

Introduction to Advertising

Defining Advertising

Advertising is paid communication through a non-personal medium in which the sponsor is identified and the message is controlled.

Variations include publicity, public relations, product placement, sponsorship, underwriting, and sales promotion. Every major medium is used to deliver these messages: television, radio, movies, magazines, newspapers, the internet, and billboards. Advertisements can also be seen on the seats of grocery carts, on the walls of an airport walkway, and on the sides of buses, or heard in telephone hold messages or in-store PA systems – nearly anywhere a visual or audible communication can be placed.

Advertising clients are predominantly, but not exclusively, for-profit corporations seeking to increase demand for their products or services. Other organizations that frequently spend large sums of money on advertising include political campaigns, interest groups, religion-supporting organizations, and the military of the United States. Other non-profit organizations are not typical advertising clients, and rely upon free channels, such as public service announcements.

The advertising industry is large and growing. In the United States alone in 2005, spending on advertising reached \$144.32 billion, reported TNS Media Intelligence Advertising is increasingly invading public spaces, such as schools, which some critics argue is a form of child exploitation.

History

Commercial messages and political campaign displays have been found in the ruins of ancient Arabia. Egyptians used papyrus to create sales messages and wall posters, while lost-and-found advertising on papyrus was common in Greece and Rome. Wall or rock painting for commercial advertising is another manifestation of an ancient media advertising form, which is present to this day in many parts of Asia, Africa, and South America. For instance, the tradition of wall painting can be traced back to Indian rock-art paintings that go back to 4000 BC. As printing developed in the 15th and 16th century, advertising expanded to include handbills. In the 17th century advertisements started to appear in weekly newspapers in England.

These early print ads were used mainly to promote books and newspapers, which became increasingly affordable thanks to the printing press, and medicines, which were increasingly sought after as disease ravaged Europe. However, false advertising and so-called "quack" ads became a problem, which ushered in regulation of advertising content.

Although advertising has existed for a long time, explicit "branding" is a product of the late 1800s. Due to the prevalence of dangerous products and unregulated industries of the Industrial Revolution, brands were introduced to increase the reputation and value of a particular manufacturer. An identified brand often meant safety and quality. Quaker Oats is among the oldest modern brands in continual use.

At first, agencies were brokers for ad space in newspapers. N.W. Ayer & Son was the first full-service agency to assume responsibility for advertising content. It was also the first agency to charge a commission on ads.

The radio station owners soon realized they could earn more money by selling sponsorship rights to other businesses. In those days, each show was usually sponsored by a single business, in exchange for a brief mention of the sponsor at the beginning and end of the show. This practice was carried over to television in the late 1940s and early 1950s.

In the early 1950s, the Dumont television network began the modern trend of selling advertisement time to multiple sponsors. Dumont had trouble finding sponsors for many of their programs and compensated by selling smaller blocks of advertising time to several businesses. This eventually became the norm for the commercial television industry in the United States. However, it was still a common practice to have single sponsor shows, such as the U.S. Steel Hour. In some instances the sponsors exercised great control over the content of the show - up to and including having one's advertising agency actually writing the show. The single sponsor model is much less prevalent now, a notable exception being the Hallmark Hall of Fame.

The late 1980s and early 1990s saw the introduction of cable television and particularly MTV. Pioneering the concept of the music video, MTV ushered in a new type of advertising: the consumer tunes in *for* the advertising message, rather than it being a byproduct or afterthought. As cable and satellite television

became increasingly prevalent, specialty channels emerged, including channels entirely devoted to advertising, such as QVC, Home Shopping Network, and ShopTV.

Marketing through the Internet opened new frontiers for advertisers and contributed to the "dot-com" boom of the 1990s. Entire corporations operated solely on advertising revenue, offering everything from coupons to free Internet access. At the turn of the 21st century, the search engine Google revolutionized online advertising by emphasizing contextually relevant, unobtrusive ads intended to help, rather than inundate, users. This has led to a plethora of similar efforts and an increasing trend of interactive advertising.

Advertising and Society

Advantages:

- It provides information about the product.
- Advertising help people to make a quick selection.
- Advertising help to increases the standard of living.
- Advertising provides wide choice to consumers
- Advertising helps to fix the prices by creating competition among various brands.
- Advertising dispels wrong impressions by providing information about various things.
- Advertising supports media as it is the primary source of income.
- Advertising helps to create awareness in the society through public service messages.
- Advertising also has an entertainment value.
- Advertising mirrors fashion and design and contributes to our aesthetic sense.

Disadvantages:

- Advertising moves the people to buy thing they cannot afford
- Advertising is biased.
- Advertising is irrelevant e.g. now a day's cricket world cup is going on, so every ad tries to build up a relationship with world cup.
- Advertising is unduly repetitious.
- Use of objectionable appeals.
- Advertising misleads the people
- It inclines a person towards materialism.
- People have to pay for the advertising
- Advertising is too much intrusive. E.g. during a cricket match coming live on TV , suddenly we see an ad at the time when the bowler is appealing for L.B.W;
- It causes people to take up harmful habits. E.g. cigarette ads

Structure and Functions of an Advertising Agency

The first advertising agencies had no copywriters. They had no art directors and no account executives either. In fact, a career in advertising during the late 1800's required virtually no experience with advertisements and no particular insight into the product being sold.

The first advertising agencies were simply brokers of media space, buying pages in newspapers and periodicals and selling them to advertisers. Agencies were rarely staffed by more than a couple of people and their motivation was not to help companies attract customers or sell more goods, but to maximize profit on their own transactions.

Over the years, the business environment facing agency clients has become incredibly complex. Simple products have become multifaceted brands. Manufacturing companies have given way to marketing-driven corporations. And communications have become increasingly vital to their existence.

Simultaneously, the outlets for communications have also grown more complex. Consumers have access to hundreds of channels on broadcast TV, cable, and satellite. There are thousands of newspapers and magazines for people to read and millions of web sites to access. Advertising is everywhere and companies more than ever need help identifying the right opportunities.

As a result, advertising agencies have grown incredibly. Today, the largest agencies employ thousands of professionals across the globe and manage billions of dollars in business every year. And advertising agencies offer more diverse services than ever, serving as strategic partners with their clients and helping them increase the value of their business.

Essentially an agency's task is to evaluate a client's product or service and then develop an effective advertising strategy to assist their clients to maximize their marketing efforts.

To do this an agency will go through a process along the lines of the following:

What are we selling?

An analysis of the product or service in relation to competition. This includes not only tangibles, such as price, size, etc, but also intangibles such as the attitudes and feelings engendered in the consumer from exposure to the product/service.

To whom are we selling it?

Development of a consumer profile – age, sex, socio-economic group, geographical location, etc.

Why are we selling it?

What particular need or want does the product address.

Where are we selling it?

What media will be most appropriate – TV, newspapers, magazines, radio, etc.

When are we selling it?

Are there certain times of the day, days of the week, and months of the year when it is more effective to advertise?

Agency Structure

While advertising agencies are fairly adept at tailoring their structure to the needs of specific clients, a full-service advertising agency involves four main departments.

- Account Service
- Creative Services
- Media Planning and Buying
- Account Planning and Research

Account Service

The Account Service team works closely with the client to map out their communications needs and define the role the agency can play in helping meet their business objectives. They engage agency resources as appropriate and ensure all the work done for the client is suitable for their business and that projects run smoothly.

On a day-to-day basis, this means creating agency teams to work on specific projects, communicating the agency opinion in formal points of view, presenting work, and setting timelines and budgets. Account

Service is ultimately responsible for ensuring that all agency work is effective and projects are completed on time within budget.

There are a number of levels within Account Service. Depending upon the size and requirements of the agency, common positions (starting from the more senior) are as follows: Director of Client Services (overall responsibility for the Account Service team), Group Account Director (responsible for a group of accounts, each account headed by an Account Director), Account Director (may be responsible for more than one account), Account Manager and Account Executive.

Not all titles are required for every account and each is staffed according to its unique needs.

Creative Services

If an advertising agency's "products" are the advertisements it creates, then it's the creative services group that is responsible for making these products. Advertising can take many forms (TV commercials, radio spots, print ads, and outdoor billboards to name a few), but collectively they are referred to as "the creative" or "the work."

Development of the creative work is done in teams of two. A Copywriter (words) and an Art Director (visuals) work together to create rough versions of the ads including: TV storyboards, print layouts, and radio scripts. Creative teams can work successfully together for years -- often hired, fired and promoted together.

Overseeing these teams is the agency Creative Director, who approves all the work before it is shared with the client. Even though the creative director rarely writes ads himself, he has a tremendous influence on all the work an agency develops. The Creative Director helps guide each team, ensuring that the work is unique and appealing while strategically on target. In many ways the Creative Director can be likened to the coach of a sports team.

Once an idea for a radio or TV commercial is ready to be brought to life, a Producer joins the team. The Producer coordinates with the outside resources necessary to produce finished ads – in the case of a TV commercial this can include a large group: a commercial director and his production company, actors and voiceover artists, film editors, musicians. The producer estimates the cost to produce the ads, oversees the writing of contracts, and coordinates the production from start to finish.

The Print Production Manager performs a similar function for print ads, estimating costs, briefing suppliers and coordinating these jobs from start to finish.

An agency may employ a Traffic Manager who is responsible for monitoring the progress of jobs through the agency and then ensuring dispatch of finished materials to TV stations, newspapers, etc. In other cases, the Account Executive has this responsibility.

Media Planning and Buying

The largest portion of a marketer's budget goes towards buying media. This places a huge responsibility on the media planning and buying department.

Media Planners determine how to best expose the creative message to the desired target. They determine what combination of TV, radio, magazines, etc., would reach as many target consumers as possible at the lowest cost. The result of their research and analysis is the Media Plan.

The Media Plan is formatted similar to a calendar, and lays out when and where the advertisements will appear. Plan effectiveness can be measured in many ways.

Following are a few of the most important measures:

Reach: what percentage of the target audience will be exposed to the ad

Frequency: how many times the average consumer in the target audience will be exposed to the ad

Effective Reach: also referred to as '3+ reach,' quantifies the percentage of the target audience that will be exposed to the ad more than three times

Media Buyers take the media plan recommended by the planners and negotiate its purchase as inexpensively as possible. The media buyer's front-line experience often provides invaluable expertise on when and how to make these commitments. As a client's media budget can be quite large, even small tactical changes can result in big savings.

Research and Account Planning

Advertising agencies have been actively doing research since the 1920s. Historically, this research has been focused on helping agencies and their client answer specific business questions. For example, a perfume manufacturer might want to know:

Do consumers like this new fragrance?

Which package is more appealing?

Is the main message of this commercial coming through?

What is the market share of this competitor?

While useful for specific issues, traditional research was not an integral part of the creative development process. All that changed with the emergence of Account Planning.

Started in England during the 1960s, account planning takes a more insightful look into consumer attitudes, including those about the brands they use. In-depth discussions among small groups of consumers tell agencies a lot more about what consumers think and feel than a nationwide survey.

Account Planners use this information in a unique way. Rather than simply report facts, planners weave facts together into compelling stories. These stories can form the basis of a brand positioning, a unique product benefit or perhaps even a commercial storyline.

Many agencies have created unique planning processes. For example, J Walter Thompson relies on TTB (Thompson Total Branding), McCann has the Brand Footprint, and Bates offers the Brand Wheel.

While these processes each have a somewhat different approach, they are all intended to achieve a similar goal: create an identity for the client's brand which is distinct from the competition and compelling to the target consumer.

3. How Agencies Work

The workflow in an agency is not as linear as one may initially expect. Projects do not start in one department, and then get handed off to the next, and so forth.

The process is much more collaborative with multiple agency departments involved at key points along the way. This may seem a bit chaotic at times, but the process encourages input from diverse points of view, stimulates healthy debate and allows strong ideas to emerge regardless of the source. Ideally, the process leads to the best possible creative.

While no two advertising projects run exactly the same, what follows is a rough chronology of how most advertising is generally created.

Project assignment: The client's Marketing Management team details their business objectives to the agency Account Service team, and together they define the role that advertising is expected to play. Often advertising is just one component in a marketing plan that also includes many communications efforts – public relations, promotions, direct mail, etc.

The Account Service team collects as much information as possible and briefs the key agency departments – strategic planning, creative, and media.

Strategic Development: As a group, the agency team analyses the assignment – what type of people would use this product? Why would they use it? What would compel someone to purchase it? Research is vital at this stage, and can be conducted among consumers, industry experts or published reference materials.

The goal of strategic development is to find a compelling story about the product (referred to as the positioning) and a unique message for the advertising creative (the creative brief).

The client will normally have developed a profile of the consumer and his/her expected use of their product/service. Commonly the agency will work with the client to explore additional opportunities for consumption of the product/service. For example, are there other times of the year when the product could be promoted, could certain aspects of the product appeal to different types of consumers, could the product be used in conjunction with another to extend its consumer base, etc.

The Media Department uses the client profile to develop a media strategy and produce a media schedule to reach these consumers based on their media consumption habits. The plan is presented to the client and (when approved) is purchased by the media buyers.

Creative Development: the creative team develops rough versions of ads. After input by the creative director, the account manager and strategic planner are consulted for further fine-tuning.

Creative work is then presented to the client and, when approved, is often tested among consumers. The advertising will be judged a success if it grabs consumer attention and motivates him to try the product – changes may be made if necessary at this point.

Once finalized, TV spots are shot, radio spots recorded, and the print ads produced.

Campaign Debut: The Traffic Manager sends the advertising where it is needed and ensures it debuts in accordance with the media plan. This can get quite complicated, as each type of ad must be finished at

varying times prior to debut - magazine ads will need to arrive as much as a month prior to publication, while TV and Radio spots may be needed by stations just a few days before air.

Tracking of an advertising campaign is essential, allowing client and agency to gauge the impact of their efforts and signal changes that might need to be made. Tracking can be done in a variety of ways, depending on the client's business goals. Product sales are evaluated. Changes in consumer opinion may be measured. Media purchases will be checked to ensure they ran as purchased.

Ethics in Advertising

The Second Vatican Council declared: "If the media are to be correctly employed, it is essential that all who use them know the principles of the moral order and apply them faithfully in this domain."²¹ The moral order to which this refers is the order of the law of human nature, binding upon all because it is "written on their hearts" (*Rom. 2:15*) and embodies the imperatives of authentic human fulfillment.

For Christians, moreover, the law of human nature has a deeper dimension, a richer meaning. "Christ is the 'Beginning' who, having taken on human nature, definitively illumines it in its constitutive elements and in its dynamism of charity towards God and neighbor."²² Here we comprehend the deepest significance of human freedom: that it makes possible an authentic moral response, in light of Jesus Christ, to the call "to form our conscience, to make it the object of a continuous conversion to what is true and to what is good."²³

In this context, the media of social communications have two options, and only two. Either they help human persons to grow in their understanding and practice of what is true and good, or they are destructive forces in conflict with human well being. That is entirely true of advertising.

Against this background, then, we point to this fundamental principle for people engaged in advertising: advertisers — that is, those who commission, prepare or disseminate advertising — are morally responsible for what they seek to move people to do; and this is a responsibility also shared by publishers, broadcasting executives, and others in the communications world, as well as by those who give commercial or political endorsements, to the extent that they are involved in the advertising process.

If an instance of advertising seeks to move people to choose and act rationally in morally good ways that are of true benefit to themselves and others, persons involved in it do what is morally good; if it seeks to move people to do evil deeds that are self-destructive and destructive of authentic community, they do evil.

This applies also to the means and the techniques of advertising: it is morally wrong to use manipulative, exploitative, corrupt and corrupting methods of persuasion and motivation. In this regard, we note special problems associated with so-called indirect advertising that attempts to move people to act in certain ways — for example, purchase particular products — without their being fully aware that they are being swayed. The techniques involved here include showing certain products or forms of behavior in superficially glamorous settings associated with superficially glamorous people; in extreme cases, it may even involve the use of subliminal messages.

Within this very general framework, we can identify several moral principles that are particularly relevant to advertising. We shall speak briefly of three: truthfulness, the dignity of the human person, and social responsibility.

a) Truthfulness in Advertising

Even today, some advertising is simply and deliberately untrue. Generally speaking, though, the problem of truth in advertising is somewhat more subtle: it is not that advertising says what is overtly false, but that it can distort the truth by implying things that are not so or withholding relevant facts. As Pope John Paul II points out, on both the individual and social levels, truth and freedom are inseparable; without truth as the basis, starting point and criterion of discernment, judgment, choice and action, there can be no authentic exercise of freedom.²⁴ The Catechism of the Catholic Church, quoting the Second Vatican Council, insists that the content of communication be "true and — within the limits set by justice and charity — complete"; the content should, moreover, be communicated "honestly and properly."²⁵

To be sure, advertising, like other forms of expression, has its own conventions and forms of stylization, and these must be taken into account when discussing truthfulness. People take for granted some rhetorical and symbolic exaggeration in advertising; within the limits of recognized and accepted practice, this can be allowable.

But it is a fundamental principle that advertising may not deliberately seek to deceive, whether it does that by what it says, by what it implies, or by what it fails to say. "The proper exercise of the right to information demands that the content of what is communicated be true and, within the limits set by justice and charity, complete. ... Included here is the obligation to avoid any manipulation of truth for any reason."²⁶

b) The Dignity of the Human Person

There is an "imperative requirement" that advertising "respects the human person, his right duty to make a responsible choice, his interior freedom; all these goods would be violated if man's lower inclinations were to be exploited, or his capacity to reflect and decide compromised."²⁷

These abuses are not merely hypothetical possibilities but realities in much advertising today. Advertising can violate the dignity of the human person both through its content — what is advertised, the manner in which it is advertised — and through the impact it seeks to make upon its audience. We have spoken already of such things as appeals to lust, vanity, envy and greed, and of techniques that manipulate and exploit human weakness. In such circumstances, advertisements readily become "vehicles of a deformed outlook on life, on the family, on religion and on morality — an outlook that does not respect the true dignity and destiny of the human person."²⁸

This problem is especially acute where particularly vulnerable groups or classes of persons are concerned: children and young people, the elderly, the poor, the culturally disadvantaged.

