



COURSE CODE: MAMCD 103

COURSE NAME: ADVERTISING AND
PUBLIC RELATIONS

**CENTRE FOR DISTANCE AND
ONLINE EDUCATION
TEZPUR UNIVERSITY**

MASTER OF ARTS

**MASS COMMUNICATION
AND JOURNALISM**

BLOCK I



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To grow to be a leading centre for human resource development through distance, open and universal learning system.

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To provide quality higher education at door step through barrier-less, flexible and open learning mode in conformity with national priority and societal need.

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- **To offer job oriented and vocational programmes in flexible terms in the line of the national and regional level demand of manpower.**
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- **To undertake various research and academic activities for furtherance of distance education in the region.**
- **To contribute to conserve and promote cultural heritage, literature, traditional knowledge and environment conducting short programmes, workshops, seminars and research in interdisciplinary field.**

MMC-103: ADVERTISING AND PUBLIC RELATIONS

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BLOCK I

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COURSE INTRODUCTION

Advertisements are prevalent in all forms of mass media, viz, print, Television, Radio, films and new media. Advertising, which is often referred to as an art, requires a lot of planning and strategy and the same has been detailed out in this course. This course also includes the basics of Public Relations and the several functions that it carries out; like crisis handling and social responsibility.

The course is divided into four Modules, each consisting of multiple units. This has been done to discuss the prime issues more elaborately and to ensure learner friendliness.

Module I of this course is named **Basics of Advertising**. As the name suggests, this module shall introduce you to **Advertising**, its **Theoretical Foundations** and **Media Planning**. The three units of this module shall give learners a clear idea about what goes behind making an advertisement.

Module II of this course is titled **Creativity and Legal Issues in Advertising**. This module consists of six units. The first two units of this module are about **Creating Advertisements** and the techniques associated with Ideation and Copywriting and Illustrations and Layout respectively. The third unit is about **Television Advertisements**. This unit shall guide students about the process of making advertisement for television. The fourth unit is prepared to give learners a clear concept of **Digital and Social Media Advertising**. The fifth unit, **Legal and Ethical Issues** will help the learners in understanding the legal concerns associated with advertising. **Advertising Agencies**, the last unit of this module, is designed to make learners understand the different departments that constitute an advertising agency, It also defines the structure of advertising agencies and highlights the concept of Client-Agency-Media Interface.

Module III Basics of Public Relations includes two units. The first unit, **Introduction to Public Relations** gives details about the history of Public Relation, the internal and external publics, the structure of PR Department and the duties of a PRO. The next unit of this module, **Media Relations** shall discuss the importance of media relations and the tools and techniques involved in maintaining such relations. This unit shall also give you a detailed understanding of press conferences and press releases.

Module IV, the final module of this course deals with **Public Relations and Society**. The first unit of this module, **Community Relations and Corporate Social Responsibility** delves deep into the importance, techniques and objectives of maintaining proper relations with the society. The second unit, **Public Relations and Crisis Communication** deals with crisis handling and the role that PR plays in it. The last unit of this module and also this course is titled **PR Agencies and the Apex Bodies**. This unit explains the topics related to Public Relations Agencies, Client Servicing and the apex bodies that govern Public Relations.

For the convenience of the learners, this course has been divided into two blocks. **Block I** consists of **Module I & II** and **Block II** consists of **Module III & IV**.

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MODULE I: BASICS OF ADVERTISING

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UNIT 1: INTRODUCTION TO ADVERTISING

UNIT STRUCTURE

- 1.1 Introduction
- 1.2 Objectives
- 1.3 Nature and scope of Advertising
- 1.4 Evolution of advertising
 - 1.4.1 World scenario
 - 1.4.2 History of Indian Advertising
- 1.5 Classification of advertising
 - 1.5.1 Classification based on Target Audience
 - 1.5.2 Classification based on objectives
 - 1.5.3 Classification based on Media choice
- 1.6 Summing up
- 1.7 Questions
- 1.8 Recommended readings

1.1 INTRODUCTION

Advertising is known to have existed ever since goods were available and it dates back to 3000 years BC. And today we can see advertisements almost everywhere. Every day we come across different advertisements in some form or other- while watching TV, reading a newspaper, browsing the internet or maybe while walking crossing a street. This unit shall introduce you to advertising, not as its viewers but as learners of its scope and nature.

1.2 OBJECTIVES

After going through this Unit the learners will be able to

- Understand the concept and evolution of advertising
- Explain the nature and scope of advertising
- Describe various types/classes of advertising

1.3 NATURE AND SCOPE OF ADVERTISING

The scope and significance of advertising is very great or immense. Manufacturers produce goods that are meant to improve the comforts of consumers and the existence of these products must be known to the consumers through advertising. Today it has become an indispensable function in modern day business due to cut-throat competition and mass production. It has percolated to every sphere of human endeavour be it economic or social life. It helps in disseminating information which is useful to the businessmen in general and the consumers in particular. Advertising provides a direct line of communication to the existing and prospective customers about the product and service that is being provided.

You are all exposed to some or the other form of advertising. Let us now understand the purposes of advertising:

- Make consumers aware of the product or service
- Create a desire for the product or service among the consumers
- Convince consumers that the product or service is right for their needs
- Propel consumers to take action i.e. buying a product
- Draw consumers' loyalty to the business
- Enhance the image of the company
- To create a 'brand' image in the minds of the customers

In today's highly competitive world any business establishment cannot think of being in the market without an effective communication strategy. In marketing parlance we call it advertising.

Advertising is born from marketing. Principles of advertising are developed from the principles of marketing. Marketers have played a significant role in the evolution of the profession of advertising. It is through advertising that companies strive for a cutting edge competition

over their arch rivals. Over the years there has been a media explosion and advertising has reached its zenith as never before. It is powerful and the most difficult form of communication. It is a vital marketing tool which facilitates the selling of products, services and even the change of attitudes at large on social issues for the benefits of societies at large.

Having explained to you the link between advertising and marketing let us now turn our focus on what advertising is. Let us now look at how American Marketing Association (AMA) defines advertising: “Paid form of non-personal presentation and promotion of ideas, goods and services by an identified sponsor”. In this definition let us note the following characteristics of advertising:

- **Paid form:** Media provides coverage of new product, idea or service with the objective of informing their consumers. Advertisers have to buy time and space for advertising their products in different media such as newspapers, television, radio, internet etc. That is why advertising is called a paid form of communication.
- **Non-personal presentation:** In advertising, unlike personal selling, face to face interaction does not take place and therefore, it is non-personal presentation
- **Identified sponsor:** This qualification distinguishes advertising from propaganda where the source of the idea remains unknown. Advertising has an identified sponsor
- **Information vs. persuasion:** The words presentation and information in the above definition tend to give an impression that the only role advertising plays is that of giving information. While advertising provides information it is also persuasive and can influence people to buy products.

Advertising has also been defined as a controlled identifiable information and persuasion by means of mass media. In this definition we notice some more features of advertising:

- **Controlled:** The sponsor controls the advertising by deciding on the content and timing and by directing their advertising to the people with whom they wish to communicate. Decisions on what an advertisement should contain, which medium should be used for advertising and when are controlled by the sponsor.
- **Concerning product, services and ideas:** Most people consider that advertising relates only to products. It could be about services and ideas as well.
- **Compel action:** Advertising is persuasive communication. The very purpose of advertising is to compel action which necessarily means that advertisements should propel action in the consumers into trying out a product.

1.4 EVOLUTION OF ADVERTISING

Early advertisements were oral which were done through street criers, drum beaters etc. Advertising was first started by the ancient Babylonians who prepared 'institutional advertisements' for their Kings. However, in its written form it began with the Romans. Advertising has been there ever since there were buyers and sellers. It originally started in print media, such as newspapers and magazines, and followed onto the television and radio. Print, radio, television and now the internet have their all-pervasive presence. The sustenance of these media depends heavily on advertising as it provides a source of revenue which helps these media prosper and be available to a large mass of people. Advertising, therefore, can legitimately be claimed to be the backbone of democracy as well. The nature and the means of communication have undergone a sea change. In fact advertising is responsible not only for the discovery and application of new media

vehicles, but it is also often earns enormous revenue for the survival of these media. However, with the advancement of technology focus has started to shift from the print and broadcast media to the growing online advertising industry.

1.4.1 WORLD CONTEXT

Advertising has been there ever since there were buyers and sellers. Early advertisements were oral which were done through street criers, drum beaters etc. who used their lung power to convey messages to groups of people. The messages were mostly announcements made by the government and sale offers available in markets. Advertising was first started by the ancient Babylonians who prepared ‘institutional advertisements’ for their Kings. However, in its written form it began with the Romans as Acta Diurna, the wall newspaper was used as a platform to make public announcements in ancient Rome

LET US KNOW

The ancient city of Pompeii also used advertisements. Such an advertisement in Latin was found during an excavation. It said “A copper pot has been taken from this shop. Whoever brings it back will receive 65 Cesteres.”

Modern advertising came into existence after the invention of printing. The industrial revolution in Europe gave a further push to competitive advertising due to the growth in urbanization and flourish in publishing business. The need to market products was felt when mass production of goods began to get carried out in factories. Advertising was used as a tool to stimulate public demand for such mass products. The growth of advertising as gave a boost to the printing industry, resulting in the circulation of 5000 magazines and newspapers in the United States by the year 1861.

In 1875, the first advertising agency began its operations. Its services included the production of advertisements and to contract the press for

desired space. Gradually advertising started evolving as an industry in itself and it paved the way for the foundation of the American Association of Advertising Agencies and the Association of British Advertising Agencies in 1917.

1.4.2 HISTORY OF INDIAN ADVERTISING

The beginning of advertisement in India coincides with the development of Indian press. The first newspaper in India, the Bengal Gazette, started by James Augustus Hickey in 1770 carried out advertisements in its very first issue. Initially the advertisements were informative in nature and carried the information of deaths and births. The journals also featured advertisements. Gradually advertisers started using persuasive words like ‘superior’ and ‘first quality’ to attract attention of customers.

The nineteenth century saw new kinds of advertisements that offered discounts and other services. The impact of advertising was being reflected in the growth of trade and commerce. The number of English dailies and periodicals also grew steadily in 1820s. The Industrial Revolution of Europe started creating its impact on India resulting in a rise in the number of advertisements from British business houses.

The space contractors were earlier known as ‘agents’. Such agents served as a link between advertisers and the press. Apart from buying space, the agents also assisted advertisers in planning and designing an ad copy. This practice helped evolve advertising as a separate profession.

In 1907, the first rotary linotype machine was installed by the Statesman of Calcutta which reduced the cost of production of Newspapers. This was also the time during which the first advertising agency of India, the ‘Indian Advertising Agency’ was established. Following this, *The Calcutta Advertising Agency* and *B. Dattaram’s* also started their operations in 1909 and 1915 respectively. However, Indian advertising agencies faced stiff competition from their British counterparts. British agencies like *Alliance Advertising Associates*, *Publicity Society of India*,

D.J.Keymer (now Ogilvy and Mather), J. Walter Thompson (now Hindustan Thompson Associates) etc. dominated the Indian advertising business. These agencies catered to the needs of the elite British and Indians.

In February 1939, a central organization of newspaper owners from India, Burma (now Myanmar) and Ceylon (now Sri Lanka) was formed by the name of Indian and Eastern Newspapers Society (IENS). This society indirectly helped in bringing a control over the standard of advertising practices. It also helped in maintaining better publish- ad agency relationship. The competitive disorder in advertising was brought to some check with the establishment of Advertising Agencies Association of India.

1.5 CLASSIFICATION OF ADVERTISING

Advertising can be classified according to the following basis-

- a. Based on target audience
- b. Based on objectives
- c. Based on media choice

1.5.1 CLASSIFICATION BASED ON TARGET AUDIENCE

These are the kinds of advertisements that are created keeping in mind the target audience. The advertisements of this kinds are further classified into-

a) Consumer Advertising

This type of advertising is directed towards individuals and families in contrast to industrial advertising which is specifically directed towards businesses. It is a specific field of advertising which focuses on the needs and desires of households rather than businesses. The goal of consumer advertising is to introduce or sometimes re-introduce products, ideas and services to families and individuals. The products can be household

appliances, home electronic devices, automobile products, clothes, books, movies, and just about anything else commonly found with an individual or in a household. This type of advertisement is often focused even more narrowly on a specific demographic section or target audience to increase effectiveness and message penetration among them. Consumer advertising often seeks to find ways to relate to either the entire population or more commonly to a specific demographic group and appeal to people's sense of consumer desire.

LET US KNOW

What is a demographic categorization?

A demographic section is a specific portion of the population and is based on particular common features, beliefs, practices, or ideologies. It can be separated according to age groups, gender, religious beliefs, income, education, profession, and a number of other specifically targetable aspects of modern life.

b) Business To Business Advertising

Business to business advertising is also popularly known as industrial advertising. This type of advertising attracts the attention of another business and tries to convince it to purchase the goods and services offered by that business. This type of advertising uses all the common forms of advertising including the placement of print advertisements in the newspapers, direct mail and any other means that is likely to produce the desired sales. Industrial advertising is common within every profession or industry type and it helps to meet the demand for a wide range of items that are necessary for conducting business within that industry.

A company whether big or small has to do industrial advertising. For example, a company manufacturing garments will sell its products to the distributors who in turn will sell it to the retailers and wholesalers. Thus, companies manufacturing spare parts of machinery or dealing in raw

materials may advertise these for the benefit of other companies which might need them for producing machines etc.

c) Trade Advertising

Trade advertising is advertising undertaken by the manufacturer and it is directed towards the wholesalers or retailers. This type of advertising is not intended for the consumers but for the different entities that influence consumer availability such as wholesalers, retailers, distributors and brokers. It is designed to stimulate wholesalers or retailers etc to purchase products for resale to their customers.

Let us now take an example of trade advertising: the Pepsi advertisement placed in a trade magazine, say '*Industry Week*' in order to promote Pepsi to food store managers. The primary objective of trade advertising is to promote greater distribution of the advertised product. This can be done by opening up new outlets for products or by increasing the volume among present outlets.

1.5.2 CLASSIFICATION BASED ON OBJECTIVES

These advertisements are based on the objectives of the organization:

a. Product Or Non Product

Product or service based advertisements are those advertisements through which consumers are lured towards the advertised commodity. The purpose behind such advertising is to create awareness and a sense of desire in the minds of the target audience. Non product advertisements, on the other hand, is the advertisement of an organization or an idea to shape public opinion regarding an organization or ideology.

b. Commercial Or Non Commercial

It is quite easy to define commercial and non- commercial advertising. The objective behind creating and circulating a commercial advertisement is to generate profit from it. Most of the advertisements that we come across are commercial. However,

there are certain advertisements that are not intended to earn profits but to give out some information to create awareness like public service messages do. Such advertisements are called non-commercial advertising.

c. Direct Action Or Indirect Action

Some advertisements seek direct and immediate response from their target audience. Such advertisements usually include some catch-phrases like 'Hurry', 'Limited Offer' etc. Some advertisements also contain toll free numbers and website links to induce quick purchases. Some advertisements do not intend to generate quick response, rather they lay emphasis on the generation of awareness or creation of a brand image.

ASSESS YOUR PROGRESS

1. What do you mean by trade advertising?

2. When did advertising start in India?

1.5.3 CLASSIFICATION BASED ON MEDIA CHOICE

a. Print advertising

All the advertisements done through the print media come under print advertising. Print is the oldest medium used for advertisement purposes. Even today, this medium is widely used for advertising despite the advent of newer technologies.

Even though newspapers and magazines are the most commonly used platform for print advertising, promotional brochures, fliers etc are also widely used. Advertising in print media is done by buying space in newspapers and magazines. The price for such promotion depends on the positioning of the advertisement and the circulation and readership of the print media outlet.

b. Outdoor Advertising

Outdoor advertising makes use of tools and techniques to attract customers using outdoor spaces. Billboards, banners, hoardings etc are the most commonly used outdoor advertisement tools. Catchy billboards can quickly grab eyeballs and hence such advertisements are mostly found in high-traffic areas. Outdoor events and trade shows are also conducted by organizations as a form of outdoor advertising.

c. Broadcast Advertising (Television, Radio and Internet)

Television, Radio and Internet together constitute the broadcast medium. Television advertisements have audio-visual appeal which makes it a much favoured medium for advertising. Radio also has a very wide reach in India, which explains its popularity as a tool of advertisement. Radio jingles have a high recall value and a huge impact on its listeners. Internet, on the other hand, is a booming platform for advertisements. Search engines and social media sites like Facebook, Instagram and Twitter track our online activities for advertisement purpose. Internet advertising detects the products that we may be specifically interested in and therefore its is gaining more and more revenue due to its effectiveness and quick consumer response mechanism.

1.6 SUMMING UP

In this unit you have come to know about the different aspects of advertising. You have also become familiar with the nature and scope of advertising. Further, you must have also learned about the different types of advertising. And by now you must have already developed a fair sense of advertising as a profession. As you have come to know about them it will help you a lot in preparing yourself properly for the job in an advertising agency. Further, you will also be able to understand and learn a lot many practical things about the profession while practicing it hands on.

1.7 QUESTIONS

- 1) Discuss the nature and scope of advertising with examples
- 2) What is Business to business advertising? What is its importance?
- 3) What is outdoor advertisement? Why is it popular?

1.8 RECOMMENDED READINGS

Jethwaney, J., & Jain, S. (2006). *Advertising Management*. Oxford University Press India.

Drewniany, B. L., & Jewler, A. J. (2010). *Creative Strategy in Advertising*(10th ed.). Wadsworth Publishing.

Kazmi, S. H., & Batra, S. (2008). *Advertising and Sales Promotion*(3rd ed.). Excel Books.

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UNIT 2: THEORITICAL FOUNDATIONS OF ADVERTISING

UNIT STRUCTURE

2.1 Introduction

2.2 Objectives

2.3 Advertising and Communication Models

2.4 Theories of Advertising

2.4.1 AIDA

2.4.2 Stimulus Response Theory

2.4.3 Dagmar Approach

2.4.4 Hierarchy Of Effects Model

2.5 Consumer Behaviour

2.5.1 Analysing Human Behaviour

2.5.2 Consumer In Economic Theory

2.5.2.1 Micro Economic Theory

2.5.2.2 Macro Economic Theory

2.5.3 Market Segmentation

2.5.4 The Mechanics Of The Market

2.6 Summing Up

2.7 Questions

2.8 Recommended Readings

2.1 INTRODUCTION

Motivating and influencing consumers remain one of the most crucial issues in advertising today. Advertising theories, therefore, try to explain how and why advertising is effective in influencing consumer behaviour

and accomplish its objectives. In this unit, you will be introduced to the various models of communication and theories of advertising. You will learn about some of the important aspects of advertising like consumer behaviour and market segmentation.

