguments presented at the end of the ad message are considered to be stronger and hence more likely to be remembered.

Recognition method: This is a measure of the effectiveness of a print ad and allows the advertiser to assess the impact in a single issue of a magazine over time or across alternative magazines.

Refutational appeal: In this type of appeal both sides of the issue are presented in the ad message with arguments to refute the opposing point of view.

Reinforcement: A favourable consequence associated with a particular response.

Reminder advertising: Advertising designed with the intent of keeping the product or service in the mind of the audience.

Rough: Pencilled sketch of a proposed ad design or layout.

Run of paper (Rap): A rate quoted by newspapers for ad space that permits the ad to appear on any page or position, not as desired by the advertiser.

S-shaped response curve: This model attempts to show the sales response to different levels of advertising expenditures.

Script: Written version of a commercial providing detailed description of its video and audio components.

Search engine: Web sites that are devoted to searching and retrieving information requested for from the world wide web.

Secondary data: Information that has been previously collected or published.

Selective attention: A perceptual process in which individuals choose to attend only to some stimuli and not others.

Selective demand advertising: Advertising designed to promote specific brands of a manufacturer.

Selective exposure: In this process, consumers choose whether or not to be exposed to a media and message.

Selective learning: The process by which consumers seek information that supports their choice decision and avoid information that does not support their purchase decision.

Selective perception: Consumers use the process of selective perception to avoid or filter exposure, attention, comprehension and retention.

Selective retention: Through this perceptual process, consumers remember only some part of the information but not all of it.

Selectivity: A medium's ability to reach a specific target audience.

Self-concept: The image persons carry about themselves in their minds of the type of person they are and who they desire to be.

Self-paced media: Any media that audience or readers can control allowing them to process information at their own rate.

Share-of-audience: The percentage of households viewing TV in a given time period and tuned to a specific programme.

Single source tracking: A research methodology designed to track the behaviour of consumers from the TV to the checkout counter in a supermarket.

Sleeper effect: A situation in which the persuasive effect of advertising increases over a period of time.

Slice-of-life: A commercial in which a dramatisation of a real-life situation is shown where the product is tried and proves the solution to a problem.

Slogan: A standard company statement also called a tag line/ or a theme line, for ads. Slogans provide continuity for an ad campaign and reduce the ad message idea to a memorable positioning statement.

Source: In oral communication, this person or organisation formulates the idea, encodes it as a message and sends it via some medium to a target audience.

Source bolsters: Favourable thoughts generated towards the message presenter.

Source derogations: Negative thoughts generated about the message presenter.

Spectaculars: Large electronic signs placed in high-traffic area, usually incorporating movement, colour, graphics to grab the attention.

Split runs: Two or more versions of a print ad are released in alternative copies of a particular issue of a magazine.

Sponsorship: The presentation of a TV or radio programme, or an event, or even a website by a sole advertiser.

Spot advertising: Commercials shown on local TV stations. The time is directly purchased from the local TV station.

Standard learning model: Learn-feel-do response according to hierarchy models. **Storyboard:** A series of drawings used to present the visual layout of a commercial.

Subheads: Secondary headline in a print ad. Printed in smaller letters than the headline.

Subliminal perception: Perceiving a stimulus is below the level of conscious awareness.

Support arguments: Favourable supportive thoughts of consumers about the claims being made in an ad.

Target Rating Points (TRPs): The reach of media to number of persons in the primary target audience and the number of times.

Tear sheets: The printed ad cut out and sent to advertiser by the publisher as a proof that it was published.

Teaser advertising: Ad primarily designed to evoke curiosity and build excitement and interest in a product without showing it.

Television households: The number of households that own a TV in a market.

Testimonial: The use of satisfied customers or celebrities to endorse a product or service in advertising.

Theatre testing: A pre-test to assess advertising effectiveness in which target consumers view ads in a theatre setting and evaluate on various dimensions.

Thumbnail: A rapidly produced rough pencil sketch used for trying out ideas.

Top-down approaches: At the executive level the budget amount is established and monies are passed down to the various departments.

Tracking studies: Measures of advertising effectiveness designed to assess the effects of advertising on awareness, interest, recall, attitude toward the ad and intentions to buy.

Trade advertising: Advertising directed at resellers.

Transformational motives: Positively originated motives that promise to “transform” the consumer through sensory gratification, social approval, etc.

Transformational advertising: Advertising that associates the experience of using advertised product with a unique set of psychological features that would not typically be associated with the product experience to the same degree without exposure to the ad.

Transit advertising: Advertising targeted to audiences exposed to ads on buses, trains, airplanes, etc.

Two-sided message: An ad message in which both good and bad aspects of a product are presented.

Unduplicated reach: The number of audience reached once with an ad message.

Unique Selling Proposition (USP): An advertising message strategy proposed by Rosser Reeves that focuses on a product

or service attribute that is distinctive to a certain brand and offers a persuasive benefit to the consumer not claimed by any other brand.

Universe: An entire target population.

Up-front buys: Buying TV time when television networks sell a large part of their commercial time.

Values and life styles programme(VALS): Segmentation method developed by Stanford Research Institute applying life style segmentation.

Validity: For a test to be valid, it must reflect the true status of the market.

Visuals: Picture and illustration elements placed in an ad. Waste coverage: Media coverage in excess of target audience.

Web page: A single page out of an online publication of the world wide web, known as website.

Website: A place on the Internet where a company or organisation is located. Websites are made of one or more web pages and allow individuals or companies to provide information and services through Internet.

World Wide Web: A part of Internet where advertisers use online services as an advertising medium.

Zapping: With the help of remote control changing TV channels to avoid seeing commercials.

Zipping: Fast-forwarding through commercials during the playback of a programme recorded on a videocassette.

Notes

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Further Reading

1. Advertising
Roderick While
2. The Fundamentals of Advertising
John Wilnshurst and Adrian Mackay
3. Advertising
Frank Jefkins
4. Advertising Principles and Practice
Wills, Burnett, Moriarty
5. Advertising Management
Batra, Aker, Mayers
6. Kleppner's Advertising Procedures
Ronald Lane, Thomas Russell
7. Brand Positioning
Strategies for competitive advantage
Subroto Sen Gupta
8. Advertising and Sales Promotion
S H H Kazmi, Satish K Barts
9. Advertising Basics
A Resource Guide for Beginners
J.V. vilanilam A. K. Varghese

Notes

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