Much advertising directed at children apparently tries to exploit their credulity and suggestibility, in the hope that they will put pressure on their parents to buy products of no real benefit to them. Advertising like this offends against the dignity and rights of both children and parents; it intrudes upon the parent-child relationship and seeks to manipulate it to its own base ends. Also, some of the comparatively little advertising directed specifically to the elderly or culturally disadvantaged seems designed to play upon their fears so as to persuade them to allocate some of their limited resources to goods or services of dubious value.

c) Advertising and Social Responsibility

Social responsibility is such a broad concept that we can note here only a few of the many issues and concerns relevant under this heading to the question of advertising.

The ecological issue is one. Advertising that fosters a lavish life style which wastes resources and despoils the environment offends against important ecological concerns. "In his desire to have and to enjoy rather than to be and grow, man consumes the resources of the earth and his own life in an excessive and disordered way. ... Man thinks that he can make arbitrary use of the earth, subjecting it without restraint to his will, as though it did not have its own requisites and a prior God-given purpose, which man can indeed develop but must not betray."²⁹

As this suggests, something more fundamental is at issue here: authentic and integral human development. Advertising that reduces human progress to acquiring material goods and cultivating a lavish life style expresses a false, destructive vision of the human person harmful to individuals and society alike.

When people fail to practice "a rigorous respect for the moral, cultural and spiritual requirements, based on the dignity of the person and on the proper identity of each community, beginning with the family and religious societies," then even material abundance and the conveniences that technology makes available "will prove unsatisfying and in the end contemptible."³⁰ Advertisers, like people engaged in other forms of social communication, have a serious duty to express and foster an authentic vision of human development in its material, cultural and spiritual dimensions.³¹ Communication that meets this standard is, among other things, a true expression of solidarity. Indeed, the two things — communication and solidarity — are inseparable, because, as the *Catechism of the Catholic Church* points out, solidarity is "a consequence of genuine and right communication and the free circulation of ideas that further knowledge and respect for others."³²

CONCLUSION: SOME STEPS TO TAKE

The indispensable guarantors of ethically correct behavior by the advertising industry are the well formed and responsible consciences of advertising professionals themselves: consciences sensitive to their duty not merely to serve the interests of those who commission and finance their work but also to respect and uphold the rights and interests of their audiences and to serve the common good.

Many women and men professionally engaged in advertising do have sensitive consciences, high ethical standards and a strong sense of responsibility. But even for them external pressures — from the clients who commission their work as well as from the competitive internal dynamics of their profession — can create powerful inducements to unethical behavior. That underlines the need for external structures and systems to support and encourage responsible practice in advertising and to discourage the irresponsible.

Voluntary ethical codes are one such source of support. These already exist in a number of places. Welcome as they are, though, they are only as effective as the willingness of advertisers to comply strictly with them. "It is up to the directors and managers of the media which carry advertising to make known to the public, to subscribe to and to apply the codes of professional ethics which already have been opportunely established so as to have the cooperation of the public in making these codes still better and in enforcing their observance."³³

We emphasize the importance of public involvement. Representatives of the public should participate in the formulation, application and periodic updating of ethical codes. The public representatives should include ethicists and church people, as well as representatives of consumer groups. Individuals do well to organize themselves into such groups in order to protect their interests in relation to commercial interests. Public authorities also have a role to play. On the one hand, government should not seek to control and dictate policy to the advertising industry, any more than to other sectors of the communications media. On the other hand, the regulation of advertising content and practice, already existing in many places, can and should extend beyond banning false advertising, narrowly defined. "By promulgating laws and overseeing their application, public authorities should ensure that? Public morality and social progress are not gravely endangered' through misuse of the media."³⁴

For example, government regulations should address such questions as the quantity of advertising, especially in broadcast media, as well as the content of advertising directed at groups particularly vulnerable to exploitation, such as children and old people. Political advertising also seems an appropriate area for regulation: how much may be spent, how and from whom money for advertising may be raised, etc.

The media of news and information should make it a point to keep the public informed about the world of advertising. Considering advertising's social impact, it is appropriate that media regularly review and critique the performance of advertisers, just as they do other groups whose activities have a significant influence on society.

Besides using media to evangelize, the Church for her part needs to grasp the full implications of the observation by Pope John Paul: that media comprise a central part of that great modern "Areopagus" where ideas are shared and attitudes and values are formed. This points to a "deeper reality" than simply using media to spread the Gospel message, important as that is. "It is also necessary to integrate that message into the? New culture' created by modern communications" with its "new ways of communicating... new languages, new techniques and a new psychology."³⁵

In light of this insight, it is important that media education be part of pastoral planning and a variety of pastoral and educational programs carried on by the Church, including Catholic schools. This includes education regarding the role of advertising in today's world and its relevance to the work of the Church. Such education should seek to prepare people to be informed and alert in their approach to advertising as to other forms of communication. As the *Catechism of the Catholic Church* points out, "the means of social communication. ... Can give rise to certain passivity among users, making them less than vigilant consumers of what is said or shown. Users should practice moderation and discipline in their approach to the mass media."³⁶

In the final analysis, however, where freedom of speech and communication exists, it is largely up to advertisers themselves to ensure ethically responsible practices in their profession. Besides avoiding abuses, advertisers should also undertake to repair the harm sometimes done by advertising, insofar as that is possible: for example, by publishing corrective notices, compensating injured parties, increasing the quantity of public service advertising, and the like. This question of reparations' is a matter of legitimate involvement not only by industry self-regulatory bodies and public interest groups, but also by public authorities.

Where unethical practices have become widespread and entrenched, conscientious advertisers may be called upon to make significant personal sacrifices to correct them. But people who want to do what is morally right must always be ready to suffer loss and personal injury rather than to do what is wrong. This is a duty for Christians, followers of Christ, certainly; but not only for them. "In this witness to the absoluteness of the moral good Christians are not alone: they are supported by the moral sense present in peoples and by the great religious and sapiential traditions of East and West."³⁷

We do not wish, and certainly we do not expect, to see advertising eliminated from the contemporary world. Advertising is an important element in today's society, especially in the functioning of a market economy, which is becoming more and more widespread.

Moreover, for the reasons and in the ways sketched here, we believe advertising can, and often does, play a constructive role in economic growth, in the exchange of information and ideas, and in the fostering of solidarity among individuals and groups. Yet it also can do, and often does, grave harm to individuals and to the common good.

In light of these reflections, therefore, we call upon advertising professionals and upon all those involved in the process of commissioning and disseminating advertising to eliminate its socially harmful aspects and observe high ethical standards in regard to truthfulness, human dignity and social responsibility. In this way, they will make a special and significant contribution to human progress and to the common good.

Criteria for selection of an Advertising Agency

Following points must be kept in mind while choosing an advertising agency:

- a) Experience of an Agency
- b) Agency size and location
- c) Product Conflict
- d) Financial position of an Agency
- e) Special skills of an Agency
- f) Current clients
- g) Process of payment

The changing face of advertising

There are some who call advertising the second oldest profession. The pun is intended to highlight the importance of advertising which has existed through the antiquity though the art has been honed into a science with the all-encompassing dawn of the communications era which leaves no life untouched today. The advent of PC, Internet, e-commerce, desk-top publishing, and computer-assisted designing has changed the way of advertising today.

The primary objective of advertising is to make people buy goods or services. If the world is the market place where everyone is trying to sell a product, a service, or an idea — and many say that it is — the importance of advertising could hardly be over-emphasized. The post-PC era where information travels at the speed of light to strike all geographical barriers has helped turn the art of advertising into a precise science which can make or break a manufacturer to ensure maximum returns the ultimate barometer of which is the targeted increase in sales.

While advertising costs money, we are all aware of the multi-million dollars promotion blitzes by the two biggest global soft-drink manufacturers, the ultimate price of which is borne by the end-users as an inbuilt part of the retail price, even the better educated among us fail to take notice how it affects us. On the other hand, effective advertisement can help a manufacturer to multiply the turnovers to reduce retail prices. The advertisement industry never fail to miss an opportunity to stress that advertising lowers costs of products by creating a mass market for goods for the ultimate benefit of the consumers. Its proponents also say that advertising not only helps consumers to make better informed choices to choose a particular product according to their purchasing power and needs.

Today no facet of our lives remains untouched by advertising. An array of advertisements in the print media 'demand' us to buy a certain product or service while television viewers have to put up with lengthy commercial breaks depending on how popular a program is. The length of commercial breaks has become the barometer for the popularity of a TV program — the more popular is sure to draw more advertisers than a less popular one. A popular sixty minute TV serial usually contains 15 minutes of advertisements. While this insistence on the part of the advertisers to book advertisements during airing of a popular program is not hard to understand, it has also resulted in people jumping from channel to channel during commercial breaks, thanks mainly to the all mighty remote, as the airwaves of today are filled with satellite channels giving the viewers a much bigger choice to jump a channel than ever before.

Like the rest of the world the communications revolution has changed the face of the advertising industry in Pakistan. Gone are the days when consumers all commodities be it rice, milk, cloth, soap, tooth paste, soft drink, etc., from a local store — the concept of brand loyalty was yet to shape. This of course does not mean that there was no advertising, only that it was merely used to publicize a much fewer number of products and services. The magnitude of advertising was much smaller and it was restricted to graffiti on

the walls, printed messages in the newspapers, handbills. The vast majority of product and service oriented companies believed more in the word-of-the-mouth than anything else. The trend continued till some three decades ago.

Pakistani advertising industry has come a long in last 53 years when its annual expenditure added up to mere few hundred thousand rupees to touch the Rs 5 billion mark this year. The deeper penetration of the local market by the multinationals, the influence of the western style of consumerism associated with the feel of make-believe affluence by the locals, an increased purchasing power driven mainly by the flight of manpower to the Middle East in the 1970s, the spread of manufacturers and industries beyond their regional boundaries, the maturing of television as the most effective media with the ability to reach people in otherwise far-flung areas were some of the primary factors giving great push to the advertising industry.

The advent of PC, the beginning of satellite channels, the video cassette recorders in the early 1990s brought a new thrust and enthusiasm in the advertising. The industrialized world producing mass goods and services was forced to find greater markets to absorb these products necessitating the need to look for overseas markets. The overall fallout of this tendency on the part of the developed world ultimately spilled out to developing countries such as Pakistan where the multinational companies in particular, and local competitors in general, geared up their advertisement campaigns. Though objectives of the two were different — the multinationals to capture a greater share of the market and the locals to keep retaining their share — the ultimate beneficiary were the advertising agencies. This also resulted in improving the overall quality of the advertisements which required an unmatched investment in professional human resources and technology to meet the ever increasing demand for quality by the advertisers.

Today Pakistani advertising industry comprises over 200 agencies of all shapes and sizes. However, the term advertising industry is used for some six dozen members of Pakistan Advertising Association (PAA) which include the major media and research based agencies. State-owned Pakistan Television Corporation, which like all other countries provide the most effective advertising media, print media, and outdoor advertising are the major outlets of the local advertising scenario. Of course it is advertisers who are the source of all advertising revenues for the agencies and the media and are the inbuilt part of all publicity activities.

Talking to *PAGE* the president of Asiatic Advertising, Anwar H. Rammal that despite making immense headways in terms of revenue generation and improved production the national advertising industry still suffers from wrong perception about the prospective market for a particular product. Blaming this lack of direction on the absence of qualified professionals, he said that despite the fact that the bulk of the advertising spending, over 60 per cent, in Pakistan is spent on television; there is not a single institute in the country which imparts education in electronics advertising. The absence of institute for exclusive training in advertisements in tune with the latest technology is taking its toll on the overall creativity in the industry, he added.

Most of the people already working in the advertising for decades have been able to gain the hands-on experience through their association while the absence of specialized institutes to impart professional training still restricts the agencies to fill the jobs in all departments with people who have no academic qualification. There are no institutes to create such academic qualified professionals as script writers, directors, modeling, editing, film making, production, etc. It is imperative that the government should establish, or encourage establishing, such institutions to impart basic electronics media advertising to improve the quality of advertising on the electronics media, the main beneficiary is the state-owned Pakistan Television.

This is all the important as irrespective of the business and size, advertising is basically a service industry the major cost of which is in the human resources. Internationally the accepted ratio of these personnel costs is 50 per cent of the expenditure of any advertisement agency. Compared to this the primary source of revenue of the agencies come from the 15 per cent commission they earn which includes the costs of production of advertisements at all stages from the initiation of an idea till the advertisement is released as a finished product. The creative strategy, market research, marketing strategy, the release of advertisements all requires competitive professional team which costs money at every stage of the work which places acute financial restrictions on the agencies to be creative and effective on the one hand and economic on the other. The imposition of 10 per cent presumptive tax on the earnings of the agencies, the primary source of which is the 15 per cent commission, from July 1 last year besides an already existing 5

per cent Central Excise Duty on billing. The imposition of the presumptive tax last year, Anwar said, has resulted in reduced earnings for the agencies so much so that almost all of them including the top agencies to lay off staff and workers.

Anwar said that while in a free economy advertising plays an important role to accelerate economy and is also seen by the economists as a barometer of the economy. However, he expressed concerns that this globally accepted theory fails to work in Pakistan due mainly to the presence of a huge parallel economy. This also explains the small advertising expenditure of Rs 5 billion this year which translates into per capita advertising revenue of a low Rs 36 per person in a population of some 140 million people.

India with seven-time the population of Pakistan spends twelve-fold more in advertising. Some 101 advertising agencies of India spent Rs 60 billion last year which translates into a per capita spending of Rs 60, almost double than that of Pakistan.

He also said that the bulk of the advertising revenue in the country comes from a handful of companies, almost all multinationals with few exceptions, which make advertising a fragile business in Pakistan. For instance, the annual advertising and sales marketing expenditure of just four companies — Lever Brothers Pakistan, Pakistan Tobacco Company, Lakson Tobacco, and Nestle Milkman- totaled half of the combined advertising bookings of the Rs 5 billion of the PAA members. Lever, the top advertiser in Pakistan, spent over Rs 1 billion in advertising in 1999; Lakson's 'marketing expenses' were Rs 532 million followed by Rs 498 million and Rs 469 million by the Nestle and Pakistan Tobacco.

H.N. Effendi, the managing director of Paragon Advertising, lamented about the flight of creativity from the Pakistan advertising scene for last 15 years. Putting the number of full service agencies — those who have their own art, media, marketing, research and film-making departments — between 30-35 in the country. He said that though rebating is not permitted as per the international rules all major agencies are doing it in Pakistan to eat into the revenues which primarily comes from the 15 per cent commission besides meeting all the personnel and other overheads. The rampant practice which goes un-noticed poses serious challenges for the agencies as companies seem inclined to pay certain rebates to the advertisers to retain the business. It's hard not to fall in the trap as refusal to pay a rebate means losing a client who can always find an eager agency ready to pay the rebate. While individual companies keep benefiting from the rampant rebating practices the phenomenon is hurting the growth of the industry as a whole, he added. He said that the imposition of the 10 per cent presumptive tax last year has cut the 15 per cent commission by at least one per cent and is proving to be detrimental to the business of the advertising business. As is, the PC has cut the jobs in the artistic departments of most major agencies by one-tenth by replacing manual artists by computer-assisted designing, though at the same time it has also created increased number of jobs in the computer departments, and the imposition of presumptive tax is feared to result in more lay-offs as already done by many major agencies in last twelve months.

The creative director of Reach Advertising, Kamran R. Qureshi, said that up to 70 per cent of all advertising expenditure in Pakistan goes to the television, 15-25 per cent is spent on the print media and the rest goes towards outdoor advertising the main beneficiaries of which are the big advertisers. The popularity of television as the choice of advertisers, particularly those who can afford it, can be attributed primarily to its vast penetration — PTV's national transmission covers 39 per cent of the land area and reaches 89 per cent of the country's population, PTV-2 signals covers 56 per cent of the population, and PTV World with its transmission beaming to over three dozen countries in the region reaches 70 per cent of the local population. The preference of television as a prime advertising choice is also attributed to the fact that it involves sight and sound in a country which has a low literacy rate where the majority of people can see and hear but few can read.

Kamran said that while print media is providing opportunity to comparatively small advertisers to publicize their products who otherwise could not afford to advertise on the PTV the print media's seemingly advantage is also its disadvantage as due to low literacy rate in the country. Kamran said that there seems to be a misconception about advertising and negated the common notion that advertisement is a return on sales added that it is actually a return on the investment. Advertisement, he said, is not a hit and run business at least that is not the case with the serious advertisers who are interested in long-term returns, a constant presence in the market, and constant sales.

This is all the more true, he said, in the case of electronics advertising which seems to work better over a longer period — though it can also be used for quick target selling — to keep reaping the dividends even after the advertisements cease to appear on the air waves. However, repeated reminders are necessary to

keep on adding to the previous results as human psyche needs reminders. The prime example of this strategy is Coke and Pepsi.

The Pakistan market poses certain unique challenges for the advertisers in many respect, Kamran said. There are vast divisions in the economic, social, cultural, regional, language, religious, and traditions in the different segments of the society. The consumer profile is so diversified among the different segments of the society that a single marketing strategy is hardly effective compared to the developed countries which speak one common language and none of these traditional trappings. International accepted advertisement concepts remain hardly workable in Pakistan due to the psyche of the people.

Kamran also expressed concerns about the rampant rebate practices indulged in by all the agencies to appease the advertisers, he preferred to call it kickbacks, to hurt the advertising as a whole, particularly the smaller ones at the benefit of the bigger ones which can afford to absorb the financial drain that it causes. He also agreed that the imposition of the 10 per cent presumptive tax last year is destabilizing the business in terms of lay-offs and predicted that it would result in the closures, takeovers and mergers. The practice is also resulting in the failure to improve the production, creativity and quality of the advertisements which can be improved if the advertisers choose not to demand for it, he added.

The changing scenario

The advertising industry of Pakistan is going through a number of radical changes at present. The induction of PC and its ever increasing use has made computer-assisted designing a reality to save substantial costs in terms of manpower, time, and effortless changes in pictorial and copy in the shortest possible time. It has reduced jobs for the manual artists without whose help the advertisements, particularly print, could not be possible to be released in the past. On the other hand it has created more jobs for the IT professionals, business managers and media experts in the industry.