2.2 OBJECTIVES

After going through this unit you should be able to:

- describe advertising communication models
- explain the theories of advertising
- explain consumer behaviour
- discuss features of market segmentation

2.3 ADVERTISING AND COMMUNICATION MODELS

Advertising and communication models would help us understand the nature and dynamics of advertising and know specifically how the business of advertising works. These theories or models explain the process by which advertising communicates with and effectively persuades individuals to take action. Advertisers operate with these theories or models, explicitly or implicitly in reinforcing attitudes and mindset of the prospective consumers. In this section let us try to understand advertising as a communication process and see how these advertising communication models can assist managers to set advertising objectives, help creative specialists to articulate purpose, and increase consumer loyalty.

Let us now understand the different stages in the process of advertising. In order to be successful in advertising, the prospective consumers must:

- (1) Be exposed to a series of advertising campaigns through different media outlets
- (2) Be able to create interest among the consumers so that the advertising results in generating conviction among the consumers which in appropriate circumstances produce action such as purchase of the brand. We have used the term 'brand' in a broad sense to include any type of product or service

that the advertising is designed to promote. Also ‘action’ can include a variety of desired target behaviour on the part of consumers, such as sales inquiries, visits to retail outlets, and other forms of purchase-related behaviour whenever purchase is consummated by personal selling, sales promotion, public relations or other marketing strategies. An advertising communication model should incorporate all the above stages. Essentially, an advertising communication model sets objectives for each step, and provides strategies and tactical detail on how each step is supposed to lead to the next one.

ASSESS YOUR PROGRESS

1. What is a Communication Model?

2. Why should we know the Communication Model?

2.4 THEORIES OF ADVERTISING

Advertising is one of the most difficult forms of communication and probably it is the best ground where the validity of these theories in communication could be tested and developed. If we are able to learn to apply theories of communication to advertising we can apply these theories to any form of communication. Therefore, we can say that communication can be best taught through instructions in advertising. There are numerous theories on advertising. Most theories of advertising generally propose that the effectiveness of advertising is dependent on the main practices being carried out including more exposure towards the brand. Advertising theories also make use of content specification, specific message and

media characteristics, consumer characteristics, product or service characteristics, and competitive actions.

Let us know that advertisers aiming to understand and apply the principles forming advertising theory may potentially do so to increase the likelihood that any particular advertising campaign or advertising strategy will be effective and accomplish its intended objectives. Marketers must, therefore, seek to understand the factors that influence advertising's effectiveness and ineffectiveness as well.

Advertising has become a ubiquitous world surrounding us virtually all the time and everywhere. The intention of advertisers is to present a product in such a way that it maximizes the desirability among potential consumers. This is one of the very crucial factors in advertising and these theories would help advertisers design their advertisements in such a way that it convinces the potential consumers.

2.4.1 AIDA

AIDA stands for **Attention-Interest-Desire-Action**. This classical model was first promoted by E.K. Strong in 1925 and it is still useful today because it is easy to apply as it describes the activities involved in the buyer decision process. Products and services vary in the complexity of decision-making involved in their acquisition. The purchase of a fast moving consumer good, for instance, is more complicated than the purchase of an automobile product. Having known this let us understand that the stages Attention – Interest – Desire- Action are unidirectional. In the first stage it says that consumers must be aware of a product's existence in the market place. He/she must be interested enough to pay attention to the product's features and benefits. Once an interest is generated there has to be some urge or desire in the minds of the consumer. This desire would finally result in some kind of an action i.e. to try out a particular product. Although this idea was rudimentary, it led to the later emerging field of consumer behaviour research.

2.4.2 STIMULUS RESPONSE THEORY

Stimulus response theory states that “Any piece of persuasive communication must carry the audience through a series of stages, each stage being dependent on the success in the previous stage”. Stimulus Response Theory is a concept in psychology that refers to the belief that behaviour manifests as a result of the interplay between stimulus and response. This theory postulates that behaviour cannot exist without a stimulus given to us. This theory has been widely researched in laboratory experiments of animal behaviour (e.g. Pavlov's experiments on conditioned reflexes in dogs). Now you might wonder, what is its significance in advertising? You have learned in earlier units that advertising is a business communication tool. For example, in consumer marketing stimulus response theory relates to the creation of a link between the brand name and product quality in the mindset of the consumer by encouraging routinized patterns of buying behaviour.

2.4.3 DAGMAR APPROACH

DAGMAR stands for Defining Advertising Goals for Measured Advertising Results. This first appeared in the title of a book written by Russell H. Colley (New York: Association of National Advertisers, 1961). This is an approach to measure advertising effectiveness in which advertising objectives are turned into specific measurable goals. This approach helps in establishing goals for an advertising campaign such that it is possible to determine whether or not the goals have been met. Let us understand that Colley's DAGMAR approach allows for the cumulative impact of advertisements and also maps out the states of mind that consumers pass through:

From unawareness

- to awareness
- to comprehension
- to conviction
- to action

DAGMAR has TWO main tasks:

1. *Specific Tasks:*

- Advertisement should be specific and measurable involving a starting point
- have defined target audience
- have specific time frame
- have media selection
- indicate what APPEAL or IMAGE is to be communicated and what measurement procedure should be followed

2. *Communication Task*

- The Communication task according to this approach is based on a specific model of communication known as the “Hierarchy of Effects Model”.

We shall discuss this model later.

Individual has to move from gaining brand awareness to comprehension–conviction- action.

This approach provides guidance to creative groups, which suggest approaches and help in determining how advertising should be pre-tested. It also provides mechanism to incorporate behavioural science theory into Ad management, which can be integrated into quantitatively based action-making programme. Let us not forget that there are inherent problems as well in this approach such as measurement problems (Behaviours, Ideas are difficult to be measured). Besides DAGMAR being basically a planned rational approach inhibits creativity.

2.4.4 HIERARCHY OF EFFECTS MODEL

Advertising has grown dramatically during the past several years and attracting individuals' attention and persuading them remains one of the critical issues for the advertising practitioner. We shall now discuss

Hierarchy of effects model which was put forth by Robert Lavidge and Gary Steiner in 1961. This model acts as a conceptual tool to predict consumer behaviour. Because of its simplicity and logic, the hierarchy of effects model provides information on where advertising strategies should focus, and in turn provides for good advertising planning. The hierarchy of effects model asserts that consumers respond to advertising messages in a very ordered way. It suggests that consumers move over time through a variety of stair-step stages, beginning with product 'unawareness' to actual purchase. Let us keep in mind that advertising hierarchy is implicitly a causal relationship from cognition to affect, and from affect to conation.

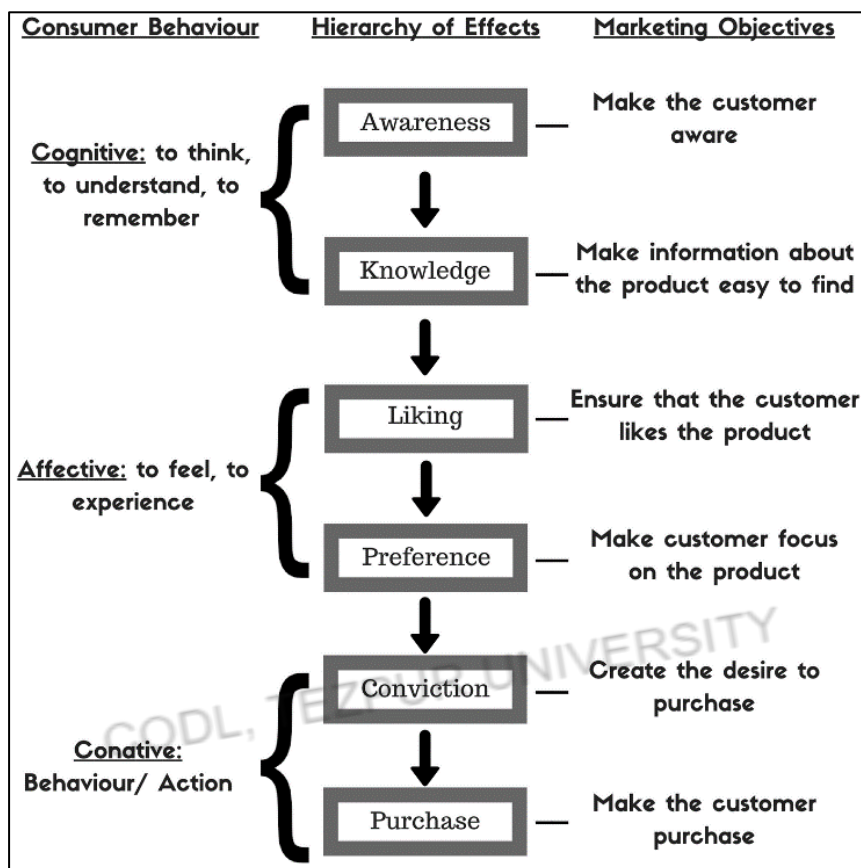


Fig: Hierarchy of Effects Model

Among advertising theories, the hierarchy-of-effects model is predominant. It shows clear steps of how advertising works. It can be explained in a hierarchical form. We have awareness and knowledge at the base followed by liking and preference and finally conviction and purchase

which happens as a result of the related behavioural dimension in us. If you look at the figure carefully you will observe that the hierarchy of effects model is intended at moving the prospects to higher levels to elicit desired behavioural responses such as creating liking and preference for a brand, trial, or regular use etc. It is easier to accomplish advertising objectives located at the base than the ones towards the top. The percentage of prospective customers will decline as they move up towards more action oriented objectives, such as regular brand use.

Let us now try to understand hierarchy of effects model stepwise.

Awareness: Advertisers' task is to build awareness about a product or a brand with simple messages repeating the product name. Consumers must become aware of the brand. Capturing one's attention doesn't mean they will notice the brand name. Thus, the brand name needs to be made focal to get consumers to become aware. Newspapers and magazines are full of ads that will capture your attention, but you'll have trouble easily seeing the brand name.

Knowledge: The consumers might be aware of the existence of a product but may not know much about it; hence this stage involves creating product knowledge. This is where comprehension of the product name and what it stands for become important. What are the product's specific appeals, its benefits? In what way is it different than the competing brand? Who is the target market? These are the types of questions that must be answered if consumers are to achieve the step of product knowledge.

Let us know that awareness and knowledge about a product is activated by the cognitive dimension. This is also called the realm of thoughts where our thought process gets activated as a result of the information that we get. For creating awareness and knowledge about product different types of advertising strategies could be used. If the consumers know about the product, how do they feel about it?

Liking: This is another important stage in the hierarchy of effects model because the success story of any advertising campaign would depend on the amount of liking it could generate among the consumers. If the consumers know about the product, how do they feel about it? Consumers are exposed to an array of products of the same categories in the market. Hence advertisers would try to create liking for a product in the market in such a way that there is some competitive differential advantage over other products. Unless there is such an advantage different consumers may not prefer the product.

Preference: The consumers might like the product but may not prefer it over other products. In such a situation advertisers have to think about something different to build consumer preference by promoting quality, value, performance, price appeals, and durability etc. You have to tell your consumers that your product is different from the other products by being different on the features we have just discussed. Let us understand that liking and preference for a product are activated by the affective dimension. This related behavioural dimension is in the realm of emotions. All of us are emotional beings. Are we not? Now, for creating liking and preference about any product different types of advertising strategies could be used. For example, as you could see in the figure .

This could be done by using competitive ads and argumentative copy. Glamour appeals could also be used for motivating consumers.

Conviction: This is perhaps the most crucial element in the hierarchy of effects model. A consumer might prefer a particular product but not may have adequate conviction about buying it. There could be a lot of reasons as to why a consumer might not be convinced to purchase the product. We shall discuss these issues in the next section on consumer behaviour. What really prompts a consumer to try out a product is something which is very inconspicuous. Nevertheless, advertisers have to build conviction among the target audience. Purchase Finally, some of the consumers might have

conviction but may not make the purchase. They may wait for more information or plan to act later. Advertisers must design their advertising campaign in such a way that the consumers are to take the final step i.e. the purchase stage.

Purchase: This could be done by offering the product at a low price, offering a premium, or letting consumers try out a product. This is where consumers make a move to actually search out information about the product before making the purchase decision.

Let us understand that conviction and purchase of a product are activated by the conative phase. This related behavioural dimension belongs to the realm of motives. Now, different types of advertising strategies could be used for this purpose. For example, advertisers can use such strategies as point-of-purchase, retail ads, last chance offers, price appeals and testimonials.

2.5 CONSUMER BEHAVIOUR

Consumer Behaviour is the study which deals with the behavioural aspect of the consumers. This branch of study is interwoven with other disciplines such as psychology, sociology, social anthropology and particularly economics. As consumers we are influenced by our family members, friends, reference groups, and the society in general. It studies characteristics of individual consumers such as demographics and psychographics and attempts to understand people's wants and needs. Finally, it attempts to understand the buyer's decision making process, both individually and in groups.

Let us accept the fact that all of us are consumers but then there is a difference in our consumption and buying behaviour. Have you ever thought how many times people make product decisions throughout the day about what he/she should wear or about what he/she should eat? We consume and buy products according to our needs, preferences and buying

power. These can be fast moving consumer goods, durable goods, speciality goods or, industrial goods.

What we buy, how we buy, where and when we buy, in how much quantity we buy depends on the following factors:

- Age
- Family cycle
- Our attitudes
- Beliefs values
- Motivation
- Personality
- Social and cultural background

It should be borne in mind that there are internal and external factors influencing our behaviour. Some consumers can afford to buy goods in greater quantities while others may not be able to do so. The marketers, therefore, tries to understand the needs of different consumers and formulate their marketing plan after having understood their behaviour. Understanding consumer behaviour requires enormous amount of research work. All marketing decisions are based on assumptions and knowledge of consumer behaviour. Researching consumer behaviour is a complex process. But understanding consumer behaviour is of utmost importance to marketers as they can use it to:

- Identify Consumers
- Provide satisfaction to consumers
- Enhance the image of the company
- Improve products and services
- Create competitive advantage
- Understand how customers view their products
- Expand the knowledge base in marketing

2.5.1 ANALYZING HUMAN BEHAVIOUR

Human behaviour is very intricately interwoven with innumerable factors. We need to keep in mind that behaviour is something which is not static; it changes over time. It is a very difficult to determine how a given behaviour functions in relation to specific environmental events. Let us know that experimental analyses provide three levels of understanding:

- **Description:** Experimental analysis attempts at describing behaviour in relation to socially significant behaviour.
- **Prediction:** Experimental analysis is conducted to investigate the changes in behaviour in relation to environmental events
- **Control:** Experimental control is achieved when a predictable change in the dependent variable, for instance, behaviour of interest can be reliably produced by systematic changes in the independent variable i.e. environmental factors.

Behaviour analysis is a science which is based upon the foundations and principles of behaviourism. Behaviourism was largely established mainly through the influential work of three theorists. Let us now understand the findings of their research very briefly.

a. **Ivan Pavlov:** He discovered the conditioning reflex during his studies on dogs. In this research he has established classical conditioning as a learning method. His research demonstrates that an environmental stimulus for example 'ringing bell' could be used to stimulate a conditioned response i.e. salivating at the sound of the ringing bell.

b. **John B. Watson:** He extended Pavlov's classical conditioning theory to apply to human behaviour. His seminal article 'Psychology as the Behaviourist View It' was published in 1913 where he establishes behaviourism as a major school of thought.

c. **B.F. Skinner:** Skinner later introduced the concept of operant conditioning in which it was found that reinforcement leads to a desired

behaviour. These concepts continue to play an influential role in understanding behaviour analysis.

Having known behaviour analysis, let us now understand Division 25 of the American Psychological Division. This explains that analysis of behaviour can occur in three different ways:

- *Experimental investigation of behaviour* : This deals with finding out the behaviour of individuals
- *Applied behaviour analysis*: This process involves taking what researchers know about behaviour and applying it in individual, social and cultural contexts
- *Conceptual analysis of behaviour*: According to Division 25, this addresses the philosophical, historical, theoretical and methodological issues in behaviour analysis.

2.5.2 CONSUMER IN ECONOMIC THEORY

Understanding consumer behaviour forms a very important part of economic theory. The theory and measurement of consumer behaviour was first developed during the 19th century on the basis of the following premises:

- Purchase of any commodity gives the consumer a positive satisfaction and additional satisfaction derived from additional purchases of the same commodity declines as the consumer's supply of that commodity increases
- With a given amount of money to spend, the consumer distributes the expenditure among commodities to maximize the total satisfaction or utility attainable from all those purchases

Let us keep in mind that that this model of consumer behaviour has undergone tremendous changes over the years. Our needs and wants have also changed a lot, as a result of advancement in technology. The advantage of this approach is that it separates the main economic variables

influencing consumer behaviour i.e., income and prices from all the other influences such as individual preference, customs and habits and social pressures but at the same time it unites them in a single analytical apparatus. Having known the implications of consumer behaviour in economic theory let us now look at two very pertinent theories relating to consumer behaviour.

2.5.2.1 MICRO ECONOMIC THEORY

Highlights

- Individual has complete knowledge of his wants and knows all the means to satisfy those needs.
- Preferences are independent of the environment at the time at which the choice is made.
- Consumer evaluates each alternative and behaves rationally.
- Has never been responsible for a systematic depreciation of the possibilities of intelligence and thinking in human affairs

2.5.2.2 MACRO ECONOMIC THEORY

Highlights

- Theory shows how a society meets the economic needs of the people.
- Analysts feel the economist is generally not concerned with the buying choices of the individuals
- This theory focuses on choice patterns over a period of time
- The rationale of the theory is that individual differences average out when many people are studied together

2.5.3 MARKET SEGMENTATION

Market segmentation is the segmentation of the market into different zones. For instance a market could be segregated on the basis of geographic, demographic, psychographic and behavioural factors. We

shall discuss these segregations later in this section. A market is segmented because it would enable marketers to better satisfy the needs of its potential customers. Different customers have different needs, and it is nearly impossible to satisfy all the customers. Needless to say that human wants are unlimited. The marketing concept calls for understanding customers and satisfying their needs better than their competitors. Let us now try to understand the requirements of market segments. A good market segmentation will result in segment members that are internally homogenous and externally heterogeneous; that is, as similar as possible within the segment, and as different as possible between segments. We shall now learn how the consumer market is segmented. It could be segmented on the basis of the following customer characteristics:

- **Geographic Segmentation:** This type of segmentation is done on the basis of-
 - (a) Region - by continent, country, state, or even neighbourhood,
 - (b) Size of metropolitan area - according to size of population ,
 - (c) Population density which is often classified as urban, suburban, or rural,
 - (d) Climate - according to weather patterns common to certain geographic regions.
- **Demographic Segmentation:** Demographic segmentation variables include age, gender, family size, income, occupation, education, ethnicity, nationality, religion and social class etc
- **Psychographic Segmentation:** This type of segmentation groups customers according to their lifestyle. Some psychographic variables include activities, interests, opinions, attitudes and values etc
- **Behavioural Segmentation:** This is based on the customers, behaviour toward products. Some behavioural variables include benefits sought, brand loyalty, usage rate, user status (for instance, potential, first-time, regular, etc.,) readiness to buy and purchase occasions, etc.