Secondly, the state-owned Pakistan Television which previously used to market the advertisements and produce the programs itself has now passed them to the private sector to cut the costs to increase its profitability. Passing on these responsibilities to the private sector not only helps the PTV to pay more attention to address the core administrative and management issues but also to earn better revenues without being directly involved. This shift in policy on the part of the PTV has also resulted in the mushrooming of private production houses, many of them owned by individuals trained by the PTV itself, to produce all kinds of programs. This in turn has introduced immense new acting, creative and technical talents in the country to create employment for many. The private marketing companies buy a specific day on contract from the PTV to substantially reduce the costs of maintaining full-fledged marketing personnel at huge costs. This has been a win-win change for the PTV which has a cake and eats it too.

Thirdly, the local advertising scenario is changing with the coming up of the media buying houses. The idea is appreciated by the multinationals that spend huge monies on the advertisement the major portion of which goes to the PTV. For a certain percentage, which PAGE learnt runs anywhere from 1.5 per cent to 3.5 per cent; these companies provide exclusive expertise to their clients to ensure the best returns of the advertising money. The primary function of these companies is to serve as the advertiser's media buying agent and planners. However, since the 1.5-3.5 commission of these media buying houses is deducted from the 15 per cent commission of the agencies the idea is sure to draw strong protest from the industry. This is particularly so as the agencies feel that the imposition of 10 per cent presumptive tax last year has already cut their profitability badly.

Effendi strongly protested the idea of media buying companies. There were others who said that these companies are aiming to take a cut of the hard earned commission from the agencies that have to spend immense amount of time, energy and money to create an advertisement from scratch to finish, pay salaries to their administrative and technical and creative staff without doing anything. These media buying companies are aiming to take away what rightly belong to the advertising agencies by bargaining in as brokers. That's what they are, nothing but a broker which is neither required nor needed.

Suggestions

Anwar Rammal listed a number of suggestions to expand the advertising business in the country. He said it is imperative that the industry be given the due importance which it remain deprived of till today. It should be given the status of the industry and accorded the relevant incentives which it deserves, he added.

He also advocated the establishment of institutions imparting professional training in advertising and all related fields for various media — electronics and print in particular and all other in general.

He said that the 10 per cent presumptive tax imposed last year should be withdrawn by the government as it is based on inaccurate logic that advertising agencies enjoy high profitability margins.

He also advocated for reduction in duty on the import of machineries, electronics items, cameras, lightings, etc., used by the advertising industry to better the quality of commercials — be it electronic, print or others.

Advertising campaigns

Planning an advertisement campaign begins with an idea, primarily when an advertiser approaches an agency. The representatives of the two sides discuss suggestions for an advertisement. The advertiser briefed the agency about the product and the agency try to find a Unique Selling Point (USP) of the product.

The agency develops a consumer profile to understand what segment of the market is the product aimed at, the psychology and social pattern of their particular segment, and whether the product is aimed at an exclusive segment — only for women or men, or both. For instance, a lawn fabric in case of women and shaving cream in the case of men. A further bifurcation of the product is based on the price if it is aimed at the high-end, low-end of middle income market.

Once these decisions are made, a creative strategy is developed to pitch an appeal to the targeted group including the main message which the product wants to convey. A media strategy is also developed to decide the most effective media — what portion of the advertisement will go to the electronic media (television or radio) and in today's world — the internet — print, billboards, or a mix of all of these.

Next comes the budgeting — will the campaign be run over a selective period of time and how the seasonal realities affects it. Naturally ice cream advertisements could not deliver in winter and advertisements of winter jackets could hardly make an impact in summer. After all these issues are settled, the campaign is finally launched.

The post-launch impact and result of the campaign are analyzed and the creative strategy is once again studied. Sometimes agencies also carry out a survey about the reaction of the targeted consumer group. All this is aimed at removing any discrepancies in the promotional campaign to improve the advertisement.

The budgeting of an advertisement campaign varies from product to product but depends on a number of factors. It primarily depends on what the objective of the advertiser is — the more ambitious the objective is the more is the advertising costs. For instance, a company aiming to capture the bulk of the national market for its particular product has to spend more than a company which is only looking to get a small share in regional market. Launching an advertisement campaign for a new product involves much bigger funds compared to a product which has already been introduced in the market. This is so primarily as launching a new product requires substantial investment in the introductory stage, follow-up stage and analysis stage over a specific time frame. Maintaining an advertisement presence during the maturation stage which is usually followed by stagnation stage, heard the saw 'what goes up must come down', is seen as a must to help keep an edge, even a narrow one.

The five main stages in planning and advertising campaigns are: selecting the market for the goods; examining the product to see how best to promote it; estimating the cost of the campaign; choosing the most effective media; and developing the advertisement.

There are three main players in the advertising — the clients who advertise their goods or products; the advertising agencies who plan, prepare and place the advertisements; and the media.

Any advertising campaign begins with an idea. The advertiser approaches an advertising agency either to introduce a new product or to better sell an already marketed product to enhance its share of the market or to maintain the share once the sales the post-maturing state. The role of the advertising agency is to achieve the desired results set by an advertiser. Advertising is a team effort — it requires executives with wide knowledge of the advertising and ability to sell; it involves research to understand the potential market, distribution, media, buying habits of the targeted consumers, and the strengths and weaknesses of the competition; and it includes media experts specializing in buying and selling space in various types of media and to advice the advertiser which would be the best media for his product. It also includes creative

people to write the words and the theme, design the artistic work, and visualizes who design the advertisement.

Often all of these team members discuss and workout ideas for hours before they hit upon a suitable idea. The artwork is the pictorial part of an advertisement while copy is its written part. The developed countries spend huge amounts of money in advertising and the concept has also taken root in the developing countries where multinational companies enjoy a massive share of the respective markets. The scene of advertising in Pakistan is no different.

LESSON 04**Kinds of Advertising**

The basic function of all types of advertising is to inform and persuade the people but the ways in which people are influenced has given an opportunity to classify advertising into various forms.

Advertising can be classified on various bases e.g. on the basis of:

- Scale of Advertising
- What is being advertised?
- Who is the advertiser?
- Purpose of advertising
- Type of media used for advertising

National Advertising:

National advertising refers chiefly to advertising done by a producer to get people to buy his branded goods, whenever they are sold.

The term “National advertiser” is usually used to designate the type of advertising which is done by a manufacturer on a nationwide scale to stimulate demand for his product among ultimate consumers. A national advertiser speaks to a wide and distant audience therefore it is difficult to trace the sales effect of a single insertion of an advertisement. It could be possible if it seems exclusively one medium.

Regional and Local Advertising:

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

Similarly local advertising is confined to one trading area or city, and usually is considered to be synonymous with the term retail advertising.

The advertising, familiar to all citizens of the country done by the departmental store in the city or trading area through the local daily newspapers or on the local radio station is local advertising. The product or service which is available on local level and is also in general consumption of local consumers can be advertised on local level. The advertising may in fact be promoting the sale of nationally advertised brand in the advertiser’s store rather than in some competitive store. Or the local advertiser may be attempting to induce the consumer to patronize his/her particular store and may not advertise any manufacturer’s brands of merchandise.

Retail Advertising:

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

Trade and Professional Advertising:

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

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

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

or dentist or architect to consume the product personally, but hoping that he/she will prescribe, recommend or specify it to those who will buy it on his/her recommendation.

Industrial Advertising:

A vast range of items, including machinery, equipment, raw and finished materials semi processed materials, parts and operating supplies are used by manufacturers and other producers to facilitate the performance of their basic productive function. The manufacturers of industrial goods wish to see that their products are brought by other producers and they are not concerned with securing retail distribution. Industrial advertising speaks to engineers and other technically trained people in their respective fields. And this kind of advertising addressed to the men responsible for purchasing goods needed to make products and render services is known as industrial advertising. Such advertising is designed to reach purchasing agents, plant managers, engineers, controllers and others who have a voice in spending the industry's money for material and equipment.

Image Advertising:

Image advertising is undertaken primarily to enhance an organization's perceived importance to a target market. Image advertising does not focus on specific products as much as it presents what an organization has to offer. In these types of ads, if products are mentioned it is within the context of "what we do" rather than a message touting the benefits of a specific product. Image advertising is often used in situations where an organization needs to educate the targeted audience on some issue. For instance, image advertising may be used in situations where a merger has occurred between two companies and the newly formed company has taken on a new name, or if a company has received recent negative publicity and the company wants to let the market know that they are about much more than this one issue.

Public Service Advertising:

In some countries, not-for-profit organizations are permitted to run advertisements through certain media outlets free-of-charge if the message contained in the ad concerns an issue viewed as for the "greater good" of society. For instance, ads directed at social causes, such as teen-age smoking, illegal drug use and mental illness may run on television, radio and other media without cost to organizations sponsoring the advertisement.

Direct response marketing:

Direct response marketing is a form of marketing designed to solicit a direct response which is specific and quantifiable. The delivery of the response is direct between the viewer and the advertiser, that is, the customer responds to the marketer directly. This is in contrast to direct marketing in which the marketer contacts the potential customer directly.

One common form today is infomercials. They try to achieve a direct response via television presentations. Viewers respond via telephone or internet, credit card in hand.

Other media, such as magazines, newspapers, radio, and e-mail can be used to elicit the response, but they tend to achieve lower response rates than television.

Mail order is a term, seldom used today, that describes a form of direct response in which customers respond by mailing a completed order form to the marketer. Mail order is slow and response rates are low. It has been eclipsed by toll-free telephone numbers and the internet.

Direct response ads like infomercials can be contrasted with normal television commercials because traditional commercials normally do not solicit a direct immediate response from the viewer, but instead try to brand their product in the market place.

In direct marketing (such as telemarketing), there is no intermediary broadcast media involved (which is why it is called direct). In direct response marketing marketers use broadcast media to get customers to contact them directly. It is direct response marketing because the communications from the customer to the marketer is direct, and this differentiates it from direct marketing in which the communications from the marketer to the customer is direct.

End-Product and Service Advertising:

End product advertising is aimed at promoting the sale of such products which can not be used directly. It is the advertising process of such products which can help in the smooth and efficient functioning of other equipments in the industrial organizations or in houses such as stabilizers, regulators, electric motors, pumps, wire, batteries etc.

Advocacy Advertising:

Organizations also use advertising to send a message intended to influence a targeted audience. In most cases there is an underlying benefit sought by an organization when they engage in advocacy advertising. For instance, an organization may take a stand on a political issue which they feel could negatively impact the organization and will target advertisements to voice their position on the issue.

Media of Advertising

So far, you have learnt that advertisements are communicated by using some media like, newspaper, journals, radio, television, etc. The following diagram shows some commonly used media of advertising:

Print Media	Electronic Media	Other Media
Newspapers	Radio	Hoardings
Periodicals	Television	Posters
	Internet	Vehicular Displays

Let us learn in details about these media.

(A) Print Media

Print media is a very commonly used medium of advertising by businessman. It includes advertising through newspaper, magazines, journals, etc. and is also called press advertising.

1. Newspapers

You must have read Newspapers. In our country newspapers are published in English, Urdu and in other regional languages. These are the sources of news, opinions and current events. In addition, Newspapers are also a very common medium of advertising. The advertiser communicates his message through newspaper which reaches to crores of people.

Advantages:

Advantages of Newspaper Advertising are as below:

- Newspapers normally have wide circulation and a single advertisement in the newspaper can quickly reach to a large number of people.
- The cost of advertising is relatively low because of wide publication.
- Generally newspapers are published daily. Thus, the same advertisement can be repeated frequently and remind reader everyday.
- The matter of advertisement can be given to newspapers at a very short notice. Even last minute changes in the content are also possible. This makes advertising quite flexible.
- Newspapers are published from different regions and in different languages. Hence, they provide greater choice to advertisers to approach the desired market, region and readers through local or regional language

Limitations:

Newspaper advertising also suffers from some limitations as mentioned below:

- Newspapers are read soon after they are received and then are kept generally in some corner of the houses. After 24 hours we get a fresh newspaper and this makes the life of the newspaper short.
- People read newspapers mainly for news and pay casual attention to advertisement.
- Illiterate persons can not read and thus, newspapers' advertising does not benefit them.

2. Periodicals

Periodicals are publications which come out regularly but not on a daily basis. These may be published on a weekly, fortnightly, monthly, bimonthly, quarterly or even yearly basis. For example you must have come across magazines and journals like Akhbar-e-Jahan, Mag, Frontline, Family, Current Affairs, Femina, etc.

Similarly there are also periodicals in Urdu and other regional languages. All these periodicals have a large number of readers and thus, advertisements published in them reach a number of people.

Advantages:

- Periodicals have a much longer life than newspapers. These are preserved for a long period to be referred in future or read at leisure or read again, whenever required.
- Periodicals have a selected readership and so advertisers can know about their target customers and accordingly selective advertisements are given. For example, in a periodical like Femina,

which is a magazine for women, advertisements related to products to be used only by males are rarely published. However, manufacturers of products and services to be used by females prefer to give advertisement in this magazine.

Limitations:

- Advertising in periodicals are costlier.
- The numbers of people to whom the advertisements reach are small in comparison to newspapers.
- The advertisement materials are given much in advance, hence last minute change is not possible. This reduces flexibility.

(B) Electronic Media

This is a very popular form of advertising in the modern day marketing. This includes Radio, Television and Internet. Let us look into detail about these.

1. Radio Advertising

All of us are aware about a radio and must have heard advertisements for various products in it. In radio there are short breaks during transmission of any program which is filled by advertisements of products and services. There are also popular programs sponsored by advertisers. (One of the longest run programs in Radio was a sponsored program started as “Binaca Geetmala” and later renamed as “Cibaca Geetmala”. It was sponsored by Hindustan Ciba-Geigy Limited for its products like toothpastes, toothpowders and tooth brushes and it continued for a period of 30 years on a weekly basis).

Advantages:

- It is more effective as people hear it on a regular basis.
- It is also useful to illiterates, who can not read and write.
- There are places where newspapers reading may not possible, but you can hear radio. For example, you can hear radio while traveling on road or working at home; but you can not read newspaper. Similarly, while driving you can hear a radio but cannot read a newspaper.

Limitations:

- A regular listener may remember what he has heard. But, occasional listeners tend to forget what they have heard in Radio.
- The message that any advertisement wants to communicate may not be proper as there is no chance to hear it again immediately. There may be some other disturbances that distort communication.
- In comparison to Television, Radio is less effective as it lacks visual impact.

2. Television Advertising

With rapid growth of information technology and electronic media, television has topped the list among the media of advertising. TV has the most effective impact as it appeals to both eye and the ear. Products can be shown, their uses can be demonstrated and their utilities can be told over television. Just like radio, advertisements are shown in TV during short breaks and there are also sponsored programmes by advertisers.

Advantages:

- It is most effective as it has an audio-visual impact.
- With catchy slogans, song and dance sequences, famous personalities exhibiting products, TV advertising has a lasting impact. For example, who can forget Aamir Khan saying “Thanda Matlab Cocacola” or Shahid Afridi in Pepsi advertisement or Shan in Mobilink ad..
- With varieties of channels and programmes advertisers have a lot of choice to select the channel and time to advertise.
- With regional channels coming up any person even illiterates can watch the advertisements and understood it by seeing and hearing.

Limitations:

- TV advertisements are usually expensive to prepare as well as to telecast.

- Advertising With almost every manufacturer trying to communicate their message through TV advertising the impact among the viewers is also reducing. Now-a-days people are switching on channels whenever there is a commercial break.

3. Internet

Are you aware about internet? In fact it is the latest method of communication and gathering information. If you have a computer and with an access to internet you can have information from all over the world within a fraction of second. Through internet you can go to the website of any manufacturer or service provider and gather information. Sometimes when you do not have website addresses you take help of search engines or portals. In almost all the search engines or Portals different manufactures or service providers advertise their products.

Advantages:

- Information from all over the world is made available at the doorsteps.
- User can see the advertisement at their own time and as per their requirement.

Limitations:

- It is not accessible without a computer.
- It is not very suitable for general public.
- It is not suitable for illiterate and those having no knowledge about the operation of Internet.
-

(C) Other Media

All the media of advertising discussed above are mostly used by consumers while they are at home or inside any room, except radio and newspapers or magazines to some extent. Moreover in all these media, the consumer has also to spend some money to access the advertisement.

However, there are other media available, where the consumer has to spend nothing and he can see such advertisements while moving outside. Some of such advertising are hoardings, posters, vehicular displays, gift items, etc.

1. Hoardings

While moving on roads you must have seen large hoardings placed on iron frames or roof tops or walls. These are normally boards on which advertisements are painted or electronically designed so that they are visible during day or night. The advertisers have to pay an amount to the owners of the space, where the hoardings are placed.

2. Posters

Poster are printed and posted on walls, buildings, bridges etc to attract the attention of customers. Posters of films which are screened on cinema halls are a common sight in our country.

3. Vehicular displays

You must have seen advertisements on the public transport like buses, trains, etc. Unlike hoardings these vehicles give mobility to advertisements and cover a large number of people.

4. Gift Items from manufacturers

When you buy a cycle, the shopkeeper sometimes gives you a key ring to hold the cycle key. Some jewelers give small purse or boxes when you buy jewellery. Sometimes manufacturers give diaries, calendars, purse, etc. to buyers and prospective customers. In all these items the name, address and telephone number of the manufacturer, or trader or service provider as well as descriptions of the products in which they deal in are printed. These items are normally items of daily use given freely to the customers. While using, the user remembers the products as well as the producer.

Suitability of Media of Advertising

The advertisers must look into the suitability of each medium of advertising in relation to their product. For this purpose, they must look into the nature of the product or service to be advertised, the target customers for such product, the amount of allocated funds for such advertising and the availability of space and time in each medium. However, in general, the suitability of each medium of advertising can be summarized as follows:

1. Newspapers

These are suitable for consumer goods designed for general public. In case of new products to be launched, newspaper advertising is very useful as the same space can be occupied on a regular basis. Newspapers are also suitable for advertisements regarding clearance sale, exchange offers, etc.

2. Periodicals

These are suitable for products required by the target customers of the periodicals. For example, advertisement of any books can be given in journals like Readers' Digest as the target customers of this periodical is assumed to be a reader. Similarly, interior decorators, architects, builders can advertise in magazines specifically containing items of design and decoration. Consumer goods products can be advertised in any periodical having wide circulation.

3. Radio

Radio is suitable for advertising different varieties of products. However, the timing is important for radio advertising. For example, after farmers come back from field they normally listen to radio and during this time any firm producing agricultural products can advertise or sponsor their programs.

4. Television

Choice of channels and programs is important for the advertisers to advertise their product in TV. For example, in Cartoon Network channel, products for use of children can be advertised. Similarly, during any serials or films, consumer goods required by the family can be advertised.

This medium is also suitable for products those require live demonstration while selling those to the consumers.

Media Selection

Advertising media are the channels through which a product's advertising is carried to perspective consumers. An effective advertising informs the public about the right product at the right time through a right medium. Conveying a right message through a wrong medium at the wrong time would be a definite waste of resources. Media strategy consists of marketing strategy, market planning, media planning etc. In designing media strategy for choosing right medium or a combination of media, three factors are very important i.e. target market information, competitive advertising efforts and media considerations.

Media requirements are derived from the advertising objectives. The media requirements define what the media program must contribute if the objectives are to be realized. Media requirements vary from product to product, because each product has a unique positioning and set of objectives.

Factors Influencing Media Selection

The common media requirement can be suggested as:

- Advertising Objectives
- Target Audience
- Budget Constraints
- Characteristics of the Product
- Type of Message Appeal
- Relative Cost
- Clutter
- Reach
- Frequency

Advertising Objectives:

The advertising objectives sometimes help in the selection of media. Therefore it is of utmost importance to define the objectives first and then decide which medium would be most appropriate in fulfilling those objectives. An institutional advertising campaign may be run in a different media then would a product advertising campaign for the same company.

Target Audience

The first objective of a media plan is to select the target audience: the people whom the media plan attempts to influence through various forms of brand contact. Because media objectives are subordinate to marketing and advertising objectives, it is essential to understand how the target audience is defined in the marketing and advertising objectives. The definition may or may not be exactly the same, depending on the marketing and advertising objectives and strategies. The target audience is often defined in terms of demographics and psychographics Demographics refer to selected population characteristics used to categorize the target public. Commonly-used demographics include race, age, income, mobility (in terms of travel time to work or number of vehicles available), educational attainment, home ownership, employment status, and even location for example, the target audience of a media plan could be "individuals who are 26-to-45 years old with yearly household income of \$50,000 or more" or "all households with children age 3 years or younger."

Some advertisers believe that demographic definitions of a target audience are too ambiguous, because individual consumers that fit such definitions can be quite different in terms of their brand preference and purchase behavior. For example, think about the students in a media planning class. Even though some of them are the same age and gender, they may like different brands of toothpaste, shampoo, cereal, clothing, and other products. Therefore, media planners use psychographics to refine the definition of the target audience.

Psychographics is a generic term for consumers' personality traits (serious, funny, conservative), beliefs and attitudes about social issues (opinions about abortion, environment, globalization), personal interests (music, sports, movie going), and shopping orientations (recreational shoppers, price-sensitive shoppers, convenience shoppers). Mazda, for example, doesn't define its target audience by age, income or gender, but by psychographic principles. Mazda targets people who have a need for self expression, are young at heart, and love to drive.

Primary and Secondary Target Audience

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

The Budget Available:

The advertising budget is concerned with two major decisions about how advertising effort will be carried out. First, how much is to be spent for advertising in the coming period? Second, how much budget is to be allocated to different areas within the company's total sales territory? And how much budget is allocated for media? Because the budget determines the weight of advertising effort which is an important variable in determining the effectiveness of an entire advertising effort. The product might be one for which actual demonstration on TV is highly desirable. Yet the advertiser would be unable to sponsor such a program because its cost would exceed the total advertising budget.

Characteristics of the Product:

The general characteristics of the product may also strongly influence the type of media used. That is, if the product has a certain personality or image, certain media may be appropriate to maintain or develop that image; whereas other media may tend to diminish or destroy this personality or image. Sometimes certain individual media do not take advertising for certain specific types of product. Restrictions also may prohibit use of certain media by advertisers of specific items.

Type of Message Appeal:

Three characteristics that a message or appeal should have are

1. What makes an appeal meaningful?
2. What makes an appeal distinctive?
3. What makes an appeal believable?

Which media can be more supportive in answering these three questions?

The type of message believed most effective in selling the product or service will, in many cases dictate the type of media to be used to carry the advertising campaign.

Relative Cost:

The relative cost is another factor which influences the selection of media. The total budget available and the ability to do an effective job of advertising within the budget in a particular type of medium is significant. When the type of media has been determined, then the cost factor becomes a matter of the relative cost of the individual media. In case of newspapers, this relationship is determined as per centimeter per column, and in case of magazines, the cost per page is worked out. This factor is important only when several media appear approximately equal on the basis of all other criteria used then the advertiser probably would select the medium which is most economical on the cost comparison basis.

Clutter:

In any medium, the advertiser's message competes with other advertisements for the consumer's attention. Media in which the advertiser must expect a great number of competitive messages are termed as "Cluttered". Most newspapers are highly competitive cluttered media vehicles. This competition of attention places considerable burden on the creator of the advertisement, to develop an approach that somehow stands apart from clutter. The problem is particularly acute for the advertiser who can not afford to purchase large space units.

Reach:

Media planners use reach to set their objective for the total number of people exposed to the media plan. Reach is one of the most important terms in media planning and has three characteristics. First, reach is a

percentage, although the percentage sign is rarely used. When reach is stated, media planners are aware of the size of the target audience. For example, if a media plan targets the roughly 5 million of women who are 18-25 years old, then a reach of 50 means that 50% or 2.5 million of the target audience will be exposed to some of the media vehicles in the media plan. Second, reach measures the accumulation of audience over time. Because reach is always defined for a certain period of time, the number of audience members exposed to the media vehicles in a media plan increases over time.

Frequency:

Frequency is a measure of repetition. How many times do you want your advertisement on certain medium? Frequency of the advertisement is also an important factor in the media selection process. If a new product has been launched then it needs a greater frequency. While greater frequency means, putting greater amount of money on a specific media. So, advertiser selects the media keeping in mind the frequency of the advertisement.

Media Strategies

Media planners make three crucial decisions: where to advertise (geography), when to advertise (timing), and what media categories to use (media mix). Moreover, they make these decisions in the face of budget constraints. The actual amount of money that an advertiser spends on marketing communications can vary widely, from billions of dollars for multinational giants such as Procter & Gamble, to a few thousand dollars for local "mom-n-pop" stores. In general, companies spend as little as 1% to more than 20% of revenues on advertising, depending on the nature of their business. Regardless of the budget, some media options are more cost effective than others. It is the job of media planners to formulate the best media strategies -- allocating budget across media categories, geographies, and time. Let's look at each of these three decisions in turn, and then consider cost effectiveness.

Media Mix Decisions

Which media should the advertiser use? Media planners craft a media mix by considering a budget-conscious intersection between their media objectives and the properties of the various potential media vehicles. That is, they consider how each media vehicle provides a cost-effective contribution to attaining the objectives, and then they select the combination of vehicles that best attain all of the objectives.

When making media mix decisions, planners look to a whole spectrum of media, not just to traditional media vehicles such as TV, radio, and print. That is, media planners consider all the opportunities that consumers have for contact with the brand. These opportunities can be non-traditional brand contact opportunities such as online advertising, sweepstakes, sponsorships, product placements, direct mail, mobile phones, blogs, and podcasts. The scale and situations of media use are especially important when evaluating suitable brand contact opportunities. For example, product placement in a video game makes sense if the target audience plays video games. Sweepstakes make sense if many of the target audience find sweepstakes attractive.

Mix Strategy: Media Concentration vs. Media Dispersion

A media planner's first media mix decision is to choose between a media concentration approach or a media dispersion approach. The *media concentration approach* uses fewer media categories and greater spending per category. This lets the media planner create higher frequency and repetition within that one media category. Media planners will choose a concentration approach if they are worried that their brand's ads will share space with competing brands, leading to confusion among consumers and failure of the media objectives. For example, when Nestle launched its 99% fat-free cereal *Finesse*, the similarity of ads actually increased the sales of the competing Kellogg's *Special K Cereal*.

Media planners can calculate or measure share of voice to estimate the dominance of their message in each category of media they use. Share of voice is the percentage of spending by one brand in a given media category relative to the total spending by all brands that are advertising in that media category.

A company can create a high share of voice with a concentrated media strategy. That is, the company can be the dominant advertiser in a product category in the chosen channel. Moreover, because only one set of creative materials will need to be prepared, a concentrated media strategy lets advertisers spend a higher percentage of their budget on frequency and reach. But a concentrated strategy is also an "all-eggs-in-one-basket" strategy. If the particular ad is not well received or the particular media category only reaches a fraction of the intended target audience, then it will perform poorly.

In contrast, media planners choose a media dispersion approach when they use multiple media categories, such as a combination of television, radio, newspapers and the Internet. Media planners will use dispersion if they know that no single media outlet will reach a sufficient percentage of the target audience. For example, a concentrated approach using only ads on the Internet might reach only 30% of the target consumers because some consumers don't use the Internet. Similarly, a concentrated approach using national news magazines might reach only 30% of the target audience, because not every target customer reads these magazines. But a dispersed approach that advertises in print magazines as well as on web sites might reach 50% of the target audience. Media planners also like the dispersion approach for the reinforcement that it brings -- consumers who see multiple ads in multiple media for a given brand may be more likely to buy.

Table 5 illustrates the media concentration and media dispersion approaches to the media category allocations for three hypothetical brands of fatigue relief medication. Advertisers of Zipium took a media dispersion approach by allocating the budget relatively evenly across all four media categories, while advertisers of Pepzac and Enerzid took a media concentration approach by spending the budget in one or two media categories.

Ways of Scheduling Ads on Media

Different Scheduling Tactics are used for different kinds of products /service during the campaign period according to the Buying patterns and Recency values

- **Continuous Schedule:** in which advertising runs steadily and varies little over the campaign period. This schedule is good for Awareness purposes and for those products that are in demand 24/7/365. For example, Toothpastes, Soft Drinks, MacDonald's etc
- **Flighting Schedule:** Alternatives periods of Advertising with no periods of Advertising. This pattern is recommended for those products and services that experience large fluctuations in the demand throughout the year. For example, Electronics Good etc
- **Pulsing Schedule:** the third alternative, Pulsing, mixes Continuous and Flighting strategies. Advertisers maintain a low level of Advertising all year but using Periodic pulses to heavy up during the peak selling Period
- **Bursting Technique:** running the same commercial every half an hour on the same network during the prime-time. This technique aims at enhancing the Recency value of the product
- **Road-blocking Technique:** Buying space and time in all the major media in such a way that blocks or attempts to block the competitor's ads to give an impression that "We" are every where. This strategy can not have a long live due to budget limitations and Competitors resources along with Media policies but can give a good "Push" to a product.
- **Blinking Technique:** to show Advertisement "once in a blue moon" with slim media budget. Ads are only shown when advertisers "think" it is now indispensable to mark presence in the media.

Reach Considerations

As a major component of media objectives, the planned level of reach affects not only media mix decisions but also what media vehicles are used in each media category. High levels of reach will require a different set of media vehicles than low levels of reach. That is, high levels of reach can be better served with a mix that includes multiple media vehicles with different audiences so that cross-media duplication of audience is minimal. For example, if there are three magazines that each reach a portion of the target audience but that have few readers who read more than one magazine, advertising in these three magazines would reach the widest target audience possible because of the low overlap of the readers of the these magazines.

Frequency Considerations

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

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

Media Vehicle Characteristics

With reach and frequency considerations in mind, media buyers will compare media vehicles in terms of both quantitative and qualitative characteristics. Quantitative characteristics are those that can be measured and estimated numerically, such as vehicle ratings, audience duplication with other vehicles, geographic coverage, and costs. Media buyers will choose vehicles with high ratings and less cross-vehicle audience duplication when they need high levels of reach. Media buyers also evaluate the geographic coverage of media vehicles when implementing spot advertising such as heavy advertising in

certain geographic regions. Finally, media buyers pay attention to the costs of each media vehicle. When two media vehicles are similar in major aspects, media buyers choose the less expensive media vehicle.

There are two basic calculations of media vehicle cost. The first one, cost per rating point (CPP), is used primarily for broadcast media vehicles. To derive the CPP, divide the cost of a 30-second commercial by the ratings of the vehicle in which the advertisement is placed. [SIDEBAR DEFINITION: CPP: The cost of a broadcast ad per rating point (1% of the population) provided by the media vehicle that shows the ad.] The formula for calculating CPP is as follows:

Cost Per Rating Point = Cost of the Ad / Rating of the Vehicle

For example, if the cost for a 30-second commercial ABC's "Grey's Anatomy" television program is \$440,000 and the rating of the program is 9.7, then CPP for this buy will be \$25,360.

Another media cost term is cost per thousand impressions (CPM), which is the cost to have 1000 members of the target audience exposed to an ad. [SIDEBAR DEFINITION for CPM: Cost Per Thousand (M is the Latin abbreviation for 1000): the cost per 1000 impressions for an ad] As you recall, the impressions are simply opportunities to see the ad. one difference between CPP and CPM is that CPM also contains the size of a vehicle audience. CPM is calculated in two steps. First, the gross impressions that an ad may get is calculated using the rating of the program and the size of the market population. Second, CPM is calculated using the cost and gross impressions. The two formulas are as follows:

Gross Impressions = Audience size * Rating / 100

CPM = Cost / Gross Impressions * 1000

Using the previous example, the rating of a television program is 10 and the cost for a 30-second commercial is \$25,000. If there are 5,000,000 adults in the market, then CPM for the buy will be as follows:

Gross Impressions = 5,000,000 * 10 / 100 = 500,000

CPM = \$25,000 / 500,000 * 1000 = \$50

Thus, CPM for this media buy is \$50.

CPM can be calculated for different media, including online media. For example, an informal consensus of online media buyers agreed that a \$10 CPM asking price seemed about average to pay for advertising on social-networking like Friendster, Yahoo 360 and Britain's Face Party.

In contrast to these quantitative characteristics, qualitative characteristics of media vehicles are those that are primarily judgmental, such as vehicle reputation, editorial environment, reproduction quality, and added values. For example, media vehicles vary in reputation; newspapers such as *The New York Times* and *The Wall Street Journal* generally enjoy high reputation. Furthermore, the editorial environment can be more or less favorable for advertisers. The impact of food ads, for instance, can be enhanced when they appear around articles about health or nutrition. Likewise, some magazines are better in reproduction quality than others, which enhance the impact of the ads. Finally, some media vehicles offer added values. *Added values* take various forms, and they benefit advertisers without additional cost. For example, a newspaper may publish a special page whose editorial context fits an advertiser's products, or a television channel may host a local event in association with a car dealership. Media buyers can work with the media to invent creative forms of added values for advertisers.

Copy of Advertising

Advertising copy refers to typewritten material which is to be set in type for print media or spoken by announcers or personalities for broadcast transmission. So, the copy writer is often portrayed as the person who writes the word for an advertising message. A broader meaning of the word “copy” includes all the elements in an advertising message, either printed or broadcast.

AIDA Formula:

This well known formula gives the copy writer a four-point guide that can be considered as the basic function of an advertising copy.

Attract Attention

Compel Interest

Create Desire

Promote Action

Here are seven copy-testing concepts that can produce quantifiable data and information:

Persuasiveness:	will the offering and the words make people want to buy?
Communications:	is the point we want to make the point that really comes across?
Recall:	Will customers remember our message among all the others in the media when it comes time to buy?
Self-Involvement:	Does the message strike personal emotional chords with the people it targets? Do they see themselves as needing/desiring what we offer?
Credibility:	Does the message sound believable to those it targets?
Clarity:	Is the message(s) comprehensible?
Tastefulness:	Would the copy turn anyone off? Does it appropriately reflect our company?
Stimulation:	Does our message make our products/services stand out creatively so it will be noticed among thousands of others?

Advertising tries to deliver the right message to the right person at the right time. It needs to contain a persuasive message that convinces people to take action. According to DDB Needham agency, an ad should be relevant, original and has impact-which is referred to metaphorically as **ROI**

Relevance

Originality

Impact

How To Create Successful Advertising Copy

Writing effective copy for ads, web pages, sales letters and other marketing communications isn't difficult when you know what works. After many years of trial and error I developed a checklist of 7 "rules" I follow to create successful advertising copy. These rules apply to writing copy for any type of marketing communication.

1. Define the goal of your message

Define what you want your message to accomplish before you begin writing. Do you want to generate inquiries (leads)? Do you want to get orders? What action do you want readers to take? How do you want them to respond? Put your goal in writing and refer to it often as you develop your message. Everything you write should directly support this goal. Get

rid of anything that doesn't.

2. Know your audience and what they want

May be everybody CAN use what you sell. But one targeted group WILL be most likely to buy it. You can discover that group by defining the characteristics of your best customers. Once you know your audience and what they want you can personalize your writing to appeal to their specific interests.

TIP: Advertising copy produces the biggest response when each reader can believe the message was written specifically for them. As you write, visualize you're writing to one person instead of to a large group of people. This will help you write in a less formal and more personal style.

3. Appeal to their self-interest, not yours

Customers don't care about you, your product, your company, or your professional qualifications. They only care about the benefit they get from buying your product or service. The only thing a customer wants to know about your 1/2 inch drill is that it's guaranteed to give them a 1/2 inch hole. Keep your ad copy focused on the benefits you provide.

4. Make an emotional appeal, not a logical one

Your ad copy should dramatize the feeling your customers get while enjoying the benefits provided by your product or service. Get them emotionally involved so they want to start enjoying those benefits immediately. Use word pictures and real life stories to draw readers into your message.

5. Don't give them any choices

You may spend a lot of time writing your sales message and getting it "just right". Unfortunately, your prospects will rush through it and make a fast decision. Don't slow them down with any choices. They'll be afraid of making the wrong choice and will protect themselves by making none. You'll lose sales.

EXCEPTION: Offer many different ways to respond to your ad or sales message. Customers already know whether phone, fax, online, etc. is more convenient for them. They're more likely to act immediately when their favorite way to respond is available.

6. Make your best offer

The offer is the "deal" you're promoting (free information, special price, free bonus with order, etc.). It's the only reason people respond to your advertising copy. The stronger your offer the greater the response you'll get. Always include the best offer you can afford and a reason to act fast.