2.5.4 MECHANICS OF THE MARKET

The mechanics of the market will help you understand the how the prices of products are determined in a market. The price of any product has the tendency to fluctuate by the force of two factors- demand and supply.

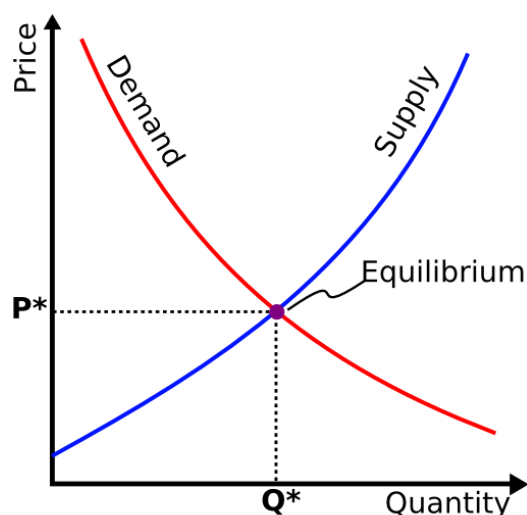
There are two parties which bargain in a market, the buyers and the sellers. It is only when they agree a commodity can be bought and sold at a certain price, the price of the commodity is determined. Thus product pricing is influenced both by buyers and sellers that is by demand and supply.

The law of demand is applicable to buyers. According to this law, when price rises, demand falls and vice versa. The law of supply applies on the supply side. This law states that supply increases with the rise in price, and decreases with the fall in price. Thus demand and supply are the two forces which move in opposite directions.

Price is determined at a point where these two forces are equal, and that is known as the equilibrium price. Quantity demanded and supplied at this price is called the equilibrium quantity. When price is less or more than the equilibrium price, there is disturbance in the equilibrium output. But ultimately equilibrium price will prevail.

Change in Equilibrium Price :

A market price is not a fair price to all participants in the marketplace. It does not guarantee total satisfaction on the part of both buyer and seller or all buyers and all sellers. This will depend on their individual competitive positions within the market. Buyers will attempt to maximize their individual wellbeing within certain competitive constraints. Too low a price will result in excess profits for the buyer attracting competition. Likewise sellers are also considered to be profit maximisers. Too high a price will likewise attract additional producer competition within the market. Therefore, there will exist different price levels where individual buyers and sellers are satisfied and the sum total will create a market or equilibrium price.



Example: The demand and supply schedule of apples is shown in the below Table.

When the price of apples is Rs. 10 per kg., 120 kg. of apples are demanded and 20 kg are supplied. With the rise in price, demand is falling and supply is increasing. When the price of apples is Rs. 40 per kg., both demand and supply are 60 kg.

TABLE 1

Price (in Rs.)	Quantity Demanded	Quantity Supplied
10	120	20
20	100	30
30	80	45
40 (Equilibrium Price)	60	60 (Equilibrium Quantity)
50	40	80
60	20	120

This is the equilibrium quantity which has been determined by the equilibrium price of Rs. 40. Once the equilibrium price is established, there is no tendency for it to change. If at any time, price becomes lower or

higher than Rs. 40, the forces of demand and supply will bring it back to Rs. 40.

For instance, if the price falls from Rs. 40 to Rs. 30, the demand rises to 80 kg. and the supply decreases to 45 kg. Less supply of apples in relation to higher demand for them will raise the price to Rs. 40. As a result, the demand will fall to 60 kg, and the supply will also increase to 60 kg.

Thus the equilibrium price is re-established. On the contrary, with the price rises to Rs. 50, demand falls to 40 kg. and supply increases to 80 kg. When every seller tries to sell his product (apples) first, he has to lower his price a little and others also follow him till the price comes down to Rs. 40 and the equilibrium between demand and supply is re-established.

2.6 SUMMING UP

In this unit you have come to know the various aspects of advertising communication models and their implications. You have also become familiar with different theoretical foundations in advertising. Some of the theories which you have learned are AIDA model of communication, DAGMAR approach. You have also learned at length the Hierarchy of Effects Model and its significance in advertising.

2.7 QUESTIONS

1. What is an advertising and communication model? Discuss its significance in advertising?
2. Discuss the AIDA model with examples.
3. Explain DAGMAR approach. What is its importance?
4. Hierarchy of Effects Model acts as a conceptual tool in understanding consumer behaviour. Comment
5. Why is understanding consumer behaviour very important in advertising?
6. Examine the differences between Micro- economic theory and Macro economic theory.
7. How is the market segmented?

2.8 RECOMMENDED READINGS

Dennison, D. (1999). *Advertising Handbook*. Jaico Publishing House.

Straubhaar, J. (2001). *Media Now: Communication in the Information Age*(3rd ed.). Wadsworth Publishing.

Ogilvy, D. (2007). *Ogilvy on Advertising*. Prion Books.

Batra, R., & Myers, J. G. (1995). *Advertising Management*(5th ed.). Prentice Hall.

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UNIT 3: MEDIA PLANNING

UNIT STRUCTURE

- 3.1 Introduction
- 3.2 Objectives
- 3.3 Significance Of Media Planning
 - 3.3.1 Types Of Media
 - 3.3.2 Media Planning And Scheduling Message
- 3.4 Media Planning Decision Making Process
- 3.5 Media Strategies
- 3.6 Media Scheduling
- 3.7 Coverage And Frequency
- 3.8 Summing Up
- 3.9 Questions
- 3.10 Recommended Readings

3.1 INTRODUCTION

Nowadays, every medium, whether it is a newspaper or a magazine, a television or radio, has a department with the responsibility of selling space and time for advertisements. The media themselves advertise and promote the sale of their advertising space and time, as this is one of the most important media activities. For their growth and also for their survival, the media must constantly be in their bonds to get an increase in advertising revenue. In this unit, we will discuss the different types of media, their classification, media selection factors, media planning and scheduling.

3.2 OBJECTIVES

After going through this unit the learner shall be able to:

- describe the significance of media planning
- explain media planning decision planning process

- explain types and function of media vehicle
- discuss the importance of media scheduling, reach and frequency

3.3 SIGNIFICANCE OF MEDIA PLANNING

In advertising, the media is a channel of communication, such as newspapers, magazines, radio and television. The media are an instrument to bring an advertiser's sales message to potential customers. In fact, it is a vehicle through which advertisers send their messages to a large group of potential customers and thus help to bridge the gap between the manufacturer on one side and the consumer on the other side. Naturally, this is from the point of view of advertisers and the public. There is another way of looking at the media, and that from the point of view of the media itself. Different types of media and entertainment organizations are selling the product in the form of newspapers, magazines and radio and television programs. At best, they are information providers that meet the needs of listeners, readers and viewers in terms of entertainment and information.

Each media house designs its product to be increasingly attractive among its audience. It also applies marketing concepts to the design of the right product, selling it at the right price, distributing it through various means and sometimes taking the help of the right promotional tools to increase the popularity of its programs. Newspapers and magazines work hard to increase circulation among readers by improving the material they publish, be it local news, national news, special interest information such as business, sports, economics, science, etc. Likewise, media like television and radio also designs its programs so as to attract wider segments of the public. In summary, the media must also market their products to survive in the competitive world.

Once a particular media house is well established and it has accumulated a significant number of readers or audiences, it is in a stronger position to attract advertisers who expect the media to reach the public with their sales

messages. . Of course, they are willing to pay for this service. Therefore, in addition to selling their products in the form of newspapers, magazines, radio and television programs, the media sell space or time, which in turn generates large revenue. The money thus obtained from the sale of advertising space and time helps the product itself (medium) to be cheaper and more attractive among its audience.

It would not be inappropriate to mention here that advertising has been instrumental in the phenomenal growth of the media. In the nineteenth century, editors of newspapers and magazines had to face the stagnant circulation of their publications, with the result that profits were limited. This was due to the fact that the total cost of writing and production was covered only by subscriptions and revenue from the press kiosk. If circulation increased, it would only be possible when prices were reduced. With lower prices, circulation has increased, generating a wide range of advertisers for their sales messages, which in turn have earned more money for the media. Both the media and advertisers seem to have benefited from the process. Publishers have increased their audience, their profits and their sphere of influence; at the same time, advertisers could effectively reach their potential customers, making mass marketing possible for them.

3.3.1 TYPES OF MEDIA

The media are classified into two categories:

Above-the-line Media: In this category, Press, TV, outdoor, posters, cinema and radio fall in the line . The INS (Indian Newspaper Society) accredited agencies get ‘commission’ from these media.

Below-the-line Media: Those who do not give commissions to the advertising agency fall under this category. The agency adds a percentage as a management fee or a profit or a service charge. The examples are: Direct mail, POS, SP, merchandising, exhibitions and sales literature.

Print media can be considered as the first revolution. Electronic media such as radio and television are the second revolution. Digital media such as the Internet is the third and most spectacular revolution. Digital media are based on the characteristics of both print and electronic media. The whole aspect of the media has changed due to what is known as interactivity. Segmented audiences are multiplied by the individuals it contains. The whole mass can be considered as one in a different perspective. The economy and the demographics of the traditionally practiced media become a question of the past. Most of the reliable publishers have published their publication on the Internet.

Internet advertising affects not only the marketing of the product, but also its production and distribution. A product can be ordered on the Internet. Data becomes the input to the production system. The products are sent directly to customers. The software is available to allow the reader to select the editorial problem of the newspaper available on the Internet. Give the customer the freedom to choose. In digital media we can go through the phenomenon of "pay per view", DTH: direct television at home. Even in the absence of advertising, digital media can be available at a reasonable cost.

3.3.2 MEDIA PLANNING AND SCHEDULING MESSAGE

The media mix, in terms of balance of usage for TV, radio and print media or other types of media vehicles, should be such that the best utility of the advertising budget is obtained, and duplication of audience is avoided as far as possible. Media planning in general should involve optimum benefits in the long run.

Media planning is an exercise to find the best medium or combination of media that will produce the best overall effect relative to the needs of the advertised brand. To select the right media and to search the right target audience for a desired response the advertiser or his advertising agency should go for a systematic media planning.

Media planning is weird these days. While everyone knows this is the place where vast fortunes can be saved by better media buying, media jobs are neither glamorous like being a creative, nor high paying like account executives. A lot of people enter the ad industry through the media department, but relatively few stay. It has traditionally been a job of numbers, schedules, and deadlines, and relatively low salaries. But as the world of media has opened up, it has become considerably more interesting, more desirable, and even a little better paying.

True, the big matrix of media options demands attention to detail in the media-planning process. But, at the same time, you should never lose sight of what it is you are really trying to do. Media planning requires creativity and strategic thinking. Sure, you should need to know how to do the basic math, and know the key terms, but you should never let the raw numbers and techno-buzzwords obscure the strategy. What you need to understand is what you are trying to do with media, why, and the key aspects of the various tools at your disposal. You should also realize with all the “new” media and the way things have opened up, you can do some pretty amazing and pretty cool things .

A media plan specifies the media in which advertising messages will be placed to reach the desired target audience. A media class is a broad category of media, such as television, radio, or newspapers. A media vehicle is a particular option for placement within a media class. For example, India Today is a media vehicle within the magazine media class. The media mix is the blend of different media that will be used to effectively reach the target audience.

A media plan includes strategy, objectives, media choices, and a media schedule for placing a message. And remember: Everything must fit together. The advertising plan is developed during the planning stage of the advertising effort, and is the driving force behind a media plan. Market and advertising research determines that certain media options

hold the highest potential for shaping the consumer behaviour of the target audience. The message strategy has enormous implications for where to place the messages, that is, in which media. Thus, in reality, the media—planning process takes place soon after the overall development of the advertising plan.

Advertisements for luxurious cars would therefore not be effective during times of economic depression. Similarly, advertisements about blue jeans, when jeans are not in fashion, would not have much impact.

Media strategies also differ because of changing situations. For example, the state of the economy changes just as consumers' tastes change. There is no single best media strategy that is applicable in varied situations or sometimes even in similar situations.

ASSESS YOUR PROGRESS

1. What is media planning?

2. What does a media plan include?

3.4 MEDIA PLANNING DECISION MAKING PROCESS

Planning: Planning includes deciding the target market, media, objectives, selection of media types, selecting specific media vehicle, allocation of funds, and media scheduling. It is necessary to decide specific market where planned efforts can be directed.

Specific Media: Once a decision is made on media types, specific media vehicles within each medium must be chosen.

- i. *Media Mix:* The overall advertising budget influences the nature of media mix, in addition to the available audience. For example, to

achieve certain advertising objectives, one may require to use a mix of 50% newspaper, 25% magazine and the rest 25% television.

- ii. *Media Buying*: The process of buying space and time in any media to display an advertisement is known as media buying. To advertise in print media, space is bought and in case of electronic media like Television and Radio, time slots are purchased to place ads.

Media Scheduling: Media scheduling could be used depending upon the requirements of the advertisers like the target age group. The planner should then decide on the amount of funds that would be allocated to each media type and vehicle. Depending upon the allocation of funds and the target audience, media scheduling is done.

3.5 MEDIA STRATEGIES

The true power of a media plan is in the media strategy. This strategy is typically expressed in traditional terms of message weight, reach, frequency, continuity, and audience duplication. But in the changing media environment you have to know what opportunities these various media forms offer, their nature, and their distinct qualities. To be really good you also need to be able to see the media slots in a strategic context of communication and consumer behaviour goals. You should always know just what is it you want to accomplish by selecting certain media. Maybe you want name and recognition for your brand, maybe you want specific attitude change, or a want feeling of association with your brand, a direct response, or a click of a mouse. Maybe you want to create buzz, or word of mouth. Your media strategy has to be an extension of the message itself. Media discovery is more than numerically determined placement.

Perhaps the most obvious media objective is that the medium chosen reaches the target audience. Recall that a target audience can be defined by demographics, geography, or lifestyle or attitude dimensions. But this is actually where a lot of problems happen in the real advertising and IBP (Integrated Brand Promotion) world. Here is what happens too often- the

people making the ads, the creative team, along with account planners and/or folks from the research department, account executives, and brand managers have 'determined' a target market of something similar to this example: "housewives 18-49, who hate cooking, long for the day when their children are out of the house, typically vote Republican, and need a better non-stick cooking spray for baking." Now, unfortunately, most media are bought and sold with a much, much shorter list of variables: age, income, family size—in other words, very basic demographics associated with the total audience of that particular vehicle. All that additional specifications help the creative team in designing the advertisement, but doesn't do much for the media buyer. You really can't call a sales person at Newsweek and say, "Give me just those women who meet this very specific profile." So media planners are very often put in a difficult position to deliver audiences with very specific characteristics, based on inadequate data from media organizations. This is a common industry-wide problem. Most of the time, there is simply no way to identify which television shows are watched by "women who really like strawberries" and who "regularly shop at Bed Bath & Beyond." Such data is not routinely collected and therefore not easily available at any given point of time.

Media buyers have to use their creativity to figure out what the next best thing would be. A lot of the creativity involved in media planning is trying to find that next best thing. Having said that, having described the typical media-buying situation, let's be sure to say that sometimes you can find very good and very relevant data, are linked to media exposure data. The trick is getting them in the same data set, that is, knowing which women really like strawberries, and regularly shop at Bed Bath & Beyond, and watch, read, browse, or in some way are exposed to specific advertising vehicles. It's usually easy to get one or the other, but not all. Sometimes, however, if advertisers are willing to spend the money, and you are reasonably lucky in terms of what you asked for, the data will be available from a media research organization. These organizations don't cover

everything, but they sometimes cover what you are looking for. This information can greatly increase the precision and usefulness of media buys. The two most prominent providers of demographic information correlated

3.6 MEDIA SCHEDULING

Once the media strategy has been decided, the media buying schedule can change substantially from the original. The implementation of media plan, which involves decisions between media, is decided by the media planner or buyer. Agencies like to have people who can plan and buy campaigns as they are negotiating because the media advertising market changes so quickly. A new media launch, a sharp decline in readership or circulation, or a new package deal by a media owner can change the plan substantially. Most media plans are made with contingency money in reserve in case a new opportunity arises or something newsworthy happens that the brand may want to associate with. The competitive nature of the market means that others can pre-empt on TV and a competitor may pull ads or start annex buyer needs to be able to know whether a space in one magazine or paper would be better somewhere else if the buyer were prepared to make a bigger discount.

Separate plans would be drawn up to include specific publications or stations, any special positions, the cost and number of insertions or spots required and the dates of appearance. A separate TV schedule would show the region the length of commercial (10, 20 or 30 seconds, possibly 60 seconds) and the time segments (time of day and programme); it would also include the cost for each transmission and the total cost and transmission dates. The cost of space and time is determined by a number of factors: firstly what the rest of the market is paying; secondly the size and nature of the audience; thirdly where the ad will appear (at the beginning, middle or end of a break, in-between programmes or during a programme), whether it is facing relevant editorial copy in a print ad, etc.,

how much time and space are bought, and whether it is included in a package. In some cases the media owner may offer lower rates for larger ads because they want to encourage more use of the medium.

Media planners or buyers traditionally compare the relative costs of delivering audience of each publication or station on the basis of its cost per thousand members of the target audience. This approach works best where delivering the greatest volume of the target market is important, rather than the appropriateness of the environment. It is calculated on the basis of the rate card price divided by the projected numbers, divided by 1000.

We can follow a steady schedule or a 'pulsed' campaign. Normally, scheduling is done for a 4-week period. The six types of schedules available are:

- (a) **Steady pulse:** It has a fixed schedule for twelve months. For instance, one ad per week for 52 weeks or one ad per month for 12 months.
- (b) **Recurrent pulse:** Products like Vicks Balm, Colgate, Maggi Noodles, Pond's Cold Cream etc. follow this approach.
- (c) **Epoch pulse:** Scheduling follows a regular pattern, e.g., media scheduling of consumer durables, non-durables etc.
- (d) **Erratic pulse:** The ads are spaced irregularly. It is usually done to change the typical purchase cycles.
- (e) **Start up pulse:** It refers to the scheduling of advertisements for a new product.
- (f) **Marketing pulse:** It is a one-shot affair for a short period. It involves the scheduling of single use ads for the promotion of a special product or event.

The implementation of the media plan requires media buying, i.e., buying time and space in the various selected media. The buying of media is handled by the advertising agency on behalf of the advertiser.