7. Simplify Everything

Simple, clear copy is easy to read and understand. It propels your customer to the decision point with no hesitation. After you've written your copy, edit it for implicitly and clarity. Use lots of 1 and 2 syllable words. shorten sentences and paragraphs. This is especially important for your web site where relief is just a click away.

Follow these 7 rules the next time you write new advertising copy. Use them as a checklist to evaluate your existing ads, web pages and sales letters. They're a proven formula you can use to maximize the response you get from all your marketing communications.

Writing Slogan

A slogan is a form of verbal logo. In a print ad, it usually appears just beneath or beside the brand name or logo. A slogan sums up what one stand for, one's specialty, the benefit, and one's marketing position, and one's commitment. It is especially useful to reinforce one's identity. A slogan can prove to be more powerful than a logo. People can remember and recite your slogan while they are unlikely to doodle your logo. It is more important for your slogan to clearly state what you are about than to be clever, but if you can accomplish both, all the better. Slogans have two basic purposes: to provide continuity to a series of ads in a campaign and to reduce an advertising message strategy to a brief, repeatable, and memorable positioning.

The slogan should be used everywhere. Think of it as being attached to one's name like a shadow; put it on business cards, printed ads, personal brochures, signs, letters, in the yellow pages -everywhere one can put it.

The advertising slogan is always short and epigrammatic in nature. It helps to make the ad more impressive and memorable.

So let's take a look at the stylistic features of these fabulous slogans to see how it can achieve its aim.

1. At the graphic level

1.1 Consistent use of initial capitalization.

To achieve an emphatic effect, the ad slogan is just like a headline which uses initial capitalization to attract more attention or to stress every word it says to impress the reader.

For example,

Heinz: Beanz Meanz Heinz.

Toyota: I Love What You Do For Me.

1.2 Sometimes full use of capitalization.

Sometimes for the same reason as above, the ad slogan needs to emphasize every letter it uses or to make the ad slogan look trim and tidy.

For example,

NewsWeek: THE WORLD'S NEWSMAGAZINE.

Oracle: SOFTWARE POWERS THE INTERNET.

2. At the phonological level

2.1 Use of rhymes.

2.1.1 Rhymes with brand name

One of the best techniques for bringing in the brand name is to make the slogan rhyme with it. An ad slogan is better if it reflects the brand's personality. By this kind of rhyming, the brand name is highlighted. The ad slogan is thus highly purposed. It can differentiate a slogan from others by the brand name and the special rhyming which is the identity of the slogan.

Haig Scotch: Don't be vague. Ask for Haig.

Quavers: The flavour of a Quaver is never known to waver.

2.1.2 Rhymes - brand name mention

A fall-back position is to use a rhyme and mention the brand name without it actually rhyming. It is not so effective, perhaps, because the brand name is not highlighted. The slogan is likely to lose its identity, because similar products can use the same ad slogan with a simple change of the product name.

Viakal: It's the Viakal fizz that does the bizz!

Jaguar : Grace, space, pace.

2.2 Use of alliteration.

Alliteration can help the slogans achieve the strong beating rhythm needed to make it an repeatable sentence. By so doing, the sentences are more slogan-styled. They can be easily remembered by the audience. Alliteration can also achieve an emphatic effect of the meaning.

Allied Irish Bank: Britain's best business bank.

Greyhound: Greyhound going great.

Fila: Functional... Fashionable... Formidable...

3. At the lexical level

3.1 Common uses of second person addressee “you”, “we”, “us”.

The use of second person addressee “you” tends to shorten the distance between the product or the producer and consumers, as if the producer or the ad is speaking to you face to face, making sincere promises, honest recommendations. In so doing, the ad slogans stand a better chance to move the receiver or customers to action, because the receiver feels that he is being thought of and taken care of and he is the center point of the producers.

For example,

HYUNDAI: Always there for you.

Nestle Milo: Bring out the champion in you.

The use of first person addresser “we” and “us” is the most direct way to tell the receiver what the sponsor of an ad slogan stands for, his idea, his view, and his credit. It’s a little bit like a self-introduction to the potential customers to let them know you, recognize you, believe you and trust you.

For example,

Avis Rent A Car: We try harder.

Fed ex: We live to deliver.

3.2 Use of unqualified comparison.

Admen have to abide by the code of commercial practice and stick to the rules of advertising. They should not advertise their product at the expense of others. So they resort to unqualified comparison to avoid defaming other products. They can not say: “Brand X is better than brand Y.” Otherwise, unpleasant lawsuits will inevitably occur. They can say:

For example,

Coleman footgear: Better choice, better joys.

3.3 Use of “every”, “always”, etc.

These words are often used in ads to indicate the universal application of the product or to include as many potential customers as possible or to achieve the emphasis of the product’s utility or the company’s unswerving commitment.

For example,

Always Coca-Cola.

Mitsubishi: Technically, everything is possible.

3.4 Use of “no”, “none”, etc.

Negatives tend to be used very sparingly because the purpose of all ad slogans is to strengthen the positive side. But when negatives do occur, they are usually placed in an emphatic position to highlight the special the positive side.

For example,

Mercedes Benz: The pursuit for perfection has no finish line.

M&Ms melt in your mouth, not in your hand.

3.5 Use of coined words.

Coined words are both new and memorable. Coined words are kind of smart words have a special meaning in the specified context. They can raise the interests of the ad slogan receivers, make them ponder upon the meaning and marvel at the smart idea of the admen. By so doing, they recognized the brand.

Louis Vuitton: Epileather.

Burton Menswear: Everywear.

Gordon's & Tonic: Innervigoration.

4. At the syntactic level.

4.1 Use of short simple sentences.

The slogan must be short and simple; it can not afford to be complicated and clumsy. Short simple sentences are easy to remember, while one main aim of an ad slogan is to be memorable and recited. So short and simple sentences serve advertising slogans right.

For example,

Sumsung Digital-Everyone is invited.

GE: We bring good things to life.

4.2 Use of everyday sentences.

Every day sentences tend to be overly used in day life, but it can be very forceful when used in an ad slogan. These sentences travel very fast, because anyone can remember it without any effort. It can just hang upon people's lips. It's something popularized without much publicity.

For example,

Nike: Just do it

Nestle: It's the taste!

4.3 Use of phrases.

Slogans are a kind of special writing form. They can almost do without subjects. Phrases may be better than if not as good as sentences. All kind of phrases can be put into use: noun phrase, verb phrase, preposition phrase, adjective phrase, etc. They are so concise and to the point that they are beyond our power to do any addition or subtraction.

For example,

Apple computer: think different

Malaysia Airlines: Beyond expectation.

Maxwell House: Good to the last drop.

4.4 Use of questions.

In ad headlines questions are often used to attract attention by mentioning the matter that concerns the customers most. They help to arouse the curiosity of the customers and entice them to read on to find the solution to the problem. Many slogans (also called themeline or tagline) begin as successful headlines. So it is not surprising that the slogan can use questions too for the same purpose.

For example,

Ford: Have you driven a Ford lately?

Volkswagen Polo: R u Polo?

4.5 Use of imperative sentences.

In an ad, the slogan is the last few words said. Although it's just a few words, the admen don't let it go at that. They use every opportunity to exhort the potential customers to act, to buy and to consume. The slogan is their last battle field to get people moved. It is not surprising that they would use imperative sentences to make a slogan while this kind of sentence is the most direct way to achieve the ideal effect.

For example,

Express card: Don't leave home without it.

United Airlines: Life is a journey, travel it well.

4.6 Use of tense.

Almost all the ad slogans use simple present tense to satisfy the customer's desire to know the present state of the product he wants to buy. But there is another aspect of the simple present: its implication of universality and timelessness.

For example,

DeBeers: A diamond is forever.

Rossini: Time always follows me

4.7 Creative use of idioms or proverbs

Idioms and proverbs are familiar to most potential customers in a society and have no difficulty to be popularized. The creative use of the idioms and proverbs can give them new meaning while making them memorable and campaignable.

For example,

Financial Times: No FT, no comment.

IBM: I think, therefore IBM.

5. At the semantic level

5.1 Semantic ambiguity

Ad slogans have to conform to the code of commercial practice. Semantic ambiguity is needed to avoid any possible legal liability.

For example,

Philips: let's make things better.

5.2 Use of puns

5.2.1 A really good pun can work miracles. However note the lack of brand identity in these otherwise excellent examples. Almost any competing brand could use these lines. Although they are good, they have no specific identity of their own.

Moss Security: Alarmed? You should be.

Pioneer: Everything you hear is true.

Range Rover: It's how the smooth take the rough.

5.2.2 In these lines, the brand name appears, but as the solution or promise rather than part of the pun. These slogans with brand name in it can help the name be remembered while offer a two layered meaning to the slogan. The second layer of meaning can interest and impress the people with its smartness and its novelty.

Kenco Really Rich Coffee: Get Rich quick.

Finish Detergent: Brilliant cleaning starts with Finish.

5.2.3 Here the brand goes to work, as inextricably part of the pun.

Citibank: Because the Citi never sleeps.

Quavers Snacks: Do me a Quaver.

All the above-mentioned stylistic features of ad slogans are necessary to make them neat, simple, original, strategic, memorable and campaignable. The slogans are also a kind of poetic language, which we should pay attention to.

After a study of 103 ad slogans of large to medium sized companies in recent years, I did a little summarizing. The reason why I choose large to medium sized companies is that good ad slogans always come from them and they can represent the trend in ad slogans.

To create the necessary illusion of superiority, advertisers usually resort to one or more of the following ten basic techniques. Each is common and easy to identify.

1. The Weasel Claim

A weasel word is a modifier that practically negates the claim that follows. The expression "weasel word" is aptly named after the egg-eating habits of weasels. A weasel will suck out the inside of an egg, leaving it appear intact to the casual observer. Upon examination, the egg is discovered to be hollow. Words or claims that appear substantial upon first look but disintegrate into hollow meaninglessness on analysis are weasels. Commonly used weasel words include "helps" (the champion weasel); "like" (used in a comparative sense); "virtual" or "virtually"; "acts" or "works"; "can be"; "up to"; "as much as"; "refreshes"; "comforts"; "tackles"; "fights"; "come on"; "the feel of"; "the look of"; "looks like"; "fortified"; "enriched"; and "strengthened."

Samples of Weasel Claims

"*Helps control dandruff symptoms with regular use.*" The weasels include "helps control," and possibly even "symptoms" and "regular use." The claim is not "stops dandruff."

"Leaves dishes *virtually* spotless" We have seen so many ad claims that we have learned to tune out weasels. You are supposed to think "spotless," rather than "virtually" spotless.

"Only half the price of *many* color sets" "Many" is the weasel. The claim is supposed to give the impression that the set is inexpensive.

"Tests confirm one mouthwash *best* against mouth odor."

"Hot Nestlé's cocoa is the very *best*." Remember the "best" and "better" routine.

"Listerine *fights* bad breath." "Fights," not "stops."

"Lots of things have changed, but Hershey's *goodness* hasn't." This claim does not say that Hershey's chocolate hasn't changed.

"Bacos, the crispy garnish that tastes just *like* its name."

2. The Unfinished Claim

The unfinished claim is one in which the ad claims the product is better, or has more of something, but does not finish the comparison.

Samples of Unfinished Claims

"Magnavox gives you more." More what?

"Anacin: Twice as much of the pain reliever doctors recommend most." This claim fits in a number of categories but it does not say twice as much of what pain reliever.

"Supergloss does it with more color; more shine, more sizzle, more!"

"Coffee-mate gives coffee more body, more flavor." Also note that "body" and "flavor" are weasels.

"You can be sure if it's Westinghouse." Sure of what?

"Scott makes it better for you."

"Ford LTD--700% quieter."

When the FTC asked Ford to substantiate this claim, Ford revealed that they meant the inside of the Ford was 700% quieter than the outside.

3. The "We're Different and Unique" Claim

This kind of claim states that there is nothing else quite like the product being advertised. For example, if Schlitz would add pink food coloring to its beer they could say, "There's nothing like new pink Schlitz." The uniqueness claim is supposed to be interpreted by readers as a claim to superiority.

Samples of the "We're Different and Unique" Claim

"There's no other mascara like it."

"Only Doral has this unique filter system."

"Cougar is like nobody else's car."

"Either way, liquid or spray, there's nothing else like it."

"If it doesn't say Goodyear, it can't be polyglas." "Polyglas" is a trade name copyrighted by Goodyear. Goodrich or Firestone could make a tire exactly identical to the Goodyear one and yet couldn't call it "polyglas"--a name for fiberglass belts.

"Only Zenith has chromacolor." Same as the "polyglas" gambit. Admiral has solarcolor and RCA has accu-color.

4. The "Water Is Wet" Claim

"Water is wet" claims say something about the product that is true for any brand in that product category, (for example, "Schrank's water is really wet.") The claim is usually a statement of fact, but not a real advantage over the competition.

Samples of the "Water is Wet" Claim

"Mobil: the Detergent Gasoline." Any gasoline acts as a cleaning agent.

"Great Lash greatly increases the diameter of every lash."

"Rheingold, the natural beer" Made from grains and water as are other beers

"SKIN smells differently on everyone." As do many perfumes.

5. The "So What" Claim

This is the kind of claim to which the careful reader will react by saying "So What?" A claim is made which is true but which gives no real advantage to the product. This is similar to the "water is wet" claim except that it claims an advantage which is not shared by most of the other brands in the product category.

Samples of the "So What" Claim

"Geritol has more than twice the iron of ordinary supplements." But is twice as much beneficial to the body?

"Campbell's gives you tasty pieces of chicken and not one but two chicken stocks." Does the presence of two stocks improve the taste?

"Strong enough for a man but made for a woman." This deodorant claims says only that the product is aimed at the female market.

6. The Vague Claim

The vague claim is simply not clear. This category often overlaps with others. The key to the vague claim is the use of words that are colorful but meaningless, as well as the use of subjective and emotional opinions that defy verification. Most contain weasels.

Samples of the Vague Claim

"Lips have never looked so luscious." Can you imagine trying to either prove or disprove such a claim?

"Lipsavers are fun--they taste good, smell good and feel good."

"Its deep rich lather makes hair feel good again."

"For skin like peaches and cream"

"The end of meatloaf boredom"

"Take a bite and you'll think you're eating on the Champs Elysées"

"Winston tastes good like a cigarette should."

"The perfect little portable for all around viewing with all the features of higher priced sets."

"Fleishman's makes sensible eating delicious."

7. The Endorsement or Testimonial

A celebrity or authority appears in an ad to lend his or her stellar qualities to the product. Sometimes the people will actually claim to use the product, but very often they don't. There are agencies surviving on providing products with testimonials.

Samples of Endorsements or Testimonials

"Joan Fontaine throws a shot-in-the-dark party and her friends learn a thing or two."

"Darling, have you discovered Masterpiece? The most exciting men I know are smoking it." (Eva Gabor)

"Vega is the best handling car in the U.S." This claim was challenged by the FTC, but GM answered that the claim is only a direct quote from *Road and Track* magazine.

8. The Scientific or Statistical Claim

This kind of ad uses some sort of scientific proof or experiment, very specific numbers, or an impressive sounding mystery ingredient.

Samples of Scientific or Statistical Claims

"Wonder Break helps build strong bodies 12 ways." Even the weasel "helps" did not prevent the FTC from demanding this ad be withdrawn. But note that the use of the number 12 makes the claim far more believable than if it were taken out.

"Easy-Off has 33% more cleaning power than another popular brand." "Another popular brand" often translates as some other kind of oven cleaner sold somewhere. Also the claim does not say Easy-Off works 33% better.

"Special Morning--33% more nutrition." Also an unfinished claim.

"Certs contains a sparkling drop of Retsyn."

"ESSO with HTA."

"Sinarest. Created by a research scientist who actually gets sinus headaches."

9. The "Compliment the Consumer" Claim

This kind of claim butters up the consumer by some form of flattery.

Samples of the "Compliment the Consumer" Claim

"We think a cigar smoker is someone special."

"If what you do is right for you, no matter what others do, then RC Cola is right for you."

"You pride yourself on your good home cooking...."

"The lady has taste."

"You've come a long way, baby."

10. The Rhetorical Question

This technique demands a response from the audience. A question is asked and the viewer or listener is supposed to answer in such a way as to affirm the product's goodness.

Samples of the Rhetorical Question

"Plymouth--isn't that the kind of car America wants?"

"Shouldn't your family be drinking Hawaiian Punch?"

"What do you want most from coffee? That's what you get most from Hills."

"Touch of Sweden: could your hands use a small miracle?"

Types of Appeals and Arguments**Emotional Appeals**

1. Excitement (Dream Machine)
2. Fear (danger, personal Embarrassment)
3. Ownership (My Honda Car)
4. Family (love, protection),
5. Guilt (God is watching you)
6. Love (affection, romance),
7. Nostalgic (Home sickness)
8. Pleasure (humor, happiness, joy)
9. Pride (Be Pakistani)
10. Relief (from responsibilities)
11. Sorrow (grief, Earthquake)

Rational Appeals

1. Quotations (Testimonials)
2. Statistics
3. Brief factual narration
4. Incentive
5. Definitions

Types of Argument as described by Aristotle

1. ETHOS
2. LOGOS
3. PATHOS

LESSON 09**Writing Effective Copy of Advertising**

In advertising there is good writing and there is bad writing, just as there is good and bad in every other area of expression. One characteristic of good advertising writing is that it is concise, and single-minded, meaning it has clear focus and usually tries to convey only one selling point.

Advertising has to win its audience; no small task given that it usually competes with so much noise. For that reason, the copy should be as simple as possible. Simple ads avoid being gimmicky or too cute; they don't try too hard or reach too far to make a point.

Advertising copy is tight. Every word counts because both space and time are expensive. Ineffective words- such as interesting, very, in order to etc. are waste of precious time.

Practical Tips

- Be Succinct
- Be Specific
- Get Personal
- Keep a single focus
- Be Conversational
- Be Original
- Use Variety

Copywriting for Print:

A print advertisement is created in two pieces: a copy sheet and a layout.

Copy Elements:

The two categories of copy that print advertising uses are display copy and body copy. Display copy includes all elements that readers see in their initial scanning. These elements- headlines, subheads, call outs, taglines and slogans-usually are set in larger type sizes than body copy and are designed to get attention and to stop the viewer's scanning. Body copy includes the elements that are designed to be read and absorbed, such as the text of the ad message and captions.

The Copywriter's Toolkit

No one ad uses all of the copy elements; however, they are all used in different ads for different purposes. Here are the most common in the copywriter's toolkit:

Headline: A phrase or a sentence that serves as the opening to the ad. It's usually identified by larger type or a prominent position and its purpose is to catch attention.

Over lines and Underlines: These are phrases or sentences that either lead into the headline or follow up on the thought in the headline. They are usually set in smaller type than headline. Its purpose is to elaborate the idea of the headline.

Body Copy: The text of the ad. Its usually smaller-sized type and written in paragraphs or multiple lines. Its purpose is to explain the idea or selling point.

Call Outs: These are sentences that float around the visual, usually with a line or arrow pointing to some specific element in the visual that they name and explain. For example, Johnson & Johnson once ran an ad that used call outs as the main pieces of the body copy. The head read: "How to bathe a mommy" positioned around a picture of a woman are short paragraphs with arrow pointing to various parts of her body. These call out describe the good things the lotion does for feet, hands, makeup removal, moisture absorption and skin softening.

How to Write Headlines: Most experts on print advertising agree that the headline is the most important display element. The headline works with the visual to get attention and communicate the creative concept. As headlines are so important, some general principles guide their development and explain the particular functions they serve:

- A good headline will attract only those who are prospects- there is no sense in attracting people who are not in the market- by speaking their interests.
- The headline must work in combination with the visual to stop and grab the reader's attention.
- The headline must also identify the product and brand, and start the sale. The selling promise should be evident in the headline.
- The headline should lead readers into the body copy. For readers to move to the body copy, they have to stop scanning and start concentrating.

The picture and headline must perform TWO jobs -- stop the readers, and then get them to read the rest of the ad.

Headlines are grouped into two general categories; direct and indirect action.

Direct headlines are straightforward and informative. These are highly targeted, but they may fail to lead the reader into the message if they are not captivating enough.

Indirect headlines are not as selective and may not provide as much information, but may be better at drawing the reader into the message.

How to write Body Copy: The body copy is the text of the ad. It develops the sales message, states the arguments, summarizes the proof and provides explanation. It is the persuasive heart of the message. You excite consumer interest with the display elements but you win them over with the arguments presented in the body copy. There are many different kinds of writing styles, as there are copywriters and product personalities, but there are also some standard styles:

- **Straightforward:** writers immediately explain or develop the headline and visual in a straightforward factual presentation, appeals to the prospect's reason.
- **Narrative:** tells a story, sets up a situation and then resolves it at the last minute by having the product or service come to the rescue. Allows for emotional appeals.
- **Dialogue:** using this style, the advertiser can add the believability that narrative copy sometimes lacks. The characters portrayed in a print ad do the selling in their own words. Poorly written dialogue can be dull, hokey, or seem unreal.
- **Explanation:** Things are explained. Generally the procedures are explained like how to use this product.
- **Translation:** Technical information must be translated into understandable language.

Layout

A layout is an overall orderly arrangement of all the format elements of an ad: headline, subheads, visual(s), copy, captions, trademarks, slogans and signature. The layout serves several purposes:

- Develop and evaluate, in advance, how the ad will look and feel, and serve as something for the agency and client to approve.
- Help the creative team develop the ad's psychological elements - the nonverbal and symbolic components for building brand personality, equity, and image, along with a mood.
- Serve as blueprint showing the size and placement of each element in the ad.

The functional side of the layout makes the message easy to perceive; the aesthetic side makes it attractive and pleasing to the eye. The design should reflect the nature and purpose of the proposition. The following are some key principles of graphic design:

1. The first step is to *assemble the parts* of your ad. You can't create a great layout until you know what it is you're laying out. The usual components are:
 - Headline, subheads, and other display type
 - Major illustrations, plus any other visuals
 - Body copy
 - Logo (symbol), plus tagline
 - Any other elements, like coupons or borders
2. Next establish a *visual hierarchy* among those components. What's most important, less important, least important? Express what's most important by making it most important visually. One rule of thumb is to determine if your ad should be type-dominant or image-dominant.

Closely related to dominance is the idea of leading the reader through the page, controlling the sequence, or *visual flow*. Our eyes want to read pages from top to bottom and left to right. Take advantage of this inclination by putting important items in the areas we naturally scan and leave less-important items out of the flow.

Your layout should be *balanced*. There are two types of balance -- formal and informal. Formal balance is symmetrical, left to right. Everything is centered. Formal balance is conservative and suggests stability. Informal balance is asymmetrical and creates a more visually exciting and dynamic layout. Diagonal visuals can create an feeling of action and excitement and also help direct the visual flow, e.g. a picture of a golf club swing. The concept of optical center is critical to informal balance. It is the point on the page that our eyes see as the center.

Proportion is the relationship of the various elements in an ad to each other. The key is variety: Avoid monotony of evenly repeated, evenly spaced shapes. Contrasts of all sorts are visually exciting. Two visuals of the same size fight with one another for attention, and neither provides a point of visual interest. Copy and art should be proportionately different.

Less is More. The more elements that are crowded into a layout, the less effective the ad. Don't overload the layout. The fewer the elements, the stronger the impact. Some advertisers try to crowd as many elements as possible into a limited advertising space because they're trying to get maximum advertising out of a limited budget. Such ads can be a waste of the advertiser's money if the layout is not skillfully organized. The clutter makes the layout so unappealing that it is frequently ignored by most of its prospective readers. You must feature something in the ad so it stands out. People won't fight through clutter and disorganization. If you make it hard for them to read, they won't bother.

Unity is also very important to an ad's layout. Do the elements of your ad work together? Do you have harmony, coherence? The ad's appearance should match the message. Consistency, white space, and margins can contribute to an ad's unity and overall appeal.

Consistency - Using one typeface rather than several is a good technique for creating unity, particularly for display copy. If there is a dominant artistic style, stick to it.

How to Write a Radio Copy

Radio is theater of the mind in which a story is created in the imagination of the listener. The listeners are active participants in the construction of the message. How the characters look and where the scene is set come out of their personal experience.

Although radio is pervasive, it is seldom the listeners' center of attention. Most people who are listening to the radio are doing something else at the same time. The primary challenge for radio advertisers is to break through the various distractions and get the audience focused on the message.

You can capture a listener's attention with one of two strategies. One, use a catchy tune and heavily repeated lyrics to embed the message in an inattentive mind. Or two, be intrusive.

Radio script resembles a two-column list. On the left side, speakers' names are arranged vertically along with descriptions of any sound effects and music. The right column contains the dialog, called the audio. Radio listeners usually decide within five to eight seconds whether to pay attention - thus, radio copy must be intrusive and clear because a listener cannot refer back to a missed antecedent.

Personal:

The unique characteristics of radio that distinguishes it from other mediums are:

Use of human voice gives a personal touch to it. It sounds like someone is talking to you.

Interest based:

Radio allows specialized programming to target markets. Listeners mostly tune in to hear music, but there are other programs as well like shows on health, politics, education etc. Copywriters should design the ad to speak to that audience; use the appropriate tone of voice. If the station plays heavy metal music, then the style and tone of the commercial might be rough and energetic.

Inattention: Most people who are listening to the radio are doing something else at the same time. Such as jogging or driving. Radio ads must be designed to break through the inattention and capture attention in the first three seconds with sound effects, music, questions or something unexpected.

Retention:

To help the listener remember what you are selling, commercial copy should mention the name of product emphatically and repeat it. An average of three mentions in a 30 second's ad and five mentions in a 60-seconds ad may not be too frequent.

Call to Action:

The last thing listeners hear is what they tend to remember, so copywriters make sure the product is it. They phrase the big idea in a way that serves as a call to action and reminds listeners of the brand name at the close of the commercial.

Tools of Radio Copywriting

It's also important to think of your target audience when using the tools to develop your message. The overall sound should appeal to your audience. For example, if you're trying to reach an older audience, soft sounds and low tones may be difficult for them to hear.

Radio uses three primary tools to develop messages: voice, music, and sound effects. These can be manipulated to create a variety of different effects.

Voice is probably the most important element. Voices are heard in jingles, in spoken dialogue, and in straight announcements. Most commercials have an announcer, if not as the central voice, at least at the closing to wrap up product identification.

Music is another important element of radio. Music can be used behind the dialogue to create mood and establish the setting or a jingle can be used to carry a theme or for product identification. Music can be composed for a commercial or it can be borrowed from an already recorded song - but for a cost. There are a number of music libraries that sell stock music. Since this music is not copyrighted, there is no guarantee that other ads will not use the same music.

Sound Effects (SFX) are also used to convey a setting. The sound of birds and water crashing on a beach creates an image in our minds. Sound effects can be original, but more often they are taken from recordings.

LESSON 10

Television Commercials

Good television advertising uses the impact of action and motion to attract attention and sustain interest. Effective television advertisements also use storytelling, both for entertainment value and to make a point. Various elements work together to create the visual impact of television commercials. Audio and visual elements do not stand alone. They must be put into the right setting and surrounded by appropriate props. The right talent must be chosen, and appropriate lighting and pacing are critical, along with other elements.

Television commercials can be very expensive to produce and only make sense if the ads will reach large numbers of people. There are a number of ways to produce a television commercial. It can be filmed or videotaped. It can also be shot frame by frame using animation techniques. In planning television advertising, there are many considerations:

Length - The most common length for a commercial is 30 seconds. Because of the increasing cost of air time, 60-second commercials are rare. An advertiser may buy a 30-second spot and split it in half for two related messages. If the two messages are interdependent, the strategy is called piggybacking.

Scenes - A commercial is planned in scenes. The scene is made up of several segments of action which occur in a single location. Within each scene there may be a number of shots from different angles. A 30-second commercial is usually planned with four to six scenes using four to six locations, though a fast-paced commercial may have more.

Talent - Deciding who will appear in the commercials, or the voice you will hear over the scenes, is critical to effectiveness. Talent will receive a fee for the production and must be paid a usage fee when the spots are airing.

Local Productions - Most local commercials are simple, relatively inexpensive, and are shot at the local station or production facility on videotape. The sales rep from the station may work with you to write the script, and the station's director handles the taping of the commercial. You may not have access to special effects and high-tech production techniques, but it is cost-effective.

On-location Productions - These are done at one or a series of locations. Often an outside production company that specializes in TV commercials is hired.

Scripts and Storyboards

A television commercial is created in two pieces: a script and storyboards. A script is the written version with all the words, dialogue, lyrics, instructions, and description. The storyboard shows the number of scenes, the composition of the shots, and the progression of the action.

Television Scripts - The script is written in two columns with the audio on the right and the video cues on the left. The key to the structure of a television script is the relationship between the audio and the video.

Storyboards - A storyboard show each scene and must communicate the most information about that scene. Under the frame will be a short version of the audio, just enough to locate the dialogue in relation to the video. The storyboard is a very important tool for showing the basic concept of the commercial. The production of a television commercial begins with pre-production planning and continues through rehearsal, the shoot and post-production editing.

How to write Television Copy:

Television is unlike radio or print in many ways, but mostly because it is a medium of moving images. The challenge for the advertiser is to fuse the images with the words to present not only a creative concept, but also a story. One of the strengths of television is its ability to reinforce verbal messages with

visuals or reinforce visuals with verbal messages. The perfect combination of sight and sound can be extremely powerful selling tool.

The point of audiovisual fusion is that words and pictures must work together. Researchers have found that people have trouble listening to and watching television commercials at the same time unless the audio visual message work together to develop the point. People process television information by rapidly switching back and forth between the visuals and the words.

Characteristics of Television Copy

- Action
- Demonstration
- Storytelling
- Emotion

SEVEN BASIC STEPS IN PLANNING THE AD CAMPAIGN

1. Appraise your advertising opportunity:

- Is there a favorable primary-demand for the product?
- Are people willing and able to purchase my product at a price that will return me a reasonable profit?
- Are there opportunities for product differentiation?
- Can I identify any hidden qualities which might serve as the focal point of an ad campaign?
- Are there any powerful emotional buying motives attached to my product?
- What proportion of the people can afford to buy my product and can I reach them with ads and product?

2. Analyze your market:

- Do I have sufficient information to define closely the target market?
- Am I aware of the factors of that affect demand for my product?
- What do I suspect will be the competitive response to my ad campaign?
- Are there any legal constraints surrounding my advertising certain products or services?
- Can I afford advertising? If so, how much is appropriate considering my market situation?
- Do I have the capabilities to produce sufficient volumes of my product if sales increase dramatically because of advertising?

3. Determine your advertising objectives -- should contain:

- What is the basic message I want delivered?
- Who is the audience I want reached?
- What do I want to happen because of the ad campaign?
- What are the specific criteria which will be used to measure the success or failure of the campaign after it is completed?

4. Establish you budget and the necessary control systems:

- What kind of balance between reach, frequency, and continuity will be most effective?
- Reach: total number of different people or households to whom your message is delivered;
- Frequency: number of times your message is delivered within a given period of time;
- Continuity: length of time your media schedule will run

5. Develop your strategy:

- Which media will deliver the most effective advertising messages to the greatest number of prospects at the lowest possible cost?
- What kind of message should be created? To answer this considers the following:
 1. What business goals do you want to accomplish?
 2. What kind of people do you now sell to? What kind of people should you be selling to?
 3. How do people in your target market currently think, feel, and believe about your product, your company, and your competition?
 4. What do you want these people to feel, think, and do?
 5. What key thought can you put into these peoples' minds to make them think, feel, believe, or do what you would like?
 6. What tone of voice will get those people to hear and believe you?

-  What is the basic theme that needs to be included as it appears, at least by implication, in all your ads and publicity.

6. Coordinate advertising with other promotional and marketing methods:

- What other types of advertising and marketing efforts am I currently involved in?
- How will these other activities affect my ad campaign?

7. Evaluate advertising results:

- Have I done adequate pre testing before investing substantial money in a major campaign?
- What criteria will I use to judge the effectiveness of my advertising expenditures after the campaign is completed?
- What have I learned that will help insure that future campaigns will be more effective?

LESSON 12

Consumer Behavior and Marketing Strategy

The study of consumers helps firms and organizations improve their marketing strategies by understanding issues such as how

- The psychology of how consumers think, feel, reason, and select between different alternatives (e.g., brands, products);
- The the psychology of how the consumer is influenced by his or her environment (e.g., culture, family, signs, media);
- The behavior of consumers while shopping or making other marketing decisions;
- Limitations in consumer knowledge or information processing abilities influence decisions and marketing outcome;
- How consumer motivation and decision strategies differ between products that differ in their level of importance or interest that they entail for the consumer; and
- How marketers can adapt and improve their marketing campaigns and marketing strategies to more effectively reach the consumer.

Understanding these issues helps us adapt our strategies by taking the consumer into consideration. For example, by understanding that a number of different messages compete for our potential customers' attention, we learn that to be effective, advertisements must usually be repeated extensively. We also learn that consumers will sometimes be persuaded more by logical arguments, but at other times will be persuaded more by emotional or symbolic appeals. By understanding the consumer, we will be able to make a more informed decision as to which strategy to employ.

One "official" definition of consumer behavior is "The study of individuals, groups, or organizations and the processes they use to select, secure, use, and dispose of products, services, experiences, or ideas to satisfy needs and the impacts that these processes have on the consumer and society." Although it is not necessary to memorize this definition, it brings up some useful points:

Factors affecting Consumer Behavior**Culture:**

Culture is part of the *external* influences that impact the consumer. That is, culture represents influences that are imposed on the consumer by other individuals.

The definition of culture offered in the text is "That complex whole which includes knowledge, belief, art, morals, custom, and any other capabilities and habits acquired by man person as a member of society."

From this definition, we make the following observations:

Culture has several important characteristics: (1) Culture is *comprehensive*. This means that all parts must fit together in some logical fashion. For example, bowing and a strong desire to avoid the loss of face are unified in their manifestation of the importance of respect. (2) Culture is *learned* rather than being something we are born with. We will consider the mechanics of learning later in the course. (3) Culture is manifested within *boundaries* of acceptable behavior. For example, in American society, one cannot show up to class naked, but wearing anything from a suit and tie to shorts and a T-shirt would usually be acceptable. Failure to behave within the prescribed norms may lead to sanctions, ranging from being hauled off by the police for indecent exposure to being laughed at by others for wearing a suit at the beach. (4) Conscious awareness of cultural standards is limited. One American spy was intercepted by the Germans during World War II simply because of the way he held his knife and fork while eating. (5) Cultures fall somewhere on a continuum between static and dynamic depending on how quickly they accept change. For example, American culture has changed a great deal since the 1950s, while the culture of Saudi Arabia has changed much less.

Family Decision Making:

Individual members of families often serve different roles in decisions that ultimately draw on shared family resources. Some individuals are *information gatherers/holders*, who seek out information about products of relevance. These individuals often have a great deal of power because they may selectively pass on information that favors their chosen alternatives. *Influencers* do not ultimately have the power decide between alternatives, but they may make their wishes known by asking for specific products or

causing embarrassing situations if their demands are not met. The *decision maker(s)* have the power to determine issues such as:

- whether to buy;
- which product to buy (pick-up or passenger car?);
- which brand to buy;
- where to buy it; and
- when to buy.

Note, however, that the role of the decision maker is separate from that of the *purchaser*. From the point of view of the marketer, this introduces some problems since the purchaser can be targeted by point-of-purchase (POP) marketing efforts that cannot be aimed at the decision maker. Also note that the distinction between the purchaser and decision maker may be somewhat blurred:

- the decision maker may specify what kind of product to buy, but not which brand;
- the purchaser may have to make a substitution if the desired brand is not in stock;
- the purchaser may disregard instructions (by error or deliberately).

Parents can use their power of authority. Authority involves asserting one's "right" to make a decision (as the "man of the house," the mother of the children, or the one who makes the most money). *Emotion* involves making an emotional display to get one's way (e.g., a man cries if his wife will not let him buy a new rap album).

Group Influences:

Humans are inherently social animals, and individuals greatly influence each other.