3.7 COVERAGE AND FREQUENCY

Coverage is the number of the target market reached, frequency is the number of times they are reached. Media planners have to balance the two to achieve the objectives of the campaign; create awareness, shift attitudes, etc., within the constraints of costs. Coverage is usually measured in Average Issue Readerships (AIRs) in print and in TV Ratings (TVRs) in TV. A TVR is the predicted size of a programme's audience as a percentage of the relevant population size. Advertisers add up the total ratings for their ad slots to give their total TVR: for instance, a commercial in the middle of a programme might achieve 20 rating points, but would have to repeat the number of spots to reach its target TVRs. If a programme achieved only 5 or 10 or up to 40 rating points the buyer would have to calculate how many times it was needed to transmit to achieve the coverage necessary. The buyer would need to know how many times the target audience would need to view the commercial for it to be effective. Ratings for ads are given in the minute for which the ad started and are given in minutes. Media buyers are perceived to have performed well if they achieve their target TVRs at low cost. But this is not a measure of effectiveness, only buying performance. Ratings are acknowledged to be inappropriate tools for measuring advertising effectiveness, only for buying effectiveness.

Frequency is often measured in OTS (Opportunities to See). If you go past an outdoor site every day on your way to work over a four-week period, you would have twenty OTS that advertisement (presuming that you cannot see the ad on the way back from work). Frequency is not just about getting the prospective consumer to see several of your commercials but also to get them to see the press ad, the poster, to hear the radio commercial and see the point-of-sale material. For this reason media buyers purposely buy space in media that overlap. Many women buy two or three weekly magazines. A media plan would try to target this type of multiple buyer by having the same ads in each, increasing the chance of hitting the consumer.

If a magazine has very low dual purchase, this means that the readership is much more exclusive: a media planner may put it on the schedule to increase penetration, rather than keep hitting the same readers.

Different media are understood to have different levels of coverage and frequency. If an advertiser had a fixed sum of 2 crore and wanted to target all adults, it might get a TV coverage of 80% with a frequency of 3.5X, whereas with newspapers it might be 85% with 4X frequency, with posters

LET US KNOW

Frequency is not always a consideration. Apple Computer made a one-off ad during the Super bowl which was intended to gain maximum impact and media exposure, and to generate media chatter. In this context the single ad reached a large audience, increased by newspapers covering the ad as an event. A series of ads would have had less effect.

60% coverage and 20X frequency, with radio low coverage of 50% with high frequency 16X, and with cinema low coverage 20% and low frequency 2X.

The problem generally, though, for media planners is trying to pick up those viewers who did not see the commercial the first time. Several repeats are necessary for this reason, especially when targeting light viewers of TV. Housewives are the easiest to target (because so much media is geared towards them); young men are difficult to target (not big media consumers). Advertising textbooks recommend that the first priority of a campaign should be coverage, and that the threshold for targets that are easy to reach should be around 75–80% of the total population, whereas for more difficult groups the coverage should be around 65% and then the campaign should increase in frequency

Media planning is difficult in a recession because of the level of discounting and special deals. When an advertiser is offered a specially targeted medium at the same price as a volume-led medium which actually

offers more coverage and is cheaper, the advertiser finds it extremely difficult not to include it in the schedule.

National and local newspapers and consumer and business magazines are space-based media. They have the benefit of a physical presence. People can reread articles, cut things out, collect them for reference. They can also be read and consumed in many places: on the train, in the bath, in the toilet and at work. They are not dedicated information or entertainment media. Consumers often buy them when they are looking for a new house, job, car or second-hand furniture. This has the advantage for advertisers of more predisposed consumers. However, sectionalisation in newspapers and a decline in brand loyalty have led to a decrease in the number of people who read the whole paper, and an increase in “grazers”: those who read only certain sections of a paper.

3.8 SUMMING UP

In this unit you have come to know the significance of media planning in advertising. You have also become familiar with the types of media and media planning decision making process. You have also learned media scheduling and its significance in advertising. Now you are familiar with the media vehicle and types of vehicles as well as reach and frequency.

3.9 QUESTIONS

1. Discuss the significance of media planning
2. Discuss the various aspects of media planning decision making process.
3. Explain media scheduling. Discuss its role in media planning with suitable examples
4. What is media vehicle ? Discuss the types of media vehicles.

3.10 RECOMMENDED READINGS

Ogilvy, D. (2007). *Ogilvy on Advertising*. Prion Books.

Batra, R., & Myers, J. G. (1995). *Advertising Management* (5th ed.). Prentice Hall.

Chunawalla, S., & Sethia, K. (2011). *Foundations Of Advertising: Theory And Practice*. Himalaya Publishing House.

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CODL, TEZPUR UNIVERSITY

MODULE II: CREATIVITY AND LEGAL ISSUES IN ADVERTISING

CODL, TEZPUR UNIVERSITY

UNIT 4: CREATING ADVERTISEMENTS I (IDEATION AND COPYWRITING)

UNIT STRUCTURE

- 4.1 Introduction
- 4.2 Objectives
- 4.3 Understanding The Creative Process
- 4.4 Idea Generation
 - 4.4.1 Strategy Development Phase
 - 4.4.2 Advertising Brief *To The Creative*
 - 4.4.3 The Creative Phase
- 4.5 Appeals In Advertising
- 4.6 Copywriting
 - 4.6.1 Writing For Print
 - 4.6.2 Writing For Television
 - 4.6.3 Writing For Radio
- 4.7 Elements Of Advertising Copy
- 4.8 Copywriting Principles
- 4.9 Summing Up
- 4.10 Questions
- 4.11 Recommended Readings

4.1 INTRODUCTION

Creativity is a desire, passion and ability to simply create something. It is the combination of invention, imagination, curiosity. It is the hunger to see something come to life. The unit discusses the creative process that goes behind the making of an advertisement. A catchy advertisement that suits the target audience yields the desired result and hence proper ideation of advertisement is very crucial. This unit is designed to give you an details on how idea is generated for advertisements and to introduce you with the

appeals and elements of advertising depending on the media used- print, television or radio.

4.2 OBJECTIVES

After completion of the unit the learner shall be able to:

- evaluate the advertising process as a means of communicating information
- explore concept development in advertising, including technical and creative strategies
- explain the key ingredients that go into an advertisement and its appeals
- identify the role of an Idea in a successful advertisement with various creative stages.

4.3 UNDERSTANDING THE CREATIVE PROCESS

The creative process is above all an act in which a man encounters a problem and becomes intensely involved with every facet of it. The inductive or intuitive process takes over. He begins to imagine more than there is ground for, and finds relationships between things that nobody else ever saw before. Out of this he sees a new unity in his world—a unity that solves his problem.

It must be obvious to any marketing-advertising man today that the creative process is no good to anybody unless it can be made to work. Furthermore, it is pretty generally agreed today that there is more creative capacity locked up inside people than they ever bring to bear on a problem. The more a man can consciously bring this process to bear on his problem, the more of his creative capacities will be used.

There is no better way of learning a process—and being aware of putting it to work—than an orderly, step-by-step procedure. Putting the creative process to work has been separated here into three phases.

- a. **The first phase** is rather like a springboard. For example, a man who is facing a problem would examine his background: his education, his current reading and study, and what research he did. Does your current reading, for example, include writings on social psychology, general semantics, economics? If you are specializing, are you learning everything that you can learn within the field? Are you aware of what is going on outside your field so that you can continue to hold your trade union membership card? This is an important phase. Usually the person going through this phase is in a creative act.
- b. **Phase two** is simply the recognition that man in a creative act usually functions even better when he's stimulated. Stimulation is achieved in many different ways-from such obvious methods as drinking coffee or tea to the inspiration one sometimes gets from beautiful music or by travelling to a serene location.
- c. **Phase three** is getting the job done. Here is the suggested step-by-step procedure for putting the creative process to work:
1. *Define the problem*- Essentially, the end result of a creative process is problem solving. A problem can't be solved unless it can be defined.
 2. *Discuss consciously every accepted assumption about this*- Remember that almost all of us enter a new situation with hypotheses. Too often we believe these assumptions are beliefs that are true everywhere and forever. And having these hypotheses, we are often prevented from learning something else. So ask these assumptions about the problem. How was this hypothesis born? Who made them? How precious are they?
 3. *Get involved with this problem*- The creative man must live and breathe his problem and develop an intense joy in getting involved with it. Research as much as you can about the problem.

4. *Begin to ask questions*- Asking questions at this point can lead to new and productive answers.

5. *Now take action*- A person who has gone through the process of getting involved with his problem, and has achieved what he thinks is a new solution, must be willing to act and try it out.

6. *Develop the drive and competence to demonstrate the validity of the new theory*- In other words, develop the guts to survive the criticism of people who may oppose a new hypothesis until it is tried.

7. *Be ready, however, to question the new hypothesis and start all over again if it doesn't solve the problem*- The creative process put to work can guide many more of us towards more productivity in our jobs of communicating ideas and moving people to act.

4.4 IDEA GENERATION

Idea is available in the most- prosaic form from the marketing department. Sometimes we get only some specifications of the product. To convert this into a creative output, we must exercise our mind to decide which ad appeal and format will work in this situation. There are three stages of idea Creation Strategy-

- a. Development Phase
- b. Advertising Brief *to the* Creative
- c. The Creative Phase

4.4.1 STRATEGY DEVELOPMENT PHASE

This phase decides the objectives and contents of the communication, analyze the research data and decide the positioning of a brand. The formulation of the strategy is a team effort. Creative people are part of this team not as creative people, but as a mind in all brainstorming sessions. The ideas are launched by the team. These ideas ultimately become the

strategy. The brightest of the team collect one or two ideas from the total generated ideas and develop them.

Our strategy should give us a competitive edge. Al Ries and Jack Trout began to focus on the corporate advertising strategy in the 1960s when they began to write about positioning. Everyone else talked about creativity, while they decided to talk about strategy. They discovered that customers did not want to buy from an advertising agency. If the strategy is wrong, no amount of creativity will help. If the strategy is correct, despite the poor creative work, we can sell because of the correct strategy. However, the right strategy and creative campaign are a combination. Simple creativity and no strategy never works. For your client, you have to say what you intend to achieve in your communication.

The strategist is oriented to the left brain, very linear in thought, very logical in deduction. The formulation of the strategy leads to an advertising brief. If you want to fish, you have to think like a fish. If you want to capture a consumer, you have to think like a consumer. This is the first principle. Bob Isherwood, Creative Director of Saatchi & Saatchi, Australia, emphasizes that effective advertising must be married with the right strategy if it is to be sold.

4.4.2 ADVERTISING BRIEF TO THE CREATIVE

As a matter of fact, the client must inform the agency about the strategy. However, more often than not, this does not happen. It is assumed that the agency should be informed. The strategy formulated is communicated to creative people. They are informed about how to create the needs of advertised products. The strategy must be clearly communicated. The strategist must be a great motivator for the creative team. The right information goes halfway when it comes to creativity. A good summary ensures a good job.

Within the creative team, the editor and the viewer work together and it is difficult to attribute the final product to one of them. Yes, when they are working, there are sparks of creativity. It is very important to question the

summary. Very often, a summary is a set of clichés. We must understand the real situation. The summary of creative strategy contains a key consumer vision. If the brief knows the consumer, and how his mind works, it can be regarded as a good brief. It gives encouragement to the creative team. The success or failure of advertising is largely dictated by the strategy. The summaries should have clarity and a single objective. Great writings inspire a great work.

4.4.3 THE CREATIVE PHASE

Here the lateral thinkers enter the scene. They jump from a single unidirectional idea of the strategist to an advertising idea that will add value to the product / brand. A creative team should be righteous, out of the box thinkers. The publication of the creative director takes the responsibility of not accepting even an intelligent copy or stimulating visual effects unless it is created after fully understanding the product and its market.

4.5 APPEALS IN ADVERTISING

Appeals refer to the various approaches used in advertising to not only draw consumers' attention towards the product but also create a desire in their minds to purchase that product. Appeals are broadly classified as rational, emotional, moral, fear, and sex appeal

Rational appeal

These appeals are those directed at the thinking process of the audience. They involve some sort of a deliberate reasoning process. They attempt to show that the product would yield to expected functional and rational benefit under ordinary circumstances. For example the following qualities in some products make the product more appealing-

High quality- TV, Refrigerator

Low price, Long life- car performance

Ease of use- a ball pen

Re-sale value, mileage- Scooter

Emotional Appeal

Emotions are those mental agitations or excited state of feeling which prompt us to make a purchase. In advertising, the focus is laid on generating a response from the target audience. Emotional appeals are designed to stir up some negative or positive emotions which will create interest in a product or motivate purchase. Emotional appeal uses certain words or images to create a connection between the consumers and the product advertised. Advertisements in fashion magazines that often highlight our insecurities use emotional persuasion.

Fear Appeal

It is said that the messages' effectiveness increase with the level of fear it generates. The use of fear appeal in getting people to start doing things. Many advertisements of toothpaste employ this appeal. They present the fear of tooth decay or unhealthy gums or bad breath and then suggest the use of specific brand of toothpaste to get rid of such fears. Recent advertisements of handwash, mosquito repellents etc also use this appeal. Fear appeal of this kind is used in a wide variety of product categories when products are designed to protect an individual from some loss of health.

Moral Appeal

The appeal that arouses a sense of right or wrong in the minds of the audience is referred to as moral appeal. These are often used in messages to generate a favourable response to social causes such as adult literacy, social forestry, anti-smuggling, AIDS etc.

Sex Appeal

Sex appeal is being increasingly used in Indian advertising to grab the attention of viewers. Advertisements with sex appeal which are consistent with the product advertised lead to highest recall.

4.6 COPYWRITING

It is the act of writing a text for advertising or other forms of marketing. The product, called copy, is a written content that aims to increase brand awareness and ultimately persuade a person or group to take a specific action.

Publishers help create billboards, brochures, catalogues, jingle, lyrics, magazines and newspaper announcements, sales letters and other direct mailings, scripts for TV or radio commercials, slogans, white papers, social media publications and other marketing communications..

They are generally known as website content writers or copywriters if their work mainly appears on the Internet. A content author helps to create online ads, web pages, e-mail newsletters, blog posts, and social media posts. Writing advertising texts is the most important and critical activity for the success of the entire advertising campaign. Writing is the key activity of advertising, in fact, a creative activity. The copywriter writes with the aim of reaching the goal of his client instead of doing it your own.

4.6.1 WRITING FOR PRINT

Copywriters collect considerable information before they start working on a copy. They study research reports, such as psychographic studies and market reports that are available from research organizations. In addition to this, copywriters collect first-hand information about the product, the prospect and their buying behavior. They may even talk to the people on the street and ask questions about the product. They talk to retailers about the product and visit supermarkets to observe shoppers. Thus, the copywriters don't just write the words. He or she creates selling ideas that are expressed in words, sounds and pictures.

It is said that a good copywriter should have the traits of a novelist and a great salesman. A copywriter should on the one hand be an enthusiastic, brash and ambitious salesman, on the other hand, s/he is a quiet person who has a creative imagination and a sensitive craftsmanship with words.

The Ingredients

There was a time when users had to go out and search for their favourite products and the brands offering them. That time doesn't exist anymore. Now, you can see brands chasing customers through different ways and means, and the one that's used most is the television commercial. Since most people watch television on a daily basis, companies find it the best medium to spread the word about their products and services. The necessary ingredients of a good advertising copy are

Emotional connect:

You've got just 30 seconds to impress your potential customers, and that can never be done without connecting with them at an emotional level. Don't expect them to develop emotions; rather, instill emotions in your commercials during development phase itself.

Limited information:

Bombarding too much information in a commercial can backfire badly. A commercial with one or two major centrepieces will work tremendously well as compared to a commercial with too much of information. Learn to differentiate between an infomercial and commercial.

Proper call to action:

A CTA (call to action) is an action you want your viewers to take after watching/ reading your commercial. Make sure your commercial has a proper CTA like “Call Our Helpline Number Now” or “Visit Our Service Center Today” or anything else as per your product category and objective. Take some inspiration from Audi and Airbnb.

Positive association:

A commercial goes farther than you may imagine, and putting any negative point in it may ruin your brand image. That's the reason why you see the humour, good looking celebrities, laughing babies, luxury cars and greenery in commercials. Whenever you decide to work on a commercial idea, make sure the focus remains on building a positive brand image.

Don't include any point that may create confusion, hatred or distemper in any way.

Trust building:

As ZigZiglar once said, "If people like you, they'll listen to you, but if they trust you, they'll do business with you." A commercial should be good enough to make viewers feel that they can trust your brand and its services. Focus on earning your customers' trust, and you'll never have to think about money.

4.6.2 WRITING FOR TELEVISION

TV commercial (TVC) is having partake of the family dinner. Whether you like it or not, he is there interrupting your conversation and worse still, he talks about himself. If TVC is amusing or informative or has a striking personality, they will stop what they are doing and give him a hearing for a while. But they would just easily turn him off if the world cup is on or if the toast is burning or if something better turns up.

Even so the copywriter has to know how to think up on an idea and write the script for a TV commercial- 20 seconds, 30 seconds 60 seconds. Assume your brand to being advertised through a successful three ad press campaign and the client is encouraged to spend the other huge sum on TV. But the same results oriented positioning statement needs to be reflected in this medium as well. The client is thoroughly aware of the long term benefits of brand building and is not taking chances.

Demonstration of the product is one key advantage of TV whenever possible product should be shown in use. Stubborn stains on clothes and demo of Ariel's effectiveness is an example.

If viewers can anticipate the visual images of the commercial, the impact of the commercial would be lesser. Visuals should be uncommon and unique.

Since only a few seconds are available we should arrest the attention of the viewers by introducing the first frame with an element of surprise. The

inevitable surprise evokes more than a described response in the target audience.

Jingles have great value for India's audiences who like lyrics and the melody. They are useful to create brand awareness and have a high recall value. Brand name/product benefit can be super imposed on screen to reinforce oral message.

The emotional magic works wonderfully. Remember the magic reel of *MOOV*, *IODEX*, *D-COLD*. It is gripping story line. It is credible. It gives a sense of involvement. The commercial gives deep psychological appeal. They have a long life as ideas in advertising communication. They lend themselves to easy execution and can be used in sustained manner. For instance, Liril Girl Karen Lunel under the waterfall, Lalitaji for Surf, Aman for Harpic. The same idea is repeated in different forms; though the idea remains constant. Lux –a beauty soap endorsed by different stars.

Script and Story Board

Script is words and story board with pictures along with video and audio portions are the devices to plan and prescribe the commercial. They are to be submitted to TV Channel prior to booking commercial time. They help in estimating production cost and to get the client approval.

The copy writer and the art director translate the ad strategy into script of compellingly watch able scenes and shots so as to achieve the communication objectives sought. If the commercial has a lot of dialogues the script is first prepared. In case the visuals are pre dominant the story board is prepared first. The usual practice is to combine the script and story based. However the story board alone can be sufficient in several cases.

One of the better ways to evaluate a script is to make a scratch. Agencies make scratches to make presentations to the client .A scratch made to the right duration of time can test a good deal of script – audio-video fit in the time frame , the emergence of the idea and the revision necessary

Story-board shows the sequence of key shots/ scene. The roughs are made by the Art Director . The finished version is the job of a visualizer. Client prefer single flip-chart style pictures at the time of presentation, along with a music track.

4.6.3 WRITING FOR RADIO

Radio has 90% geographical coverage in India and population coverage of 97%. There is broadcasting strength of 195 centers of which 30 are Vivid Bharati and 99 are primary channels offering commercial services. India has over 100 million radio sets. Radio provides a cost effective medium to reach the local people and this makes it one of the most sought after modes of advertising. In case of radio advertisements, there are no visuals or texts to complement the audio. Therefore the creative team try to add music and certain phrases so that a listener can himself/ herself create visuals in his/her mind by listening to the advertisement. Milestone Radio Commercials: *Tandurusti ki Raksha karta hai Lifebuoy*, *Doodh si safedi Nirma se aaye* etc. A jingle has a high recall in case of radio as a catchy tune when repeated frequently remains in your memory for a long time.

Advantages of Radio Advertising

Radio is the most widely used medium all over the world . In a large country like India, the local radio operates like an evening newspaper. It is a medium for news, entertainment and advertising. Radio is popular both with advertisers and audiences. Radio commercial can be produced quickly and is also not so costly. It can be repeated over a period of time, thus it can also be afforded by small firms.

Disadvantages of Radio Advertising

There are possibilities of distortion in communication precision of script-writing is a very challenging task. In TV, Vision accompanies the words and so there is no misunderstanding .Word pictures are a necessity in radio – ‘Lijjat Papad- Kurram Kurram’

Announcers and presentators have to do a hard selling job. An insistent voice irritates the listeners and repetitions of words and ideas are monotonous. Also, radio is also a transient medium with no durability of message.

ASSESS YOUR PROGRESS

1. What are the appeals used in advertising?

2. What do you mean by jingle?

4.7 ELEMENTS OF ADVERTISING COPY

In the strict sense of the term , copy refers to written material which is to be set in type for the print media or spoken by announcers for broadcast commercials. Copy includes all the elements of an advertising message , whether printed or broadcast. In advertisements for the print media, it includes the headline, sub-headline, body copy and slogan. It may even include trademarks, the company logo an ascot, borders and other illustration and visual symbols.

The Headline: The title element is the most important copy element. If the main idea does not attract the potential customer for the message, the complete copy will not be displayed. A perfectly written title can create the excitement required. The line can be in many forms: it can be a question, news, declarations of celebrities, warnings and appeals.

The Sub Head: After the headline comes the secondary head. If the owner has rightly suggested the value of products to consumers, the subtitle work is easier. The subtitle should take the idea of the topic and help readers

gain more knowledge of the product and services because it generally extends the idea of the product.

The Visuals: When husband and wife are compatible, it is assumed their marriage is a good one. Likewise a good press advertisement the visuals should match with the headline and text/ dialogue used in an advertisement to give it a complete meaning.

The text/ Body Copy: It stimulates the taste and preferences for a product. It systematically develops the benefits and offers promises like ‘Sensodyne cures tooth sensitivity’. It explains, logically and rationally, the fact and the figures on the product, its testimonial results, the beneficiaries of a satisfactory performance and a reference list of customers who comply with the product given in the copy of the body.

The Logo: Logo come from the Greek meaning word – and truly , the logo says a great deal about a company in word. If a picture speaks a thousand words , the logo or symbol stands for the entire spirit , culture and purpose of a company or institution

The Tagline: The catchy phrase or reference phase that is easy to remember. It is used continuously by editors for the purpose of establishing it. The identification is given to the company and its product. It is a concise but effective way to tell the idea. It remains in constant use. at least for a campaign. Example: KFC – “Finger Lickin' Good”.

4.8 COPYWRITING PRINCIPLES

The main Principles of copywriting are-

- (i.) Gain a thorough understanding of the consumers to whom the message is to be addressed.
- (ii.) State what consumers want to hear.
- (iii.) Know the language of the reader and talk to him in his own language.
- (iv.) Stress on one advertising appeal preferably.
- (v.) Employ the present tense.

- (vi.) Be specific.
- (vii.) Avoid fine writing, write in a simple manner. Make sure that the copy is readily understandable to consumers at the first instance.
- (viii.) Break the copy into paragraphs not only for the purpose of conveying the message properly but for easy reading also.
- (ix.) Make no untrue statements or statements which are likely to be doubted by readers.
- (x.) Brevity is the best gift of copy.
- (xi.) Say maximum in the minimum space.
- (xii.) Thoughts should be conveyed properly.
- (xiii.) Make the copy interesting which will lead the readers to read fast of the body text.
- (xiv.) Use short rather than long words wherever possible but do not discard the long word if it reflects your meaning more exactly.
- (xv.) Copy should be timely, relevant and crisp.

4.9 SUMMING UP

In this unit you have come to know the advertising process as a means of communicating information. You have also explored concept development in advertising, including technical and creative strategies. You have also learned the key ingredients that go into an advertisement and its appeal as well as the role of an idea in a successful advertisement with various creative stages. Now you are familiar with the various principles of print, television and radio copywriting as well as enumerated the elements of a good advertising copy.

4.10 QUESTIONS

1. Discuss advertising as a means of communication process
2. Discuss the various aspects of creative strategy ..
3. What is an advertising appeal. Explain the key ingredients of print advertisement copy

4. Discuss the various principles of print, television and radio copywriting
5. Explain key elements of good advertising copy

4.11 RECOMMENDED READINGS

Dennison, D. (1999). *Advertising Handbook*. Jaico Publishing House.

Ogilvy, D. (2007). *Ogilvy on Advertising*. Prion Books.

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CODL, TEZPUR UNIVERSITY

UNIT 5: CREATING ADVERTISEMENTS II (ILLUSTRATION AND LAYOUT)

UNIT STRUCTURE

5.1 Introduction

5.2 Objectives

5.3 Illustration

5.3.1 Functions of illustrations

5.3.2 Characteristics of illustrations

5.3.3 Kinds of Illustrations

5.4 Advertising Layout

5.4.1 The Importance of Advertising Layout

5.4.2 Principles of Design and Layout

5.4.3 Types of Layout

5.4.4 Consideration for Developing a Print Layout

5.4.5 Components of a Good Layout

5.5 Summing up

5.6 Questions

5.8 Recommended Readings

5.1 INTRODUCTION

An illustration in an advertisement is only one step behind from the real product or service advertised. It is therefore closer to reality than the written language. This unit shall introduce you to the illustrations used in advertising, their functions, characteristics and types. You shall also get acquainted with advertising layouts in this unit.

5.2 OBJECTIVES

After going through this unit, you will be able to:

- describe functions, characteristic and kinds of illustration of
- explain importance, principles and types of layout

- elaborate the consideration for developing print layout
- discuss the components of good layout

5.3 ILLUSTRATION

Illustrations are usually the most important visual element in any print advertisement. Illustrations in advertisement are elements that are used to further clarify or highlight an aspect of the product/company being advertised to make it more appealing to the target audience. It is said that a picture is worth a thousand words. Illustrations help in creating a brand image or brand recognition in the form of an artwork., a photograph or a diagram. The illustration may be related to any of the following-

- i. The product itself.
- ii. Part of the product.
- iii. The product ready for use.
- iv. The product already in use.
- v. The product being tested.
- vi. Differentiating features of the product.
- vii. Consumer rewards as a result of using the product.
- viii. Effect on the consumer of not using the product.
- ix. Testimonial for the product.

5.3.1 FUNCTIONS OF ILLUSTRATIONS

Illustrations serve the following functions in an advertisement-

- i. They attract the attention of the desired target audience.
- ii. They communicate a relevant idea quickly and effectively.
- iii. They interest the audience through the headlines and copy.
- iv. They help make the advertisement more believable.

5.3.2 CHARACTERISTICS OF ILLUSTRATIONS

An illustration must have the following characteristics-

- i. The best illustrations usually have a simplicity that makes it easy for the reader to get the point.

- ii. It should be chosen with singleness of purpose and the readers should get the point almost as soon as they see the page.
- iii. The most interesting picture will be the one readers can identify with themselves or their own problems and needs. It must tell first enough to what the reader's desire to find out the details of the product, the situation, or the image you are trying to communicate.
- iv. Illustrations should be believable, so the readers accept the rest of the advertisement. Readers will be critical of anything that strikes them as illogical.

5.3.3 KINDS OF ILLUSTRATIONS

Contemporary illustration: Contemporary illustration uses a wide range of styles and techniques, including drawing, painting, engraving, collage, editing, digital design, multimedia and 3D modelling. Most illustrators work independently. The contemporary illustration has expanded and has access to platforms in other artistic forms. Often these illustrations are based on current events; like movies, TV shows and video games.

Technical and scientific illustration: The technical and scientific illustration communicates technical or scientific information. This can include exploded views, clippings, gateways, reconstructions, educational images, component projects, diagrams. The goal is "to generate expressive images that effectively transmit certain information through the visual channel to the human observer". Technical and scientific illustration is usually designed to describe or explain problems to a non-technical audience, so it must provide "a general impression of what an object is or does, to improve the viewer's interest and understanding." In the practice of contemporary illustration, 2D and 3D software is often used to create accurate representations that can be easily updated and reused in a variety of contexts.

Fashion illustration: Fashion Illustration is the art of communicating fashion ideas in a visual form that originates from illustrations, drawings and paintings and is also known as fashion design. It is mainly used by

stylists to exchange ideas on paper or computers, using digital software such as Adobe Photoshop and Illustrator, which helps them to communicate easily with their team. The fashion sketch plays an important role in design to preview and visualize the designer's thoughts and make decisions before going to real clothes to reduce waste. In addition to fashion designers, fashion illustrators are responsible for reproducing in fashion magazines as part of an editorial function or for the purpose of advertising and promoting fashion designers, fashion boutiques and department stores.

Narrative Illustration: Comic books are a medium used to express ideas for images, often combined with text or other visual information. Comics often take the form of juxtaposed sequences of image panels. Text devices, such as dialog comics, subtitles and onomatopoeia, often indicate dialogues, narratives, sound effects or other information. The size and layout of the panels contribute to the narrative rhythm. Cartoons and similar forms of illustration are the most common means of creating images in comics; comics is a form that uses photographic images. Common forms of comics include cartoons, editorial comics and gags. From the end of the 20th century, bound volumes such as graphic novels and comic books have become increasingly common and online webcams have multiplied in the 21st century.

Technique-wise Classification of illustrations:

- i. **Photographs:** Our society has become picture oriented. Watching Television has made it expect to see and watch news events, and to see products in use. It is appropriate that a new product be announced by a photograph, we associate realism and authenticity with photographs. Photographs are used extensively in industrial and trade publications so that the technicians who read them will learn what the products look like and how they will perform.
- ii. **Artwork:** Original art work is often used to create a desired mood. If some product feature is to be exaggerated or if a mood of warmth or coolness or sophistication is sought a skilful artist is engaged. Artwork

tends to cost more than photography. It helps to make cartoons and they represent a quality of humour.

iii. **Diagram:** it is another useful form of artwork, especially in illustrating complicated products.

ASSESS YOUR PROGRESS

1. Why are illustrations required in advertisements?

2. What is fashion illustration?

5.4 ADVERTISING LAYOUT

Layout is a fairly rough drawing showing how an advertisement looks. This drawing can be presented to management for approval. Several types of layouts are used to accomplish the laboratory workings. The advertising layout has basically two functions to perform- One is mechanical and the other is symbolic function.

Mechanical function: Mechanically, the layout is the plan that indicates where the component parts of the advertisement. For example, headline, slogan, illustrations, text and so on are to be placed for most effective communication. The layout guides the copywriter in planning copy and in estimating costs.

Symbolic function: The final layout, when transformed into the finished advertisement, gives the audience its first impression of the company that is sponsoring the advertisement. A very formal layout gives the impression that the advertiser is probably stable, conservative and solid. A modernistic layout gives the impression that the Company is probably dynamic. A layout with crowded element gives the impression that the store caters

strongly to bargain hunters. Conversely, a layout with a considerable amount of white space projects an image of exclusiveness.

The layout artist most often has to work within certain space limitations. In newspapers and magazines he is limited to certain standard sizes and shapes, typefaces and so on. If he is using postcards, his advertisement must fit the confines of card. In designing outdoor posters, he is limited by Standard poster Sizes. The layout artist can do a better job if he expresses the advertising idea in the most effective visual form.

5.4.1 THE IMPORTANCE OF ADVERTISING LAYOUT

Layout shows the components of an advertising campaign in the media for its dissemination. You initially placed them in line format to determine their respective slot in the ad. The work done by the designer facilitates the work so that printers, customers and agencies can see and understand it when accepting the result of the announcement.

The following points highlight the importance of layout in advertising-

- a. It enables the advertiser to see in advance before printing what the exacts picture of the advertisement would be like
- b. It gives the printer a guide on what to do
- c. It provides to the printer in advance picture of the complete work and how it will look like when printed.
- d. It eliminates arguments and misunderstanding between the advertiser and the printer in the areas of marginal notations.
- e. It gives a concrete proposal to the agency to make a bold presentation to its client'
- f. It gives the advertiser / client an opportunity to examine what the agency submitted for approval. A carefully prepared layout makes the tasks of decision making easier.

5.4.2 PRINCIPLES OF DESIGN AND LAYOUT

It is not necessary that all elements of advertisement copy must form part of the copy. They appear in today's ads with varying degree of frequency. The components of the copy must be decorated or positioned on the basis of certain basic principles regardless of the number of elements in an ad.

The following principles of good composition are important to anyone who creates or evaluates the advertisement –

1. Composition: The following guidelines will be helpful in making the good composition Of an advertisement. Ideally, the picture should occupy slightly more than half of the entire space. If there are several, the total area of all of them combined should occupy that amount of space. As a general rule, it is best to place the headline directly above the Body text. A text that has a headline gets higher reading than a text without headline. If a layout indicates that the main head should go above the illustration, it may be helpful to put a subhead under the illustration to lead for reader into the text. Unless the name of the product is prominently displayed in the borderline or shown in the illustration, the logotype should be emphasized a prominent setting size. counterpart or isolation may be used to a logotype Or illustration of the package. Typographical consistency reassures readers that they are looking advertisement.

2. Balance: Balance is of two types; symmetrical or formal balance and asymmetrical or informal balance. Symmetrical balance is obtained by using equal weights (illustrations, text etc) on all sides of a composition. Asymmetrical balance can be created by bringing heavy elements near to the centre and light elements away from the centre. If one side of the advertisement is heavier than the rest, that side usually grabs more eyeballs. This is why more majority of the print advertisements prefer using asymmetrical balance.

3. Movement: Every advertisement should have a natural movement from one element to the rest. Readers are likely to start off somewhere above and to the left of the centre and then roam around the page. But their eye

movement can be controlled by skilful manipulation of the elements' size. Most people are attracted by the largest Cartoons or pictures and captions.

4. Proportion: Two areas are more pleasing to the eye if one is slightly larger than the other. It is more appealing to have masses of space in such proportion as 3:5 or 2:3. These are less monotonous than equal numbers.

5. Contrast: One way to emphasize a particular element in a headline is by contrast. Dark masses stand out against a light background. Contrast between headline, types and colours etc reduces monotony. One should not however sacrifice legibility for the sake of contrast.

6. Simplicity : A layout is simplified when we keep down the number of different type of font faces and make sure the illustration is harmonious. We should avoid too much of decoration. The temptation to overload an advertisement should be avoided as too many elements make an advertisement far too complex. Each element must communicate a message. If it does not, eliminate that element.

7. Clarity of Presentation : Layout artist should make sure that the visual and verbal elements are skilfully blended to give the reader a unified impression. It is particularly difficult for the artist to present ideas clearly when he has a number of elements.

8. Judicious Use of White Space : Artists and copy writers sometimes disagree on how much white space should be included in an advertisement. The artist often prefers a great deal of white space to set off the illustration and give it focus. Copy Writers, however, sometimes fight to use as much space as possible for their body text. Actually, white space can sometimes communicate as effectively as the text or illustrations if you want to tell people that you have a prestige product, it is wise to use plenty of white space so that will convey this impression.

5.4.3 TYPES OF LAYOUT

The different types of layouts are as enumerated below-

- Standard layout– This consists of a dominant illustration, headline, body copy and logotype generally in that order.

- Editorial layout – This type of advertisement resembles editorial material in a publication.
- Poster layout – In this type of layout almost total emphasis is put on the visual.
- Cartoon layout – This type of layout includes cartoon at the beginning to attract attention.
- Comic strip layout – This type of layout includes cartoon drawings following the format of comic strip.
- Picture caption layout – In this type of layout pictures and captions are used to show the many facets of the product or service advertised.
- Picture cluster layout – This layout uses a single dominant element made up of a set or cluster of items.

5.4.4 CONSIDERATION FOR DEVELOPING A PRINT LAYOUT

The layout artist most often has to work within certain space limitations. In newspaper and magazine, he is limited to certain standard sizes and typefaces. If he is using postcards, his advertisements must fit the confines of cards. In designing outdoor posters, he is limited by standard poster sizes. The layout artist can do a better job if he expresses the advertising idea in the most effectual visual form. He has to go through various stages in preparing layout.

Thumbnail layout – a thumbnail layout is the miniature sketch of a proposed print advertisement. Several sketches of possible layouts are prepared. These sketches are one-eighth to one-fourth size of the final product. A thumbnail sketch offers the artist an opportunity to try out a variety of ideas; later he can select the most promising ones and blow them up to actual size.

Rough layout – one of the several thumbnail layouts, one of the thumbnail layout is selected for further development. Rough layout will be the exact size of the final advertisement. It is an experimental but very important one. Change can be made at this stage. In a rough layout, the picture will

be drawn, however crudely, the headline will be spelled-out, the text unit will be more rigidly located by rough pencil and the logo type placed precisely.

Semi comprehensive or finished layout – a rough layout may be used for presentation of a proposed print advertisement to management for approval and used as a guide for advertising production but normally not. Instead a semi-comprehensive layout is employed for these purposes. The semi comprehensive is the first in a hierarchy of layout means to allow good communication of a proposed idea for the theme of an advertising campaign. A picture is drawn in more refinement a headline lettered to indicate typographic design, a text unit will be indicated to permit typesetting of its content and a logotype placed even more precisely. For almost every proposed print advertisement the semi comprehensive layout serves all purposes of a layout in every respect.

Comprehensive layout – comprehensive or comp is a facsimile of the finished advertisement. In other words, this type of layout represents a singular advertisement by appearing almost exactly like this which will be published. The picture in the comp layout likely will be in finished form and all the words of a headline and text and logotype may be typographically set and a proof of it is pasted on the layout. The comp is the ultimate of all layout types to present an idea for a proposed print advertisement to management for approval. Some comprehensives are so painstakingly put together that they look better than the final advertisement.