A useful framework of analysis of group influence on the individual is the so called *reference group*—the term comes about because an individual uses a relevant group as a standard of reference against which oneself is compared. Reference groups come in several different forms. The *aspirational reference group* refers to those others against whom one would like to compare oneself. For example, many firms use athletes as spokespeople, and these represent what many people would ideally like to be. *Associative* reference groups include people who more realistically represent the individuals' current equals or near-equals—e.g., coworkers, neighbors, or members of churches, clubs, and organizations. Finally, the *dissociative* reference group includes people that the individual would *not* like to be like. For example, the store literally named The Gap came about because many younger people wanted to actively dissociate from parents and other older and "uncool" people. The Quality Paperback Book specifically suggests in its advertising that its members are "a breed apart" from conventional readers of popular books.

Reference groups come with various degrees of influence. *Primary* reference groups come with a great deal of influence—e.g., members of a fraternity/sorority. *Secondary* reference groups tend to have somewhat less influence—e.g., members of a boating club that one encounters only during week-ends are likely to have their influence limited to consumption during that time period.

Perception:

Background: Our perception is an approximation of reality. Our brain attempts to make sense out of the stimuli to which we are exposed. This works well, for example, when we "see" a friend three hundred feet away at his or her correct height; however, our perception is sometimes "off"—for example, certain shapes of ice cream containers look like they contain more than rectangular ones with the same volume.

Factors in perception: Several sequential factors influence our perception. *Exposure* involves the extent to which we encounter a stimulus. For example, we are exposed to numerous commercial messages while driving on the freeway: bill boards, radio advertisements, bumper-stickers on cars, and signs and banners placed at shopping malls that we pass. Most of this exposure is random—we don't plan to seek it out. However, if we are shopping for a car, we may deliberately seek out advertisements and "tune in" when dealer advertisements come on the radio.

Exposure is not enough to significantly impact the individual—at least not based on a single trial (certain advertisements, or commercial exposures such as the "Swoosh" logo, are based on extensive repetition rather than much conscious attention). In order for stimuli to be consciously processed, *attention* is needed. Attention is actually a matter of degree—our attention may be quite high when we read directions for getting an income tax refund, but low when commercials come on during a television program. Note,

however, that even when attention is low, it may be instantly escalated—for example, if an advertisement for a product in which we are interested comes on.

Interpretation involves making sense out of the stimulus. For example, when we see a red can, we may categorize it as a Coke.

Several factors influence the extent to which stimuli will be noticed. One obvious issue is *relevance*. Consumers, when they have a choice, are also more likely to attend to *pleasant* stimuli (but when the consumer can't escape, very unpleasant stimuli are also likely to get attention—thus, many very irritating advertisements are remarkably effective).

Surprising stimuli are likely to get more attention—survival instinct requires us to give more attention to something unknown that may require action. A greater *contrast* (difference between the stimulus and its surroundings) as well as greater *prominence* (e.g., greater size, center placement) also tend to increase likelihood of processing.

Learning and Memory:

Background: Learning involves "a change in the content or organization of long term memory and/or behavior." The first part of the definition focuses on what we know (and can thus put to use) while the second focuses on concrete behavior. For example, many people will avoid foods that they consumed shortly before becoming ill. Learning is not all knowledge based. For example, we may experience the sales people in one store being nicer to us than those in the other. We thus may develop a preference for the one store over the other; however, if pressed, we may not be able to give a conscious explanation as to the reason for our preference.

Much early work on learning was actually done on rats and other animals (and much of this research was unjustifiably cruel, but that is another matter).

Classical conditioning: Pavlov's early work on dogs was known as *classical conditioning*. Pavlov discovered that when dogs were fed meat powder they salivated. Pavlov then discovered that if a bell were rung before the dogs were fed, the dogs would begin salivating in anticipation of being fed (this was efficient, since they could then begin digesting the meat powder immediately). Pavlov then found that after the meat had been "paired" with the meat powder enough times, Pavlov could ring the bell without feeding the dogs and they would *still* salivate.

In the jargon of classical conditioning, the meat powder was an *unconditioned stimulus* (US) and the salivation was, when preceded by the meat powder, an *unconditioned response* (UR). That is, it is a biologically "hard-wired" response to salivate when you are fed. By *pairing* the bell with the unconditioned stimulus, the bell became a *conditioned stimulus* (CS) and salivation in response to the bell (with no meat powder) became a *conditioned response* (CR).

Many modern day advertisers use classical conditioning in some way. Consider this sequence:

Beautiful woman (US) ---> emotional arousal (UR) in males

Beautiful woman (US) + automobile (not yet CS) ---> arousal (US) [repeated many times]

Automobile (CS) ---> arousal (CR)

(For the exam, you should be able to diagram an example given).

Operant conditioning: Instrumental, or operant, conditioning, involves a different series of events, and this what we usually think of as learning. The general pattern is:

Behavior ---> consequences ---> behavior is more or less likely to be repeated

There are three major forms of operant learning. In *positive reinforcement*, an individual does something and is rewarded. He or she is then more likely to repeat the behavior. For example, you eat a candy bar (behavior), it tastes good (consequence), and you are thus more likely to eat a similar candy bar in the future (behavioral change).

Punishment is the opposite. You eat what looks like a piece of candy (behavior), only to discover that it is a piece of soap with a foul taste (consequences), and subsequently you are less likely to eat anything that looks remotely like that thing ever again (changed behavior).

Motivation, Personality, and Emotion:

Perspectives on Consumer Behavior and Motivation: We considered several perspectives on behavior as a way to understand what motivates the consumer. Each of these perspectives suggests different things as to

what the marketer should do and what can (and cannot) be controlled. Note that each perspective tends to contain a "grain" of truth and that one should not be too dogmatic in emphasizing one over the others.

- The *Hard Core Behavioral* perspective is based on learning theories such as operant and classical conditioning. These theories suggest that consumers must learn from their own experiences--i.e., in order to avoid getting sick from overeating, a consumer must experience the stomach and other ailments resulting from gluttony rather than merely observing *other people* who overeat and get sick. This suggests, then, that it is important to reward good behavior (e.g., buying our brand) to the extent possible. Money spent on advertising is seen as less useful. Hard core behaviorists tend to look at observable behavior (e.g., buying our brand *or* buying another) rather than trying to find out what is going on inside the heads of consumers--i.e., hard core behaviorists do not like to mess with "mushy" things like attitudes.
- The *Social Learning Perspective*, in contrast, allows for *vicarious* learning--i.e., learning obtained by watching others getting good or bad consequences for behavior. The *models* that may be observed and imitated include peers and family members as well as relevant others that may be observed in advertising. From our study of social influences, we know that certain people are more likely to be imitated than others--e.g., those that are more similar to ourselves based on relevant factors such as age, social status, or ethnic group. Consider, for example, the poor man who is rejected by women because of his dandruff until he gets "with it" and uses Head 'n' Shoulders shampoo. Other dandruff sufferers are likely to learn from the model's experience. Generally, observations are made of overt behavior, but some room is made for individual reasoning in learning from others. This perspective is clearly more realistic than that of the "Hard Core" view, but it should be noted that the strength of learning tends to be greater for that gained from own experience.
- The *Cognitive* approach emphasizes consumer *thinking* rather than mere behavior--we will encounter this to a great extent when we study decision making and attitudes. Here, the emphasis is on how people reason themselves to the consequences of their behavior. Note that it is often somewhat more difficult to attempt to "get into" a consumer's head than it is to merely observe his or her behavior, and what we "observe" is somewhat more subjective. Note also that a wealth of different factors influence people's thinking, and some expectations and assumptions that we hold tend to be culturally influenced (e.g., an American assumes that hard work will tend to lead to a promotion, while members of certain other cultures believe that personal relationships, and perhaps even luck, tend to be more important).
- The *Biological* approach suggests that most behavior is determined by genetics or other biological bases. By this perspective, it is suggested that consumers eat the foods they eat in large part because the body craves these foods. Note that although craving for fatty foods seems quite maladaptive in today's society, it could have been very adaptive earlier in human history where food was scarce and obtaining as many calories as possible helped ensure survival. Clearly, this perspective is very misleading when one takes it as the *only* explanation of behavior--for example, people in different cultures learn to enjoy various kinds of foods. The main implication of *biological determinism* is that the marketer must *adapt*--for example, food advertisements are more likely to be effective when people are hungry, and thus they might better be run in the late afternoon rather than in the late morning.
- The *Rational Expectations* perspective is based on an economic way of looking at the World. Economists *assume* that people think rationally and have perfect information, even though they know very well that these assumptions are often unrealistic. However, despite the unrealistic assumptions made, economists often make relatively accurate predictions of human behavior. (The Cognitive perspective, however, is able to identify certain significant exceptions to rational behavior, however).
- The *Psychoanalytic* perspective is based on the work of historical psychologists such as Sigmund Freud who suggest that (1) much behavior has a biological basis which is (2) often sexual in nature, and (3) that early experiences in childhood will have a profound, but *unconscious* effect on later life--e.g., people who are rejected in an early, "oral" phase of development may become "oral retentive" and end up as wine *connoisseurs* later in life. Because of societal injunctions against explicit discussion of sexuality in Western society at Freud's time [late 1800s to mid

1900s], many objects were thought to take on seemingly unrelated symbolic meanings--e.g., a tie might become a symbol of a male reproductive organ. Although modern psychologists certainly recognize that early experiences may influence later psychological well being, the psychoanalytic view has largely been discredited today as being much too centered on the issue of sex. However, this perspective enjoys a great deal of popularity among many advertising executives. It should be noted that Freudian psychology tends to violate the cherished scientific ideal of parsimony, where a scientist is expected to propose the simplest theory that will account for observed phenomena.

Maslow's Hierarchy of Needs

The late Abraham Maslow suggested the intuitively appealing notion that humans must satisfy the most basic objectives before they can move onto "higher level" ones. Thus, an individual must satisfy physiological needs (such as food and liquid) before he or she will be able to expend energy on less fundamental objectives such as safety. Only when basic objectives have been met will a person move on to seek such objectives as love and belonging, and only a small minority of people make it as far as seeking self-actualization.

Maslow's Hierarchy is useful in understanding different needs of consumers across the World. However, one must be careful not to take it too literally, since people may occasionally "swing" between needs. For example, a homeless person who currently does not have shelter may seek that out even though he or she is hungry.

Motivation is described through several properties:

- *Motivation is composed of energy and direction.* A person may or may not have enough motivation to engage in a given activity. For example, a person may be motivated enough to go and shop for food, but not enough to engage in a comprehensive exercise program.
- *Motives may be overt, hidden, and multiple.* Some motivations are publicly expressed (e.g., the desire to buy an energy efficient house), while others (e.g., the desire to look wealthy by buying a fancy car) are not. Individuals may also hold multiple motivations (e.g., buy a car *and* save money for retirement) which may conflict.
- *Many motivations are driven by the desire for tension reduction* (e.g., eliminate thirst or hunger).
- *Motivations can be driven by both internal and external factors.* That is, a person may want a painting either because he or she likes it (internal motivation) or because this will give her status among the artistic elite (external).
- *Motivations may have either a positive or negative valence*--people may either be motivated to achieve something (e.g., get a promotion at work) or avoid something (e.g., being hospitalized without having adequate insurance).
- *Consumers are motivated to achieve goals.* Achieving these goals may require sustained activity over time (e.g., exercising every day for months or years) as opposed to just taking some action once.
- *Consumers maintain a balance between the desires for stability and variety.* Most consumers want some variety (e.g., they do not want to eat the same meal every day), but also want a certain stability (they do not want to try an entirely new food every day).
- *Motivation reflects individual differences.* Different consumers are motivated to achieve different things, and it may be difficult to infer motivations from looking at actual behavior without understanding these differences in desired outcomes.

Attitudes:

Definition: Consumer attitudes are a composite of a consumer's (1) beliefs about, (2) feelings about, (3) and behavioral intentions toward some object--within the context of marketing, usually a brand or retail store. These components are viewed together since they are highly interdependent and together represent forces that influence how the consumer will react to the object.

Beliefs: The first component is *beliefs*. A consumer may hold both positive beliefs toward an object (e.g., coffee tastes good) as well as negative beliefs (e.g., coffee is easily spilled and stains papers). In addition, some beliefs may be neutral (coffee is black), and some may differ in valence depending on the person or the situation (e.g., coffee is hot and stimulates--good on a cold morning, but not good on a hot summer evening when one wants to sleep). Note also that the beliefs that consumers hold need not be accurate

(e.g., that pork contains little fat), and some beliefs may, upon closer examination, be contradictory (e.g., that a historical figure was a good person but also owned slaves).

Since a consumer holds many beliefs, it may often be difficult to get down to a "bottom line" overall belief about whether an object such as McDonald's is overall good or bad.

Affect: Consumers also hold certain feelings toward brands or other objects. Sometimes these feelings are based on the beliefs (e.g., a person feels nauseated when thinking about a hamburger because of the tremendous amount of fat it contains), but there may also be feelings which are relatively independent of beliefs. For example, an extreme environmentalist may believe that cutting down trees is morally wrong, but may have positive affect toward Christmas trees because he or she unconsciously associates these trees with the experience that he or she had at Christmas as a child.

Behavioral intention: The behavioral intention is what the consumer plans to do with respect to the object (e.g., buy or not buy the brand). As with affect, this is sometimes a logical consequence of beliefs (or affect), but may sometimes reflect other circumstances--e.g., although a consumer does not really like a restaurant, he or she will go there because it is a hangout for his or her friends.

Attitude Change Strategies: Changing attitudes is generally *very difficult*, particularly when consumers suspect that the marketer has a self-serving agenda in bringing about this change (e.g., to get the consumer to buy more or to switch brands).

Changing affect: One approach is to try to change affect, which may or may not involve getting consumers to change their beliefs. One strategy uses the approach of *classical conditioning* to "pair" the product with a liked stimulus. For example, we "pair" a car with a beautiful woman. Alternatively, we can try to get people to like the advertisement and hope that this liking will "spill over" into the purchase of a product. For example, the Pillsbury Doughboy does not really emphasize the conveyance of much information to the consumer; instead, it attempts to create a warm, fuzzy image. Although Energizer Bunny ads try to get people to believe that their batteries last longer, the main emphasis is on the likeable bunny. Finally, products which are better known, through the *mere exposure* effect, tend to be better liked--that is, the more a product is advertised and seen in stores, the more it will generally be liked, *even if consumers do not develop any specific beliefs about the product*.

Changing behavior: People like to believe that their behavior is rational; thus, once they use our products, chances are that they will continue unless someone is able to get them to switch. One way to get people to switch to our brand is to use temporary price discounts and coupons; however, when consumers buy a product on deal, they may justify the purchase based on that deal (i.e., the low price) and may then switch to other brands on deal later. A better way to get people to switch to our brand is to at least temporarily obtain better shelf space so that the product is more convenient. Consumers are less likely to use this availability as a rationale for their purchase and may continue to buy the product even when the product is less conveniently located. (Notice, by the way, that this represents a case of shaping).

Changing beliefs: Although attempting to change beliefs is the obvious way to attempt attitude change, particularly when consumers hold unfavorable or inaccurate ones, this is often difficult to achieve because consumers tend to resist. Several approaches to belief change exist:

- *Change currently held beliefs.* It is generally very difficult to attempt to change beliefs that people hold, particularly those that are strongly held, *even if they are inaccurate*. For example, the petroleum industry advertised for a long time that its profits were lower than were commonly believed, and provided extensive factual evidence in its advertising to support this reality. Consumers were suspicious and rejected this information, however.
- *Change the importance of beliefs.* Although the sugar manufacturers would undoubtedly like to decrease the importance of healthy teeth, it is usually not feasible to make beliefs less important--consumers are likely to reason, why, then, would you bother bringing them up in the first place? However, it may be possible to strengthen beliefs that favor us--e.g., a vitamin supplement manufacturer may advertise that it is extremely important for women to replace iron lost through menstruation. Most consumers already agree with this, but the belief can be made stronger.
- *Add beliefs.* Consumers are less likely to resist the addition of beliefs *so long as they do not conflict with existing beliefs*. Thus, the beef industry has added beliefs that beef (1) is convenient and (2) can be used to make a number of creative dishes. Vitamin

manufacturers attempt to add the belief that stress causes vitamin depletion, which sounds quite plausible to most people.

LESSON 13

Consumer Decision Making

Definitions: Consumer decision making comes about as an attempt to solve consumer problems. A *problem* refers to "a discrepancy between a desired state and an ideal state which is sufficient to arouse and activate a decision process." Thus, problems can be major (e.g., a consumer has been fired and is without a job) or minor (e.g., the consumer lacks an eraser necessary to take an exam the next day), and the broader and more ambiguous a problem is, the more potential solutions are generally available (see class slides for examples).

Consumer Problem Recognition: Consumers often note problems by comparing their current, or actual, situation, explicitly or implicitly, to some desired situation. In terms of the "big picture," what is compared may be the totality of one's lifestyle. Once a discrepancy is found, a determination is found as to whether this is large enough to warrant action, in which case a search for solutions is initiated.

Problems come in several different types. A problem may be an *active* one (e.g., you have a headache and would like as quick a solution as possible) or *inactive*-- you are not aware that your situation is a problem (e.g., a consumer is not aware that he or she could have more energy with a new vitamin). Problems may be *acknowledged* (e.g., a consumer is aware that his or her car does not accelerate well enough) or *unacknowledged* (e.g., a consumer will not acknowledge that he or she consumes too much alcohol). Finally, needs can be relatively specific (generic), as in the need for enjoyment (which can be satisfied many different ways), or specific, as in the need for professional attire to wear at a new job.

Decision Making Process of Consumer

Five Stages of Consumer Behavior

1. problem recognition
2. information search
3. alternative evaluation
4. purchase decision
5. post-purchase behavior

Problem Recognition:

- Perceiving a difference between a person's ideal and actual situations big enough to trigger a decision.
- Can be as simple as noticing an empty milk carton or it can be activated by marketing efforts.

Information Search: (Seeking Value)

The information search stage clarifies the options open to the consumer and may involve

Internal search

- Scanning one's memory to recall previous experiences with products or brands.
- Often sufficient for frequently purchased products.

External search

- When past experience or knowledge is insufficient
- The risk of making a wrong purchase decision is high
- The cost of gathering information is low.

The primary sources of external information are:

- Personal sources, such as friends and family.
- Public sources, including various product-rating organizations such as Consumer Reports.
- Marketer-dominated sources, such as advertising, company websites, and salespeople

Alternative Evaluation: Assessing Value

The information search clarifies the problem for the consumer by

- Suggesting criteria to use for the purchase.
- Yielding brand names that might meet the criteria.
- Developing consumer value perception.