5.4.5 COMPONENTS OF A GOOD LAYOUT :

Components of good layout are as follows :

1. **Background:** This term is self-explanatory and does not require detailed definition. The background is provided layout components or units being accommodated in a type mortise. The background is an intact and of superimposing the other units calls upon for more

detailed art supervision and often more than one block from the engraver, before the layout can be completed

2. **Border:** The border may be defined as the "frame" of the advertisement, and as frames are used for pictures, it may be light or heavy, obvious or unobtrusive, plain or fanciful, useful or useless. Broadly speaking, the modern trend is towards the elimination of the border for practical as well as aesthetic reasons. The practical reasons have been more fully dealt with elsewhere; but here it should be mentioned that, except for purely symmetrical displays in which the border presents a sales argument or atmosphere, its use may severely hamper internal movement and is liable to distract interest from the vital message.
3. **Caption:** This word is often used to describe the sub-title. It defines the description, usually in type, appearing with an illustration. If we analyse both the editorial and advertisement columns of any daily newspaper, we will find that captions are much more freely used by the newspaper's make-up man than by the advertiser's layout man. One reason for this is that the advertisement illustration must, where possible, tell its story quickly, clearly, and decisively.
4. **Coupon:** The coupon is that portion of the advertisement which is intended for the convenience of the prospective customer in communicating with the advertiser. From the layout man's viewpoint, it is immaterial whether the advertiser seeks inquiries, order, or other information — for the technique of the coupon remains fundamentally the same.
5. **Decoration:** The earliest conception of an advertisement decoration appears to expression in the type founder's "ornament." One has only to go back a generation to find advertisements generally "weighted" by these creations of the type foundry. It would be easy to condemn them entirely but many possessed artistic merits which did much to justify their use ..

6. **Heading:** Heading, or headline, may be defined as the title of the advertisement. "Title" would, in fact, be a more appropriate term, for it is not a hard and fast rule that the heading should appear at the "head" of the advertisement. This position of eminence is often given to all illustration or some other component of the layout.

5.5 SUMMING UP

In this unit you have come to know functions, characteristic and kinds of illustration. You have also become familiar with the importance, principles and types of layout. You have also learned about the point in consideration for developing print layout and also the components of a good layout.

5.6 QUESTIONS

- 1) Describe functions, characteristic and kinds of illustrations.
- 2) Explain importance, principles and types of layout.
- 3) Elaborate the considerations for developing print layout.
- 4) Discuss the components of a good layout.

5.7 RECOMMENDED READINGS

Ogilvy, D. (2007). *Ogilvy on Advertising*. Prion Books.

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UNIT 6: TELEVISION ADVERTISEMENTS

UNIT STRUCTURE

6.1 Introduction

6.2 Objectives

6.3 Elements of TV Advertising

6.3.1 Writing Principles For Television Advertisements

6.3.2 Script And Story Board

6.4 Types Of Tv Advertisement

6.5 Guidelines For Creating Tv Advertisements

6.6 Summing Up

6.7 Questions

6.8 Recommended Readings

6.1 INTRODUCTION

Television Advertisements or Television Commercials (TVCs) are the advertising message that are carried out in a limited span of 10 , 30 and 60 seconds. The copy of a TV commercial includes both audio and video part. In the audio part , the words spoken by the characters and in the video part the visuals, actions and camera cues. In television advertisement the advertiser in effect may be visible on the screen, may chat with the prospects and display the product including a demonstration of its performance. TV advertising is very nearly face to face personal selling except that the communication is one way and the viewers' feedback or reaction cannot be received by the advertiser immediately. This unit deals with television advertising, its elements, types and guidelines for creating TVCs.

6.2 OBJECTIVES

After going through the unit the learners should be able to

- Explain the elements of Television advertisement

- Discuss the writing principles for television advertisement
- Describe the types of television advertisements
- Discuss the guidelines for creating a television advertisement

6.3 ELEMENTS OF TELEVISION ADVERTISEMENT

Television advertisements differ from print advertisements as television have the audio visual feature which the print media lacks. This gives television an extra edge as a medium for advertisement and therefore makes it one of the most used advertising medium. Due to the audio visual factor of television, the elements of a TV ad differ from those of print.

The elements of television advertisement are:

- a. **SCRIPT:** An advertisement should not only be able to garner the interest of the audience but also should be able to convince its target audience to purchase the product being advertised. The script should be written in an enticing way and shortly describe how the product is beneficial and better than similar products being sold in the market. It should be short and interesting. It should have an introductory line, a slogan and preferably a catchy phrase for better recall.
- b. **VISUALS:** In an audio visual advertisement, the visuals usually capture more attention of the audience. The visuals should be in line with the audio - the dialogues, slogans, the music being used in the advertisement to avoid confusion in the minds of the audience.
- c. **PRODUCTION:** A good script and visuals shall be of no use if the video is not edited and processed properly. The visuals and audio should have a high resolution and be in sync with one another. There should be no jump cuts or sudden change of scenes in the video ad.

6.3.1 WRITING PRINCIPLES FOR TELEVISION ADVERTISEMENTS

The following are the principles to be followed while writing a television advertisement-

1. **Always stick to one selling idea:** Being a fast-paced medium which has to convey message in a matter of a few seconds, we should restrict to one major selling idea. Diffused communication does not get across the viewers. The novel USP or the big idea produces a lasting impact. Most ads are overcrowded with one product attributes. Even with 40 seconds, there is room for only one central idea.
2. **Whenever possible, show the product in use:** Demonstration of the product is one key advantage of TV and whenever possible product should be shown in use. Stubborn stain on clothes and demonstration of Ariel's effectiveness is an example.
3. **Use more visuals and less words:** TV commercial is essentially a picture story. It should use minimum copy.
4. **Show the package:** Either at the beginning or the middle or preferably at the end, the product and its package must be shown.
5. **Avoid visual clichés:** If viewers can anticipate the visual images of the commercial, the impact of the commercial would be lesser. 'Visuals should be uncommon and unique and not very predictable.'
6. **Close-ups:** Product close-ups for sensory-stimulation are used for ice-creams, chocolate bars etc.
7. **Opening with a surprise:** Since only a few seconds are available, we should arrest attention of viewers by introducing the first frame with an element of surprise. 'The 'inevitable surprise' evokes more than a desired response in the target audience; and has been linked to creativity by Ivan Arthur and Gopi Kukde.

8. **Use jingles:** Jingles have great value for India's audiences who like lyrics and melody. They are useful to create brand awareness, and have a high recall value.

9. **Make actors talk:** The cast in the commercial should do most of the talking. VO should be reserved for some comments at the end.

10. **Supers:** Brand name/ product benefit can be super-imposed on screen to reinforce the only message. **Identify the Brand:** It is advisable to identify the advertised brand in the first 10 seconds- Later, the brand name be repeated.

12. **Use emotional approach:** Emotional magic works wonderfully. Remember the reel of Rath Vanaspati commercial. Parents cover a little baby in a crib. The camera pulls back. We see a boy watching first with envy and then sadness (sibling rivalry). The sullen boy up and sits at the bottom of the stairs. He feels left out and hurt. He is angry too. But mum on. She cooks a little treat in *Rath Vanas Pati*, and takes it across to him. Slowly he smiles, after all. It is a gripping emotional story-line. It is credible. It gives a sense of involvement such cannot be short-duration (say 20 or 15 seconds) since these cannot lend themselves to emotional treatment.

The commercial must be given a deep psychological appeal. Here we communicate to reach the deeper recesses of human mind. The consumers then identify themselves with the brand. For instance, the commercials of Woodward's Gripe Water and Vicks Vapour Rub.

13. **Use metaphors:** They have a long life as ideas in advertising communications. They lend themselves to easy execution and can be used in sustained manner. For instance, Liril girl Karen Lunel under the waterfall, Lalitaji in Surf, Amul girl in butter ads are examples of metaphors.

14. **Repeat the idea:** The same idea is repeated in different forms, though the idea remains constant. Lux — a beauty soap is endorsed by different stars. Dairy Milk- When you are happy, have a Cadbury Dairy Milk.

6.3.2 SCRIPT AND STORY BOARD

Story Board Script is words and story board with pictures along with video and audio portions are the devices to plan and prescribe the commercial. They are to be submitted to TV Channel prior to booking commercial time. They help in estimating production cost and to get the client approval.

The copy writer and the art director translate the ad strategy into script of compellingly watch able scenes and shots so as to achieve the communication objectives sought.

If the commercial has a lot of dialogues the script is first prepared. In case the visuals are pre dominant the story board is prepared first. The usual practice is to combine the script and story based. However the story board alone can be sufficient in several cases.

One of the better ways to evaluate a script is to make a scratch. Agencies make scratches to make presentations to the client .A scratch made to the right duration of time can test a good deal of script – audio-video fit in the time frame , the emergence of the idea and the revision necessary

Story-board shows the sequence of key shots/ scene. The roughs are made by the Art Director . The finished version is the job of a visualizer. Client prefer single flip-chart style pictures at the time of presentation, along with a music tracks

Script for Ericsson Mobile Phone

Synopsis-

A middle aged executive sitting in a restaurant misjudges a glamorous woman's whispers for an invitation to an exciting evening. He approaches her hesitatingly. She mistook the executive for a waiter, asked him to bring a cup of black coffee.

SCRIPT

Video	Audio
Middle aged executive pulls a chair for lunch in a restaurant	
He sees an attractive woman sitting alone at the next table	
She smiles Her right hand supports the tilted head	Hello
Bewildered executive	Hi
She gazes at him all the while	What are you doing tonight
He is confused .Looks around	Well... Nothing really
She Proposes	Join me for dinner
Adjust his tie Pretends reluctance but gets up to join her	
The lady straightens her head when he approaches her She draws a hand from her ear There was a tiny mobile phone in her palm	One black coffee, please
Showcases the crushed feeling of the executive	Glasses shatter in the background
VO	surprisingly small

ASSESS YOUR PROGRESS

1. What do you mean by script?

2. What is a dramatized commercial?

6.4 TYPES OF TV ADVERTISEMENTS

TV has proven itself capable of reaching and holding large audiences comprising many different demographic groups. TV's realistic communication potential a combination of sound motion and emotion make it a deal for product demonstration nearly 90percent of the nation's leading advertisers place advertisers in TV than in any other medium. Some television experts divide commercials into three simple categories – live film and tape. Some classify them on the basis of time. Some use the presentation format. Some talk of commercials in terms of production techniques. This confusion testifies to the dynamic nature of modern television. We will examine some of the common formats here.

i. **Straight announcement:** This is the basic format for many commercials and consists primarily of someone looking at the camera and delivering a sales talk, perhaps pointing at or holding up the product during the talk. The economy of the straight announcement is obvious when the story is a dramatic or newsworthy one. One good television salesperson and a simple set can carry the message. But to be effective it has to compete with a host of dramatic and entertaining commercials for the viewer's attention.

ii. **Demonstration:** it is so important in television that it should be considered as a possibility for every commercial. Because people are interested in what products will do for them, demonstration is usually good communication. In a large percent of commercials demonstration of

product or service is the dominant theme. Demonstration commercials are usually filmed or taped because even the best of products may occasionally fail to operate correctly.

iii. **Dramatization:** In a dramatized commercial, the point is presented through a story that can be told briefly, even in thirty seconds – the most popular television time segment. The theme is sometimes presented as a contrast – ‘before using the product’ versus ‘after’. Dramatization of a product’s uniqueness is often made more memorable if a touch of humour or a bit of exaggeration is added. Because the time frame for a television commercial is so short, the plot must be simple. If possible all three types of Television elements – sight, sound and motion – should play an integral part in telling the story.

iv. **Documentary:** Sometimes a dramatized commercial will be adapted to the documentary.

v. **Dialogue:** any commercial in which two or more people are talking could properly be called a dialogue commercial. It may include two well-known actors. The basic advantage is its ability to involve viewers and encourage them to participate actively in the dialogue.

6.5 GUIDELINES FOR CREATING TV ADVERTISEMENT

A television commercial is not the powerhouse advertising medium it used to be. Once, you could throw TV ads on the schedule and know you were reaching millions of people. These days, it's a very different story. Here are some guidelines that you need to follow while creating TV advertisements:

1. **Screen Output is Important:** Scripting, casting, editing, dubbing all this is for ultimate presentation on the TV screen. While doing a TV production, it is better to draw screens to get your bearings when the script is enacted.

2. **Rehearse the Script:** The components of Tv commercial are energy, expression, and action. A storyboard is welcome but there is nothing like enacting the script right in front of us.
3. **Scripting and Camera Work:** Script has to side-step fancy camera work like slow pan, long zoom and tilt down.
4. **Bounce Back Ads:** when we see the great advertising all over the world, in many cases we look at the bounce back ads. Several scripts and campaign ideas are submitted before one finally gets approved.
5. **Jingles for TV:** These are catchy little tunes which we pick up and hum quite unconsciously most other like a refrain registered in our brain which refuses to go away. As per David Ogilvy's classic statement, "when you have nothing to say, sing it."

A jingle with its repeat phrases has a far higher recall value than they do. The tunes immediately conjure up their products.

Jingle composing, singing and making it work for the product is a highly creative art. Jingle composing involves coordination with client, composer, musician, recording studio, singer, voice-over person and a host of others.

6.6 SUMMING UP

In this unit, you have come to know about the different aspects of television advertising. You have also become familiar with the making of television advertisements. Moreover, you have also learned about the different types of television advertising. Further, this unit also deals the guidelines for creating a television advertisement, which will help in paring the television script As you have come to know about them it will help you a lot in preparing yourself properly for the job in an advertising agency. Further, you will also be able to understand and learn a lot many practical things about the profession while practicing it hands on.

6.7 QUESTIONS

1. What is a television advertisement? Discuss its significance?
2. Discuss the elements of a television advertisement
3. Explain the types of television advertisement with examples
4. What are the guidelines for creating a Television Advertisement?

Discuss with suitable examples

5. Briefly discuss writing principles of a Television advertisement.

6.8 RECOMMENDED READINGS

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CODL, TEZPUR UNIVERSITY

UNIT 7: DIGITAL AND SOCIAL MEDIA ADVERTISING

UNIT STRUCTURE

- 7.1 Introduction
- 7.2 Objectives
- 7.3 Role and Scope of Digital Media
 - 7.3.1 Trends in Digital Media Advertising
 - 7.3.2 Scope of Digital Media
- 7.4 Advertising on Digital Media
- 7.5 Evolution of Digital Media Advertising
- 7.6 Digital Advertising in India
- 7.7 Social Media in Brand Building
- 7.8 Some Case Studies
- 7.9 Summing Up
- 7.10 Questions
- 7.11 Recommended Readings

7.1 INTRODUCTION

Online advertising can be defined as the promotion of goods, ideas or services for specific consumers who use the Internet as a medium. The Internet has instilled new and exciting dimensions in advertising that offer advertisers tools to capture the attention of the target audience with greater precision and efficiency. The most important dimension that the Internet has added to advertising is that of "measurability". In other words, the feedback from any Internet advertising campaign can be measured fairly accurately, allowing advertisers to objectively determine the productivity of their campaign investment. One of the main advantages of Internet advertising is the ability to publish information instantly with the convenience of modifying content based on requirements without worrying about time and geography.

This unit shall introduce you to advertising in the digital and social media and its evolution and scope.

7.2 OBJECTIVES

After a detailed study of this unit, you shall be able to

- describe the role and scope of Digital media
- explain the evolution of Digital Media Advertising
- explain Social Media in Brand Building

7.3 ROLE AND SCOPE OF DIGITAL MEDIA

With so many of us connected to the internet with their mobile phones and/or laptop computers, it is no wonder that digital media advertising (DMA) is the new hot button for any seasoned or newbie entrepreneur. Now potential customers can be reached 24 hours a day on many different devices all connected at once, and any customer can find your services through your digital portfolio, ringtone or podcast, or an online video tutorial. Beyond the internet, these media find their way to any medium that will support them.

7.3.1 TRENDS IN DIGITAL MEDIA ADVERTISING

Media Rich Websites: As digital media is so easy to capture, manipulate and work, it is not surprising that many companies are implementing advertisements, podcasts and online videos for YouTube and MySpace. If your current website is based on a traditional bulletin board, you can design something new. Wrapping Web 2.0: you will find yourself on an extended network full of collaboration and online communication 24 hours a day. Not having downloadable samples of your product or samples to be transmitted is losing potential sales opportunities. For example, when Chris Basile of the SubSonic Recording Academy in New York devised a new way to broadcast educational audio and video educational tutorials of his new audio and video from its new website full of media, traffic

increased by 400% in 60 days. Because of this increase, Basile has closed new offers and contracts that have helped increase sales by more than 75 percent over the same period of time. By inserting a simple online video into a newsletter and sending it to their subscribers, notifying them that a podcast library was no longer available, each page received hundreds of new hits every week.

Digital Portfolios: There were days of the old paper business card. Even if it is printed on the best stock, a business card pales compared to a DVD or CD-ROM with your information. Imagine a customer looking for a production facility to make a commercial and television broadcast online. What could cause the most impression: a traditional business card or a digital wallet? If your DVD when you enter it, opens a website, with video, audio, and contact information ready to drag and drop your contacts, your chances are much better than those of someone who only delivers a business card.

Digital Signage: Whether it's in their offices or on the road next to a truck, getting their message to the masses becomes much easier. Digital media can be combined into a program that creates a sign in your store, outside or on the road. Depending on the line of business, you can always take advantage of advertising on the street or inside the store or shop window. With digital signage, you can send the message from your fleet of vehicles or from your car, or these signals can be placed inside your premises or in the shop window. Digital signage is useful for menus, news, lists of services that are running, etc. Depending on the quality (and costs) of digital signage, it is possible to incorporate all other forms of digital media into the sign template.

For example, when Alysa Marsh of Fresh Free Fruit Inc. wanted to sell fruit smoothies and yogurt health drinks, she found that long lines at her counter could be put to better use than just looking around at her stock. Marsh deployed a digital sign and had a production house create a

multimedia presentation that would run all day in her store and give her customers stock information and news along with health tips. From another 'digital sign' placed at the exit, she was able to run her TV commercial so that users realized that it existed and identified with it more when they saw it at home. With very little cost upfront and with very little time and effort, Marsh found that with an investment of less than \$1,000, she was able to increase her sales and recoup her initial investment within two months.

7.3.2 SCOPE OF DIGITAL MEDIA

Blogs are evolving towards a powerful medium. The biggest advantage of blogs is that they can renew journalism by providing new voices, ideas, and concepts. The Internet gives journalists access to the voices of citizens who are new and fresh, and thus has a democratizing effect, "says Nils G. Indahl, journalist and scholar.

Internet, a valuable source: Both print and digital journalists are yet to discover the power that the effective use of search engines may unleash. The World Wide Web has valuable sources of information that are never used by the media. Many citizens are experts in various fields and would love to take part in public debate. Journalists researching for news stories can find new and authentic sources on the Net, especially in the blogosphere.

Work process: Work processes in print and digital journalism are similar on the surface. Both concern the generation of ideas, research, presentation, and evaluation. But with the evolution of digital journalism, the biggest change can be seen when investigating a story. The web as a source of potential and reliable information has drastically changed the way journalists think and work. The work process of the advertising person is updated and revolutionized. digital media. Storytelling is changing dramatically and the media have a range of new methods for measuring public reactions and comments. Together, these changes have the potential to improve the quality of all forms of journalism.

Constant evaluation: The person who advertises can easily find and verify their stories at work. Readers are constantly evaluating the stories published in digital media and adding more information or reporting errors or improvements. The most important change, however, are bloggers and citizen journalists who share information and knowledge. Instantly update news and information, for example via Twitter, a microblogging service. After the story has been published, journalists look for the number of visits that their story must see how popular it is for readers. Reacting to errors or inaccuracies, readers help to make the news better and better.

Blogs are evolving towards a powerful medium and in countries like Iran and Syria, they are the only reliable source of information. But even in India and Europe, blogs integrate established media. Nowadays, it is not uncommon to see bloggers become journalists or newspapers inviting bloggers to write columns. This trend is due to the immense popularity of some of the bloggers.

Advanced search: Learning advanced research techniques is vital for journalists. They have to develop an excellent understanding of how search engines work. Search engines are dynamic tools and can lead to new sources of news. For example, when a group of students was invited to a YMCA seminar to learn more about the issue of the Mullaperiyar dam, they were able to find authentic information about the details of various aspects of the dam and other unknown facts and figures that are shared states. from bloggers

In this way, the students were able to find very informative news based on the information gathered using advanced research techniques. Vibrant and spontaneous Only when journalists have a different background, their work will be spontaneous and exciting. The reason why blogs are interesting is mainly that bloggers come from different life paths.

7.4 ADVERTISING ON DIGITAL MEDIA

Digital advertising has become an important component of current marketing strategies and, if it is not part of the business strategy, it should

be. If your business is B2B or B2C, through the successful implementation of digital ads, you can grow your online presence successfully and ultimately generate more conversions and sales. Now more than ever, digital ads allow your company to have greater visibility through a much wider audience. However, if your ads are not well thought out, you may not get the result you expected. The design, the channel or the messaging elements, all these aspects of advertising must be taken into account to work in your favour.

Some important points for Advertising on Digital Media -

1. **Creative Elements:** The company has visual elements that differentiate it from the competition. Use it to your advantage in your marketing efforts. Whether it's a logo, a mascot, a character or a combination of colours, having it included can help make the brand recognizable. You want to attract the attention of the public, but you also want to keep their attention and remind them of your brand. The incorporation of unique and creative visual essentials into your ads is critical to the success of your ad.
2. **Spend Wisely:** Every platform used for the online market offers a different value. You should analyze in which stores you should invest more time and money and which ones are not so imperative. Some platforms that work very well for one company produce little or no result for another. It is very specific to your brand and you have to plan your budget accordingly. Determining what each platform will do for your specific advertising efforts should be the basis for the decisions you make with your campaigns.
3. **Research:** You may have ideas about what will work best for your audience based on your past experience with your ads, but it's important to take the time to conduct a thorough investigation and have data that supports your actions. You can anticipate that your customers will behave in a certain way when they actually go in a completely different direction. It is essential to be prepared for this in advance and use the information obtained from the surveys to plan your marketing strategy.

4. **The Buyer Process:** Understanding the buyer's path and what needs to be presented at each stage of the process to reach users more effectively. There are so many detailed options when it comes to viewing the buyer's analysis. You can see the passage of each visitor on your website, how much time they spent on each page and also which pages caused their removal. Use this information to guide your digital marketing to members of the public, so you can simplify the process and make it profitable for yourself.

5. **Target Audience:** To fully understand who your audience is and what is the best market for them is essential. You need to know who you want your buyers to be before you try to market them. This is an important step in any online and offline marketing strategy and is a clearly defined aspect of your brand that you can still refer to.

6. **Connect Social Media Metrics With ROI:** To see which efforts work best, you should be able to link your data with the direct result it produces. When you market online, you are reaching a diverse group of people and this should be taken into account when measuring results. You should analyze what is promoting the commitment to your business, compared to what really generates conversions.

7. **Influence of Facebook:** Facebook has allowed us to bring word of mouth to a whole new level. Now more than ever, friends' recommendations have a big impact and can also influence the most cautious consumer. To do this, you have to deal with your customers' past, present and future. We know that Facebook followers do not occur overnight for companies. Facebook has an excellent advertising model that allows small businesses to advertise very specific target markets very easily and without leaving the bank. Even with a modest investment, you can reach your customers and get them on board. Facebook can be a powerful advertising tool if used correctly.

8. **Incorporate All Marketing Channels:** To effectively reach the public, consistent messages are required. This means ensuring that your ads are integrated across multiple platforms and that users receive the same

message, regardless of the platform. We know that every means of social communication has a different environment and we feel it, so you should take the time necessary for your digital efforts to coincide with each site and, at the same time, maintain a unique and consistent voice for your brand.

9. Geo-fencing: The most effective tools for marketing specialists are the use of geo-fencing in combination with digital advertising. This type of campaign generates triple the pedestrian traffic and produces an average sales increase of 27%. What makes geo-fencing so powerful for marketing professionals is the ability to target consumers based on their interests and drive them to drive the way they buy. Geo-shielding allows a virtual fence around any address or point of interest and sends a notification when a customer crosses that line. Whether you are a small business owner or a large retailer, you can use this technology to get customers' attention before the competition to offer timely offers that will drive in-store traffic and ultimately revenue.

10. Optimize Product Listing Ads: Ads in the product list must have all the items users want to see when they search. They do not want to risk losing interest. Any information that may be useful for the purchase process, which will improve these ads and ensure that they stand out.

ASSESS YOUR PROGRESS

1. What is digital signage?

2. What is a blog?

3. What are some platforms for advertising on digital media?

7.5 EVOLUTION OF DIGITAL MEDIA ADVERTISING

Digital advertising, synonymous with Internet advertising, is defined as the paid way to promote ideas, goods and services for specific consumers using the Internet. Online advertising is a relatively nascent phenomenon for the Indian advertising industry, but has shown immense potential in its early years and is expected to give all other media a run for their money in the near future. The Internet has penetrated almost every sphere of human life in recent decades. Companies all over the world have already begun to realize their immense potential as a tool for commercial communication and profit maximization.

One of the best-known effects of the Internet in the business world is evident in the field of advertising. A new advertising domain has been developed with revolutionary attributes and ramifications. The Internet has instilled new and exciting dimensions in advertising that offer advertisers tools to capture the attention of the target audience with greater precision and efficiency. The most important dimension that the Internet has added to advertising is that of "measurability".

In other words, the feedback from any Internet advertising campaign can be measured fairly accurately, allowing advertisers to objectively determine the productivity of their campaign investment. One of the main advantages of Internet advertising is the ability to publish information instantly with the convenience of modifying content based on requirements without worrying about time and geography. This document is immersed in the online advertising market in India, closely following the way the Indian online advertising industry has evolved.

7.6 DIGITAL ADVERTISING IN INDIA

Advertising in the world is discussed for the "consumption segmentation", a process that covers a wide range of products, in particular for the creation of canteens, in particular for consumer segments. There are countless

opportunities in the field of advertising on the Internet for advertising, but there are numerous obstacles in the field of information that are discussed by the public and can be implemented by the public on the Internet. All personal information related to Internet advertising in the United States has a total value of \$ 12.1 billion during the first six months of 2010. This is indicative of the growth potential this industry has for developing countries such as India.

FMCG's activities have just been started by companies like Hindustan Lever, Procter and Gamble, etc. India is among the fastest growing economies in the world. The Economic Survey of India predicted that India's gross domestic product (GDP) will grow at a rate of 6% in the 2013-14 fiscal year. The growth that has taken place in India since the adoption of the industrial policy of 1991, together with the recent economic recession in the developed western countries, has transformed India into one of the most sought-after commercial destinations in the world. Furthermore, a large population with a constantly increasing purchasing power has led to the creation of an enormously large and profitable market.

This is positive for the Indian advertising industry, which is now trying to take advantage of the Internet to increase its growth. The total online advertising market in India has been estimated at INR 785 crore for the fiscal year 2009-10 and is estimated to grow in the next fiscal year. This represents a significant increase of about 26% compared to the previous year. Image ads are an important part of this revenue generation followed by text ads

In India, there is little data available on the genesis and development of online advertising and almost no research is conducted on its future prospects. Although there are few studies specific to the sector, there is no real academic research available in the area of our country. Even in the context of the world, research in the field of online advertising began at the end of the twentieth century.

There are different dimensions of online advertising that must be explored and deliberated by researchers and industry experts before they can be catapulted into the orbit of high growth. Online advertising is already a booming industry in developed countries, with companies like Google and Yahoo generating billions. However, in India, there is still scepticism about the usefulness of online advertising as a powerful tool for integrated marketing communication able to reach the masses and, above all, increase revenues and profits.

The opportunities in online advertising are countless, but the harvest of online advertising for Indian companies, companies, and businesses require authentic data for behavioural users, various latent attributes of online advertising, where it is likely to affect potential customers or it bypasses the required passers-by and the factors that prevent their growth. There are no trivial investigations in the field of online advertising in India. It has been shown that this research study will provide authentic data on the genesis and growth of online advertising in India and will try to minimize different paths in which online advertisers can get their benefits for every rupee spent on advertising. It will also be a basis for future research in the field and will provide a basis on which new edicts will be presented.

7.7 SOCIAL MEDIA IN BRAND BUILDING

Brand awareness is cited as the top priority for marketers in both business-to-business and business-to-consumer fields. Nearly 2.1 billion people (just over two-thirds of active Internet users) have social media accounts. So, it's easy to understand why business and consumer marketers nearly unanimously believe that social media is crucial to building a brand.

Ten ways to build a brand through social media

1. Be consistent across social media platforms
2. Design a logo that displays the brand philosophy

3. Use colours that make a statement:
4. Know the voice and style of a brand
5. Talk like a human being
6. Quit plugging, start conversing
7. Tell a compelling story
8. Be transparent
9. Post relevant content
10. Make it visual

7.8 SOME CASE STUDIES

1. Gionee India

The strategy behind the launch of Gionee E7 in India from a digital point of view has been to integrate and bring the main bloggers, as well as fans to the same table at the time of the launch of the device. In an exercise never heard before, the company exploited several properties of social networks such as the Twitter profile, the Facebook page, specially designed landing pages within the Gionee India website to interact with audience. They planned for the launch in Indian market since the mobile phone's global launch day and continued the business and commitment until the device reached India through consumer contests, blogger contest, and live product participation. Media Spent was not activated until the device was on the market in mid-February 2014.

The launch of Gionee Elife E7 was perhaps the biggest and most diverse launch of any other product in India. The launch in India took place at the international circuit of Buda in Greater Noida, the F1 premium track. To symbolize the speed and progress of the technology that Gionee had packaged in the E7, an interesting race took place in the circuit where the major journalists, bloggers, consumers, dealers, and Gionee employees took part. A previous activity was carried out to select career participants in the social platforms and more real-time updates were sent, as well as the launch of the device that followed, in the social network profiles.

2. Housing.com- #lookupmoments Campaign

The brand attached itself and all its campaign elements to energetic and vibrant colour palettes with a 'new mission' personifying Housing as positive, cheerful, game-changing and uncompromising. The Holi themed ideas with colour powder designs and photographs too worked really well. The brand that started as a small team in Mumbai now enjoys a whopping 556,000 followers on their Facebook page, 117,000 in Twitter and 1,248 in Instagram.

People, especially Instagrammers, and photography enthusiasts, across the globe, was highly intrigued by this ninety degree 'Look Up' approach and it wasn't long before it turned into a popular #lookupmoments campaign with people posting photographs of the symbol, wherever spotted, making it one of the top brands in Instagram.

They also made use of simple and clean creatives throughout their social media platforms, humanized hashtags and tracked conversations to reach across and attract users to its online platforms.

3. ICICI: #LiveWithoutCash- Campaign

Considered a social pioneer among the country's banks, ICICI is using savagely more social media platforms to reach its customers, especially the middle class of India. ICICI even launched a dedicated Twitter support account that had the courage to participate in two-way communication with its open customers. The private sector bank also has the place to have one of the most active YouTube channels among its competitors.

#LiveWithoutCash is another latest dynamic attempt from the bank to create awareness on ICICI Bank Credit and Debit Cards and its usages, aiming to reach across an evolving youth audience online. For the campaign, they divided their target audiences into six broad segments based on an extensive research on the behaviour patterns of consumers – Impulsive Isha, Privilege Pratyush, Rewards Rani, Secure Sudhir, Selfie Shruti and Convenience Charlie. ICICI has made use of Social Media

platforms and undertook various well-planned online campaigns to promote and educate citizens on their investment tools and services.

4. ARIEL- Campaign: Share The Load campaign

Ariel being Procter & Gamble's brand of detergents has always sought to explore new dimensions of marketing campaigns to emotionally engage audiences. Its change of focus from campaigns aimed at demonstrations to the use of narrative methods worked well for the brand and increased traction and visibility. It has also actively used TVC, printed advertising, public relations and contacts with bloggers along with active social networking users.

Ariel hits the jackpot with its new pro-women ad' was the leading line in a popular online mag and indeed it did. The campaign 'Share The Load', based on a pressing issue of the time – gender equality, brought to light the daily activities today's professional women are indulged in

It designed as a call to action, aimed at men, in particular, to share the burden of household chores with their better half. Taking data from a study by Neilson, succeeded in building on an existing conversation in society raising its relationship and connect with its consumers

5. HDFC Life'- StandUpOnTwitter' campaign

With 12,234 mentions and many more Facebook fans HDFC Life led the Share of Voice online in 2014, according to analytics giant Simply 360. As the most followed Life Insurance Company on Twitter, HDFC Life has managed to grab a lot of eyeballs with its unique presence and campaigns on Social Media, especially the youth

Banking might be boring, but it was only until India's leading private life insurance company HDFC Life brought a fresh trio of stand-up comedians into Twitter. The company hosted Twitter's first ever stand-up comedy campaign themed '#Little2Adjust' followed by successful 'Insane Investments' this January 2015 Not only gaining the brand good traction but also taking the hashtag '#StandUpOnTwitter' to the top 10 Twitter trends in India! Many fun and witty contests and funny teaser videos on the campaign enabled the company to create a good buzz online

7.9 SUMMING UP

In this unit, you have come to know about the role and scope of Digital media, the various aspects of advertising on digital media its evolution. You have also become familiar with the present status of Digital Advertising in India. You have also learned about the importance of Social Media in Brand Building and also some case studies like Gionee India, Housing.com, ICICI, Ariel and HDFC life.

7.10 QUESTIONS

1. Discuss the role and scope of Digital media
2. Discuss the various aspects of advertising on digital media.
3. Explain the evolution and present status of Digital Advertising in India with some case studies
4. What are the ways to build a brand in social media.? Discuss with suitable examples.

7.11 RECOMMENDED READINGS

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UNIT 8: LEGAL AND ETHICAL ISSUES

UNIT STRUCTURE

8.1 Introduction

8.2 Objectives

8.3 The Laws And Acts Of Advertising

8.4 Ethical Concerns In Advertising

8.4.1 Ethics In Advertising

8.4.2 Ethical Issues Prevalent In Advertising

8.4.3 Advertising Areas That Come Under The Scrutiny Of Ethics

8.5 Asci And Code Of Ethics

8.5.1 The Code

8.5.2 Asci Modified Code

8.5.3 Procedures

8.5.4 Comments

8.6 Advertising And Intellectual Property Rights

8.6.1 Other Legal Issues

8.7 Summing Up

8.8 Questions

8.9 Recommended Readings

8.1 INTRODUCTION

In this unit, you will learn about the various laws and acts that govern advertising. There are certain ethical concerns that a advertising professional must be aware of and various code of ethics that should be kept in mind.

8.2 OBJECTIVES

After going through this unit the learner will be able to

- Know about the laws and acts of advertising
- Discuss the ethics of advertising

- Explain Intellectual Property Rights with regard to advertising

8.3 THE LAWS AND ACTS OF ADVERTISING

Advertising practices and the conduct of businesses related to advertising affected by the law in a number of ways:

- 1) There are laws that affect any kind of trading activity; such as the law of contract and of copyright.
- 2) Some laws are specific to advertising such as those which regulate commercial broadcasting.
- 3) Laws relating to aspects of trading such as printing, product details to be displayed on packaging, etc.
- 4) Laws which have a specific purpose (such as the control of gambling or of money-lending) which have detailed implications for any advertising which relates to the areas concerned.

What follows is a brief indication of some of the more widely significant aspects of the law as they affect advertising. Legal actions can be 'civil' where one citizen (or a company or other they entity) takes another to law to obtain damages or other redresses for a wrong they believe has been committed against them. A 'criminal' action is one where police or some other representative of the state believes that a statutory law been infringed (and a crime therefore committed). If a client does not pay' advertising agency's bills the agency can bring a civil action to recover the But if the agency's representative (unlikely event) were to physically attack the client in an attempt to make him pay, then a criminal law case might we brought.

The Law of Contract

Central to any business activity is the notion that when someone has a quirk in this law is that the courts have decided that in a shop window at a price do not constitute a contract but merely an offer to treat so that the

shopkeeper can if he wishes refuse to use to sell at that price. A price in an advertisement is similarly regarded as an offer to treat. If the contract is broken then one of two types of legal redress may be objectionable:

- 1) The contract may be rescinded, removing all obligations from both parties.
- 2) The injured party claim any compensation for any work he has already done.

Advertising 'Agents'

The important thing to recognize about advertising agencies is that as far as the law is concerned they are not agents' but 'principals'. That is to say that an advertising agency making a contract e.g. with a newspaper, is legally bound by the contract in its own right — it does not make the contract on behalf of its client. So that if for example, the client went out of business after the advertising had appeared, the agency would be responsible for paying the newspaper for the advertising space.

Copyright

Since advertising is built around ideas, the ownership of those ideas is a crucial area. This is determined by the law of copyright. Usually, the owner of any work is the writer or artist but when the work is produced in the course of his employment then the employer (e.g. the advertising agency for which he or she works) owns the 'copyright' i.e. the right to benefit from the work. Copyright exists in every literary, dramatic, musical or artistic work, every sound recording or film (cine or video), every radio or television broadcast. The existence of copyright means that the work is protected for a definite number of years (typically 50 years after the author's death) from being used or published or reproduced in any way without the owner's authority

In the case of advertising material (copy, artwork, TV, films, etc.) produced by People, not on the payroll of the agency, the copyright is

normally transferred (assigned) to the agency through standard forms of agreement. Note, however, that copyright normally rests with the agency, not the client — unless of course, the client has insisted on a different arrangement.