A consumer's evaluative criteria represent both the objective attributes of a brand (such as locate speed on a portable CD player) the subjective factors (such as prestige). These criteria establish a consumer's

evoked set the group of brands that a consumer would consider acceptable from among all the brands in the product class of which he or she is aware.

Purchase Decision: Buying Value

Three possibilities from whom to buy which depends on such considerations

- Terms of sale
- Past experience buying from the seller
- Return policy.

When to buy which can be influenced by

- store atmosphere
- time pressure
- a sale
- Pleasantness of the shopping experience.

Do not buy

Diffusion of Innovation

The diffusion of innovation refers to the tendency of new products, practices, or ideas to spread among people. Usually, when new products or ideas come about, they are only adopted by a small group of people initially; later, many innovations spread to other people. The bell shaped curve frequently illustrates the rate of adoption of a new product. Cumulative adoptions are reflected by the S-shaped curve. The *saturation point* is the maximum proportion of consumers likely to adopt a product. In the case of refrigerators in the U.S., the saturation level is nearly one hundred percent of households; it well below that for video games that, even when spread out to a large part of the population, will be of interest to far from everyone.

Several specific product categories have case histories that illustrate important issues in adoption. Until some time in the 1800s, few physicians bothered to scrub prior to surgery, even though new scientific theories predicted that small microbes not visible to the naked eye could cause infection. Younger and more progressive physicians began scrubbing early on, but they lacked the stature to make their older colleagues follow.

ATM cards spread relatively quickly. Since the cards were used in public, others who did not yet hold the cards could see how convenient they were. Although some people were concerned about security, the convenience factors seemed to be a decisive factor in the "tug-of-war" for and against adoption.

Rap music initially spread quickly among urban youths in large part because of the low costs of recording. Later, rap music became popular among a very different segment, suburban youths, because of its apparently authentic depiction of an exotic urban lifestyle.

Elements of Diffusion Process for Advertising Message

Four elements are required for diffusion process of an advertising message:

1. An innovation, which is an idea or a product or a service that is perceived new.
2. Its communication from one individual to another
3. Its penetration from one individual to another
4. Its use over a period of time

Characteristics of an Innovation

The characteristics of an innovation vary from one product to another, and tend to vary between geographic area and culture. These characteristics are summarized as:

Relative Advantage: This refers to the superiority of the innovation over existing offers.

Compatibility: Innovation has compatibility if it fits with the values and life-style of the prospects.

Complexity: It means the degree of difficulty that consumers experience in understanding how it works and in using it.

Divisibility: It is the extent to which the innovation may be used on a limited basis.

Several forces often work against innovation. One is risk, which can be either social or financial. For example, early buyers of the CD player risked that few CDs would be recorded before the CD player went

the way of the 8 track player. Another risk is being perceived by others as being weird for trying a "fringe" product or idea. For example, Barbara Mandrell sings the song "I Was Country When Country Wasn't Cool." Other sources of resistance include the initial effort needed to learn to use new products (e.g., it takes time to learn to meditate or to learn how to use a computer) and concerns about compatibility with the existing culture or technology. For example, birth control is incompatible with strong religious influences in countries heavily influenced by Islam or Catholicism, and a computer database is incompatible with a large, established card file.

Innovations come in different degrees. A *continuous* innovation includes slight improvements over time. Very little usually changes from year to year in automobiles and even automobiles of the 1990s are driven much the same way that automobiles of the 1950 were driven. A *dynamically continuous* innovation involves some change in technology, although the product is used much the same way that its predecessors were used—e.g., jet vs. propeller aircraft. A *discontinuous* innovation involves a product that fundamentally changes the way that things are done—e.g., the fax and photocopiers. In general, discontinuous innovations are more difficult to market since greater changes are required in the way things are done, but the rewards are also often significant.

Several factors influence the speed with which an innovation spreads. One issue is relative advantage (i.e., the ratio of risk or cost to benefits). Some products, such as cellular phones, fax machines, and ATM cards, have a strong relative advantage. Other products, such as automobile satellite navigation systems, entail some advantages, but the cost ratio is high. Lower priced products often spread more quickly, and the extent to which the product is *trialable* (farmers did not have to plant all their land with hybrid corn at once, while one usually has to buy a cellular phone to try it out) influence the speed of diffusion. Finally, the extent of switching difficulties influences speed—many offices were slow to adopt computers because users had to learn how to use them.

Some cultures tend to adopt new products more quickly than others, based on several factors:

- **Modernity:** The extent to which the culture is receptive to new things. In some countries, such as Britain and Saudi Arabia, tradition is greatly valued—thus, new products often don't fare too well. The United States, in contrast, tends to value progress.
- **Homophily:** The more similar to each other that members of a culture are, the more likely an innovation is to spread—people are more likely to imitate similar than different models. The two most rapidly adopting countries in the World are the U.S. and Japan. While the U.S. interestingly scores very low, Japan scores high.
- **Physical distance:** The greater the distance between people, the less likely innovation is to spread.
- **Opinion leadership:** The more opinion leaders are valued and respected, the more likely an innovation is to spread. The style of opinion leaders moderates this influence, however. In less innovative countries, opinion leaders tend to be more conservative, i.e., to reflect the local norms of resistance.

It should be noted that innovation is not always an unqualifiedly good thing. Some innovations, such as infant formula adopted in developing countries, may do more harm than good. Individuals may also become dependent on the innovations. For example, travel agents who get used to booking online may be unable to process manual reservations.

Sometimes innovations are dis-adopted. For example, many individuals disadopt cellular phones if they find out that they don't end up using them much.

LESSON 14

Measuring the effectiveness of an ad Campaign

The advertising decision process does not stop with executing the advertising program. The advertisements should be post-tested to determine whether they are achieving their intended objectives. Research intended to measure the effectiveness of finished or nearly finished advertisements is called **Evaluative Research**.

Several key questions regarding the effectiveness of the advertising program must be answered like

- Who has seen the ad?
- How did they feel about the ad?
- Did it affect their feelings about the product?
- Would they buy the product?
- Is the campaign worth pursuing or should the advertiser adopt a new strategy?

Evaluative research can provide critical information about the buying habits, needs, preferences, and opinions of current and prospective customers. While there are many ways to perform market research, most businesses use one or more of five basic methods: surveys, focus groups, personal interviews, Observation and field trials. The type of data you need and how much money you're willing to spend will determine which techniques you choose for your business.

1. Surveys. With concise and straightforward questionnaires, you can analyze a sample group that represents your target market. The larger the sample, the more reliable your results will be.

- In-person surveys are one-on-one interviews typically conducted in high-traffic locations such as shopping malls. They allow you to present people with samples of products, packaging, or advertising and gather immediate feedback. In-person surveys can generate response rates of more than 90 percent, but they are costly. With the time and labor involved, the tab for an in-person survey can run as high as \$100 per interview.
- Telephone surveys are less expensive than in-person surveys, but costlier than mail. However, due to consumer resistance to relentless telemarketing, convincing people to participate in phone surveys has grown increasingly difficult. Telephone surveys generally yield response rates of 50 to 60 percent.
- Mail surveys are a relatively inexpensive way to reach a broad audience. They're much cheaper than in-person and phone surveys, but they only generate response rates of 3 percent to 15 percent. Despite the low return, mail surveys remain a cost-effective choice for small businesses.
- Online surveys usually generate unpredictable response rates and unreliable data, because you have no control over the pool of respondents. But an online survey is a simple, inexpensive way to collect anecdotal evidence and gather customer opinions and preferences.

Two types of questions are asked in surveys:

Close ended questions: In which the respondents have to answer in “yes” or “No”. They have to pick one option out of the given.

Open ended Question: In which the respondents are free to express their opinion. They have a great margin of telling their response in details e.g. what is your opinion about ABC beauty cream?

A survey can be a mixture of both types of questions. Statistical data can easily be generated through close ended questions. e.g. 75% yes and 25% No But it is difficult to evaluate the open ended questions because people's opinion can be biased sometimes.

2. Focus groups: In focus groups, a moderator uses a scripted series of questions or topics to lead a discussion among a group of people. These sessions take place at neutral locations, usually at facilities with videotaping equipment and an observation room with one-way mirrors.

Related Content

A focus group usually lasts one to two hours, and it takes at least three groups to get balanced results.

3. Personal interviews. Like focus groups, personal interviews include unstructured, open-ended questions. They usually last for about an hour and are typically recorded. Focus groups and personal interviews provide more subjective data than surveys. The results are not statistically reliable, which means that they usually don't represent a large enough segment of the population. Nevertheless, focus

groups and interviews yield valuable insights into customer attitudes and are excellent ways to uncover issues related to new products or service development.

4. Observation. Individual responses to surveys and focus groups are sometimes at odds with people's actual behavior. When you observe consumers in action by videotaping them in stores, at work, or at home, you can observe how they buy or use a product. This gives you a more accurate picture of customers' usage habits and shopping patterns.

5. Field trials. Placing a new product in selected stores to test customer response under real-life selling conditions can help you make product modifications, adjust prices, or improve packaging. Small business owners should try to establish rapport with local store owners and Web sites that can help them test their products.

Testing the effectiveness of advertising is a big business.

With the cost of producing a commercial at \$500,000 or more -- and media budgets of \$50 million -- there is a natural desire, on the part of advertisers, to make sure that the advertising they are running is effective. John Wanamaker's famous quote, "I know that half of my advertising money is wasted... I just don't know which half," practically begs for a method to identify effective ad campaigns, commercials, or print ads.

Research companies, recognizing this need, have developed a myriad of testing approaches. They use conceptual models of how advertising works, various methods of gathering the data, different response measures, and different analytic approaches. It's safe to say that there is no general consensus, on the part of advertisers or advertising researchers, as to the best way to test advertising.

This tutorial will lay out taxonomy of the different approaches used, and some of the strengths and weaknesses of each approach. It will describe the decisions that an advertiser must make in choosing the most appropriate method for their particular type of product or service, their customers or users, and their type of advertising.

Taxonomy of Advertising Testing Approaches

The advertising testing approach you should use depends on:

- The type of advertising (TV spot, print ad, etc.)
- The type of stimulus you want to test (storyboard, finished commercial, etc.)
- The measures of effectiveness you want to obtain

Measures of Effectiveness

Following are the primary types of effectiveness measures:

- **Recall.** Some tests will provide a "recall score" for the commercial. This measures how many viewers were able to spontaneously recall the ad when questioned later.

Aided Recall - After being shown an ad, respondents are asked whether their previous exposure to it was through reading, viewing or listening.

- **Unaided Recall** - A question such as, "What ads do you remember seeing yesterday?" is asked of respondents without any prompting to determine whether they saw or heard advertising messages. The recall score has many detractors. Agencies often argue that an ad can be effective even if people cannot easily recall it. And recall is highly influenced by such things as the brand name, so a comparison of scores across brands is problematic.

- **Recognition.** These measures are similar to recall, except they show people the commercial later and ask if they remember having seen it earlier. This technique still assumes that memory of an ad is an important predictor of effectiveness.

- **Narrative Playback.** Some tests ask respondents to recall the narrative or storyline.

- **Attitudes toward the Ad.** These questions measure how people felt about the ad they saw. Some of these measures include: likeability, stimulation or entertainment, relevance, newsworthiness, uniqueness, believability.

- **Persuasion.** Advertising agencies argue that the real purpose of an ad is not to be remembered, but to motivate purchase. Market research companies developed a variety of proprietary methods to gauge the actual persuasiveness of the ad. One limitation of these measures is the question of whether an ad, with a single exposure, can really motivate someone to buy a brand -- especially a well-known mass-market brand.

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- **Attitude Change Tests** - Respondents are asked questions to measure changes in their attitudes before and after an advertising campaign.
 - **Inquiry Tests** - Ads generating the most inquiries are presumed to be the most effective.
 - **Sales Tests** - Charting increases in sales against when the advertising was running. These could also include total sales volume at the end of a season or year. This should also include analysis of how it compared to similar time periods in the prior year.

Advertising Terms

- **ABC**
ABC is the abbreviation for the Audit Bureau of Circulations.
- **Ad copy**
Ad copy refers to printed text in an advertisement.
- **Ad Impressions**
Ad impressions refers to the number of times users see an advertiser's banner ad.
- **Advertiser**
An advertiser is a company that pays for air time or space to promote their products or services.
- **Advertising**
Advertising is the business of drawing public attention to products and services.
- **Advertising plan**
An advertising plan is a detailed outline that directs a company's advertising effort
- **Advertising research**
Advertising research is the systematic gathering and analysis of information to test the efficacy of advertising
- **AIDA**
AIDA is an acronym for Attention, Interest, Desire, and Action, a traditional paradigm of the way advertising works on a consumer.
- **Appeal**
The appeal is an advertisement's selling message.
- **Billboard**
A billboard is a large printed sign displayed outdoors, often along a roadside. Also used to refer to a brief announcement usually made at the beginning or end of a television program and secured by an advertiser paying extra for the program.
- **Brand name**
A brand name is a name or symbol that identifies a seller's goods or services and differentiates them from the products of competitors.
- **Call to Action**
A call to action is the copy in an ad that asks the consumer to act in response to the advertisement, to make a purchase or participate in an activity.
- **Camera-ready art**
Camera-ready art is advertising artwork that is sufficiently complete to be photographed for publication.
- **Caption**
Caption refers to the headline of an advertisement or the text describing a photograph or illustration.
- **Classified advertising**
classified advertising refers to print advertisements set in solid lines of small type and limited to certain types of goods and services.
- **Clutter**
Clutter refers to the other advertisements surrounding an ad, distracting consumers from it.
- **Comparative advertising**
Comparative advertising is an appeal based on specifically comparing one product to a competing brand.
- **Consumer behavior**
Consumer behavior is the study of how individuals or groups act when buying, consuming, and disposing of goods and services.
- **Copy**
Copy refers to the written text or spoken words in an ad.

- **Counter advertising**
Counter advertising is advertising opposing a position taken in a preceding advertising message, such as on a controversial issue or to offset the impact of another party's advertising.
- **Cost per rating point (CPP)**
The cost, per 1 percent of a specified audience, of buying advertising space in a given media vehicle
- **Cost per thousand (CPM)**
The cost, per 1000 people reached, of buying advertising space in a given media vehicle.
- **Demographic segmentation**
Demographic segmentation is the division of consumers into groups based upon demographic characteristics such as gender, age, and income level.
- **Direct mail**
Direct mail refers to any brochure, advertisement, or other printed marketing material delivered directly to the consumer through the mail or a private delivery company.
- **Flighting**
Flighting is the practice of scheduling advertising in bursts with periods in between of reduced or nonexistent activity.
- **Focus group interview**
A focus group interview gathers a small group of consumers, under the guidance of an interviewer in an informal setting, to discuss a product or advertisement.
- **Four Ps**
Also known as the four elements of marketing mix. The four Ps are: price, place, product, and promotion.
- **Frequency**
Frequency refers to the number of times a media vehicle reaches an average person or household within a particular time period.
- **Gravure**
Gravure is a printing process in which the image is etched into the surface of a printing plate.
- **Green advertising**
Green advertising is advertising that touts a product as being friendly to the environment.
- **Gutter**
In a print publication, the gutter is the space between the inside margins of two facing pages.
- **Insertion order**
An insertion order is an advertiser's official printed authorization for a publisher to include a particular ad in a particular periodical on a stated date at a specified rate.
- **Institutional advertising**
Institutional advertising promotes organizations, ideas, political issues, or industries rather than a product or service.
- **Jingle**
A jingle is a brief song used in a television or radio advertisement.
- **Layout**
A layout is an outline indicating the positions of elements in a print ad.
- **Media concentration theory**
The media concentration theory is a technique of scheduling media that involves buying space or time in only one medium and developing strength through concentration in that medium.
- **Product positioning**
Product positioning is the consumer perception of a product or service as compared to its competition.
- **Professional advertising**
Professional advertising is advertising directed toward professionals such as doctors, dentists, and pharmacists, etc., who are in a position to promote products to their patients or customers.
- **Psychological segmentation**
Psychological segmentation is the separation of consumers into psychological characteristic categories on the basis of standardized tests.

- **Puffery**
Puffery is advertising that praises the item to be sold using subjective opinions, superlatives, and similar mechanisms that are not based on specific fact.
- **Pulsing**
Pulsing is the use of advertising in regular intervals, as opposed to seasonal patterns
- **Qualitative research**
Qualitative Research is research that seeks out people's attitudes and preferences, usually conducted through unstructured interviews or focus groups.
- **Quantitative research**
Quantitative research is a method of advertising research that emphasizes measurement of incidence of consumer trends within a population.
- **Random sample**
A random sample of a population where each member of the population has an equal chance of being in the sample.
- **Reach**
Reach is the number of different people exposed to an advertising message at least once during a specified period of time.

- **Share-of-voice**
Share-of-voice is a competitive analysis of a product's advertising exposure within a specific category or market. Analyses commonly are based on the number of printed pages or the dollar amount spent.
- **Sponsor**
A sponsor is an advertiser that funds a program.
- **Storyboard**
A storyboard, in advertising terms, is a blueprint for a TV commercial that is drawn to portray copy, dialogue, and action, with caption notes regarding filming, audio components, and script.
- **Subliminal Advertising**
subliminal persuasion is the idea that a person's behavior can be changed by a stimulus that a person is unaware of and that is perceived psychologically but not visually.
- **Tag line**
A tag line is a line of copy used in an ad that captures the theme of the advertisement or broader campaign and is placed prominently within it.
- **Target audience**
A target audience is a section of the population that is identified as likely to be most interested in buying or being associated with a product.
- **Target market**
Target markets are a set of buyers sharing common needs or characteristics that the company decides to serve.
- **Unique selling proposition**
A unique selling proposition is a unique feature of a product that a competitor cannot claim.
- **Voiceover**
A voiceover is the voice of an unseen narrator or of an onscreen character not seen speaking in a movie.
- **Yellow Pages**
Yellow pages is advertising that appears in a print or electronic Yellow Pages directory.
- **Zipping and Zapping**
Zipping and Zapping is lingo for the ability of a viewer to be able to zip through commercials while watching a taped program or zapping to another channel during a commercial on live TV.