Copyright in photographs rests with whoever commissioned them, but the photographer owns the negatives (unless his contract specifically says otherwise) and he may charge the copyright owner for use of the negative.

8.4 ETHICAL CONCERNS IN ADVERTISING

Human beings create a number of different worlds. One of the worlds that human beings have created is the world of money, trade, commodities, and exchange. To an outsider, this often feels like a world full of beauty and ugliness in equal proportions - messy, flashy, exotic and sometimes even scary. Advertisers are often so engrossed with the nitty-gritty of the profession and dealing with as well as outsmarting competition, that they are unable to observe and comprehend this phenomenon.

The business arena can be viewed as the world of buyers and sellers, producers and consumers, bosses and workers, a world of money. It is in effect nothing less than an ontological category – A Way of Being. It is not accidental to who we are, but rather, it defines the way we relate to each other as well as to the world around us. However, we must realize that it is not the be-all and end-all and that there are other ways of Being; the most fundamental of these being Ethics.

As per Geoffrey Klemperer, Ethics is defined by an “I-thou” relationship as follows:

“When I engage another person in moral dialogue, there are not two parallel processes of practical deliberation going on, his and mine, but only one. “

This is in clear contrast with the case of a dialogue between traders or politicians, where each is privately deliberating as to how to gain the upper hand. In the former case, one is already committed to the practical consequences of the agreement, and of doing the action which by the combined light of both the parties' valuational perspective, is seen as the thing to be done.

Human beings can belong to more than one world, or even move between worlds. We live in the marketplace and also outside of it. We can either play the various roles assigned to us in the game, or we can step outside of our economic personae and observe ourselves from an ethical point of view.

Despite the fact, comparative advertising may be considered legal and given the fact that its widespread use may have granted it acceptance, the debate on whether it is ethical or not still continues to rage. There is, however, no unanimity or shared conviction among advertising experts and marketing clients with respect to such sketchy practices. Notwithstanding, every one of them consents to this one viewpoint, that while considering the subject of unethical practices, the concentration should be to defend the enthusiasm of buyers at the miniaturized scale level and of the general public at the large scale level since their fulfilment remains the way to marketing success.

The criticism has not been restricted just to its planned impacts on society, yet additionally stretches out to its unintended impacts. The vast majority of the criticism has originated from the "first class" spectators of society. Rather than this, be that as it may, the overall population has generally seen publicizing in a considerably more positive way. Reactions of advertising have by and large started from the most noteworthy financial classes. Since the earliest days of what now involves the advanced marketing era and before, lower and white collar class individuals have truly been more positive towards advertising.

8.4.1. ETHICS IN ADVERTISING

Ethics is a choice between good and evil, between good and evil. It is governed by a set of moral principles at a given moment and in a particular place. Ethics is related to group behaviour in relation to group behaviour, in the final analysis, thus establishing rules for an individual to follow consistency with group norms.

Advertising also has ethical values Advertising communication is a mixture of art and facts subordinated to ethical principles. To be consumer-oriented, an ad must be truthful and ethical. It must not deceive consumers. If this happens, credibility is lost. The high claims made by the companies become boomerangs on them.

The truth of the announcement must be seen from the point of view of consumers, and not from the strictly legal point of view. However, it is very delicate to judge on this, because many times a clear line of demarcation between what is true and what is false is difficult to establish. But the announcement as such is judged by its impact and its acceptance by consumers. What promises must be present in the performance of the products.

Advertisements should not be indecent and obscene either. Gambling is also against the code of ethics. The approval of products by celebrities who are opinion leaders is sometimes criticized for spreading lies. Since advertising is a social process, it must respect the rules of social behaviour verified by time and must not violate our moral sense.

To enforce an ethical code, in India we now have the **Advertising Standards Council of India: ASCI**. It is a non-profit organization created by 43 founding members who are dedicated to advertising in one way or another. Presents an adjustment code. ASCI proposes to judge whether an advertisement is offensive and its decision will be binding on its members. It proposes to deal with the government in the event of a dispute. It was

established in 1985. Its board of directors has members with equal representation for publicists, agencies, media, and others.

8.4.2. ETHICAL ISSUES PREVALENT IN ADVERTISING

Despite the fact that a section of the media and the public attacked advertisers and advertising agencies for the fall of decency and the taste for advertising, such advertisements continued and are now the order of the day. The brands that were extravagant of carnality have begun to show lust in their ads.

This trend also prevails in India. It began when, on July 23, 1995, a Mumbai tabloid published a photograph of a Tuff shoes advertisement showing the models Milind Soman and Madhu Sapre, posing nude with a python snake wrapped around them, covering the vital signs. The protests and the controversy went on for a long time. The nation despised the audacity of the couple, while the advertising agencies defended their creative rights.

The slogan of advertisers nowadays is “Love it. Or Hate it. Or think it is offensive. But you have to notice it.”

Advertising is largely criticized since selling carries a stigma. Centuries ago, Anacharis had said, "a market is a place set aside where men may deceive each other". Even to this date despite the significant rise in consumerism and despite the efforts to counter market deception, buyers are still gullible and are not particularly on the guard against deception.

Under intense competition and diminishing returns, the perspective of organizations changes from what is best for society in the long term, to what is best for the company in the short term. Advertisers say that ethics is good for security, however, all the slip that a company needs is the desire for a greater market share

Since advertising pertains to a large audience, it has the capability to affect the society. Thus, the question to be asked by advertisers is, “What makes

a good society?” Advertising thus must address the most controversial, collective level welfare issues.

8.4.3. ADVERTISING AREAS THAT COME UNDER THE SCRUTINY OF ETHICS

Advertising ethics affects both the practice of our lives and of business, in subtle as well as prominent ways. Ethics in advertisements concern us all in one way or the other. The areas under the scrutiny of the critics are:

For sex-related products: Instead of generating awareness among people about the necessity of safe sex and the benefits of birth control, condom advertisements continue to intrigue the audience and especially the youth with the unique feel that it has to offer. E.g. Moods Condoms

For healthcare and professional services: The slimming centres which promise miraculous weight reduction and the cosmetic surgery clinics which assure a permanent solution to all beauty problems. E.g. VLCC Slimming Centre.

For vices with fatal effects:

- Tobacco chewing ads
- Commercials of alcoholic beverages that tempt the non-alcoholics to have a sip
- Gambling

In mid-2001, the Government of India reported that it would table a bill prohibiting the tobacco organizations from advertising their items and from supporting games and social occasions. This case conveys to the fore both the business and moral measurements of such a ban. It causes us to comprehend the part of morals in a business choice and to comprehend where to adhere to a meaningful boundary in deciding, which include both moral and business contemplations.

The element of social responsiveness as well as social responsibility attached to a business ethics dimension results in corporate strategy or even in formulating a business policy.

Thus, we see that the connotation of ethics goes beyond the illegal acts of professional managers or even entrepreneurs. It covers the entire gamut of business operation, including ethics in advertising.

8.5 ASCI AND CODE OF ETHICS

8.5.1 THE CODE

It is inspired by a similar code of the advertising standards authority (ASA), UK. It seeks to achieve the acceptance of fair advertising practices in the best interest of the ultimate consumer

- (1) To ensure the truthfulness and of representations and claims by advertisements and to safeguard against advertising,
- (2) To ensure that offensive to the generally accepted standard of public decency
- (3) To safeguard against incriminate use of advertising for promotion of products which are regarded as hazardous to society or to individuals to a degree or a type which is unacceptable to society at large.
- (4) To ensure that advertisement observe fairness in the competition so that the consumers need to be informed on choices in the marketplace and the canons of generally accepted behaviour in business are served.

ASCI consists of a Board of Governors and a Consumer Complaints Council. The Board of Governors comprises four members from each of the four sections connected with the advertising industry:

- Advertisers
- Advertising Agencies

- Media (owners of press, television, radio etc.)
- Related sectors (e.g. outdoor agencies, PR, market researchers, and producers, business schools)

8.5.2 ASCI MODIFIED CODE

ASCI has modified its code to take care of surrogate and foreign advertisements. To control indirect advertising attention will to the output of the advertised product and its distribution is reasonable, whether there are direct or indirect clues or cues which an ad of prohibited product. The new will extend to media originating abroad. The definition of advertising has been changed from being "any paid-for communication" to any communication which in the course would be recognized as an "advertisement by the general public even if it is carried free of charge for any reason." The changed definition will cover ads on packaging material.

The new code directs the advertisers and the agencies to be ready to produce explicit permission from the person/firm/institution to which reference has been made in the advertisement. This will safeguard against misleading ads. An entire division of 'misleading claims' has also been added. Plagiarism, concerning ads prominently viewed abroad, has been dealt with in the new code.

8.5.3 PROCEDURES

A 14 member sub-committee of ASCI consisting of people from various walks of life — medicine, law, media — hears a complaint from a member of the public, examines it in the light of the code, asks the advertiser or agency to comment and submit a substantiation. In upholding the complaint by ASCI, it asks the advertiser to withdraw the ad. The procedure takes two months. The committee of 14 members which processes complaints is called consumer complaint council (CCC). It has 8 non-ad professionals who are eminent leaders in their respective fields.

8.5.4 COMMENTS

It does not have enforcement powers. It acts as only a moral pressure group. Its code is also offensiveness etc. Its code will acquire teeth now that it proposes to publish Cases of non-compliance by advertisers and agencies in mass media and the annual report of ASCI. It has 250 members out of which 120 are advertisers, 36 media persons, 72 ad agencies and 22 others. ASCI gives the consumer a chance of complaint if he/she is being misled.

ASSESS YOUR PROGRESS

1. What is law of Contract?

2. What is ASCI?

3. Is Copyright applicable to photographs?

8.6 ADVERTISING AND INTELLECTUAL PROPERTY RIGHTS

Advertising is as old as civilization and commerce. Some 3,000 years ago, shoemakers and scribes promulgated their services on clay tablets. Ancient Greeks used town criers to proclaim the arrival of ships laden with a cargo of wine and spices. Today, businesses beckon potential customers with attractive business signs, pamphlets, brochures, billboards, radio and TV communications, telephone solicitations, door drops, commercial text messages, email advertisements, banners and pop-ups, rich media advertisements and many other advertising tools.

For most enterprises, especially small and medium-sized enterprises, advertising can be a costly affair. On the one hand, customers are getting bombarded with ever more information about new and allegedly superior goods and services, while, on the other hand, cash-starved enterprises need to be more and more creative to be cost-effective in advertising their wares.

Advertising has become a race for creating a unique, cutting-edge, and enticing way of passing on relevant information to customers so as to facilitate and positively influence their buying decisions. As it is difficult to keep the content of an advertisement true to facts, given the natural human tendency to exaggerate the benefits of a product or service beyond mere puffery.

A host of innovative digital advertising techniques in the online environment has created new possibilities for companies to expand the role of advertising beyond its traditional supporting role for a product or service. As a result, in a number of online business models, receipts from advertising is often the main or sole source of income for a business. At the same time, the Internet and digital technologies have created new potential problems because of the ease and speed with which advertising content can be assembled, reshaped and distributed worldwide.

8.6.1. OTHER LEGAL ISSUES

Advertising is a powerful means to influence the purchasing power of people. Such an influence over people, however, carries with it the potential for misuse and abuse. This is why in many countries worldwide advertising practices are heavily regulated to prevent and control unjust business behaviour.

If you launch an advertisement, you need to comply with a whole range of laws and regulations, which may differ from country to country, and may also depend upon the content of the advertisement.

General issues that you need to consider as you develop an advertising campaign include:

- **Geographical indications** - You may not use geographical indications on your packaging and promotional material if such use is likely to mislead the public as to the true origin of the products. Similarly, false indications of origin or source if used are actionable, in some countries, under the trademark law.
- **Sensitive categories** – Most countries have special controls or prohibitions on advertising for specific types of products, such as medicines, tobacco, food, toys, pornography, testimonials, credits, slimming and sanitary protection products, casino games, etc.
- **Labelling** – There is a multitude of laws which prescribe specific packaging and labelling requirements for certain products. The objective is to inform the consumer about the characteristics of the product and to protect health and safety.
- **Advertising and children** – Most countries allow businesses to advertise to children, provided a set of minimum criteria is observed. These criteria place on the advertisers a special responsibility to protect children from their own susceptibilities.
- **TV advertising** – Many countries have some form of specific legislation or code of practice for TV advertising. For example, there may be broadcast time restrictions for particular products.
- **Marketing practices** – Be careful in using, or avoid altogether certain marketing techniques. For example, some promotional methods, such as direct marketing unsolicited e-mail, free gifts, and discounts, may be forbidden or restricted.
- **Distance selling** – “Distance selling” includes all forms of contracts concluded where both parties do not meet face to face. Many national legislations give rights to consumers who buy goods and services at a distance.
- **Sponsorship** – Some forms of sponsorship advertising techniques are forbidden. One example is a virtual advertising technique where the broadcaster can change an advertisement (such as a panel in sports

grounds) from one moment to the next or choose the advertisement shown on the screen depending on where the target audience is.

- **Privacy** - If you collect personally identifying consumer information, such as names, addresses, e-mail addresses, gender, and professions, be sure you protect the privacy of such information.

8.7 SUMMING UP

Advertising depends upon and celebrates creativity. Major technology advance and the Internet have facilitated the widespread use of advertising and the creation of new, advanced marketing techniques. But along with those possibilities come new issues of IP law that require advertisers to be vigilant in unaccustomed ways. Today, it is impossible to be a successful advertiser, or run a successful advertising agency, without understanding the legal framework surrounding the business of advertising.

Advertisements are common targets for infringement lawsuits. If you are not cautious, you can lose your IP rights or be liable for infringement of the IP rights of others. This unit has tried to provide some tips that can help businesses better protect their advertisements and its content, as well as avoid legal trouble. As with any undertaking, prevention is better than cure. Before launching an advertising campaign, businesses should have it 'cleared' or approved, both from a general legal perspective and from an IP perspective

Thus you have come to know about the different laws of advertising. You have also been familiarised with the ethics of advertising. Now you are accustomed with the ASCI code of ethics of advertising as well as Intellectual property rights.

8.8 QUESTIONS

- 1) Discuss different laws of advertising.
- 2) Explain the ethics of advertising.
- 3) Write about the ASCI code of ethics of advertising.
- 4) Write a note on Intellectual Property Rights.

8.9 RECOMMENDED READINGS

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UNIT 9: ADVERTISING AGENCIES

UNIT STRUCTURE

9.1 Introduction

9.2 Objectives

9.3 Advertising Agency

9.4 Different Departments of an Advertising Agency

9.5 Types of Advertising Agencies

9.6 Structure of an Advertising Agency

9.7 Client- Agency-Media Interface

9.8 Summing Up

9.9 Questions

9.10 Recommended Readings

9.1 INTRODUCTION

Most brand advertisers use advertising agencies to buy advertising space and time in the media and create advertisements. Unlike marketing departments, which tend to be scattered over the country, the advertising agency business is highly concentrated all over India especially in Mumbai and Delhi. This is largely because the Indian national media are based in Delhi and Mumbai and a vast network of ancillary services is available within a short distance. In this unit we shall discuss about advertising agencies, their types and structure.

9.2 OBJECTIVES

After going through the unit you shall be able to

- Explain the concept of Advertising agency
- Discuss the types and functions of an advertising agency
- Describe the structure of an advertising agency

- Analyse the relations between client –agency –media

9.3 ADVERTISING AGENCY

An advertising agency may consist of one or two individuals or it may be a multinational corporation employing thousands of people as the agency world calls it, may range from tens of thousands of rupees to many millions. Billing incidentally, traditional way of assessing an agency's turnover, can be misleading is simply the amount of money spent by the agency with the media or clients. When agency remuneration was almost entirely by this gave a reasonable indication of its 'real' turnover in other words, how much money it received for performing services on its clients behalf or putting another way, how much of the money passing through its books actually 'stuck' as opposed to being passed straight on to the media. With income becoming more and more important as a source of with agencies no longer forbidden to split or pass on commission billings may give an increasingly false picture.

As soon as it gets beyond being more than one or two people working on their own and becomes a company of some size, an agency has to carry out many of the same functions as any other business — it will have accountants, receptionists, personnel people; it will have a board of directors and a company secretary.

9.4 DIFFERENT DEPARTMENTS OF AN ADVERTISING AGENCY

What really makes it an advertising agency as distinct from any other kind of business is that it has four groups of people exercising four distinct specialisms. These specialisms are-

1. Account management
2. Creative
3. Media

4. Traffic and production

If one or other of these specialisms is missing, the company is not strictly speaking an advertising agency in the full sense of the term although buying in' e.g. creative help or media expertise it could still exercise all the functions of a fully-fledged agency. So let us briefly look at each of these in turn.

1. Account Management

Advertising agencies have 'clients' rather than 'customers' but an alternative description used in describing which clients an agency works for is the term 'account'. Agency people refer to 'working on the Guinness account', 'winning the Fiat account', and so on. Each client or account has one or more people responsible for overseeing the agency's work on its behalf.

Typically there is an account director (who may or may not be a 'real' director of the agency within the meaning of the Companies Act - it may be a courtesy title) ultimate responsibility for several accounts. Heading up to him will be a number of 'account executives' (called account managers in some agencies) each of which has a much number of accounts to look after. An account executive may indeed have only one big account and the business of a very big advertiser may even be split into sections (e.g. on a product by product basis) with an account executive for each. A very busy account executive may be supported by one or more assistant account executives (traditionally a training ground for people on this side of the agency business).

The account management role consists of:

- a. Acting as the liaison between client and agency— this aspect being essentially a sales function.
- b. Establishing in conjunction with the client an appropriate brief and then ensuring that that brief is correctly passed on to all necessary people and departments within the agency (often via regular 'contact reports' which record meetings, telephone calls, etc.)

- c. Being the focus of all the agency's work on the client's behalf, ensuring that it is properly coordinated, produced on time, etc. In some cases the account management team are responsible for planning the advertising campaigns for their clients; in other cases, there may be a special group who carry out this task for all clients.

It is often said that the account executive represents the agency to the client and the client to the agency — a difficult, demanding but exciting and rewarding role. As Winston Fletcher puts it: 'Client service executives are the agency's representatives at most meetings with clients. They, therefore, need to be clear- thinking, articulate, confident, likable, hard-working and above all capable of listening to and understanding a client's problems, and convincing the client that the agency's solution to those problems, when it has been produced, is the right one.'

2. The Creative Department

The agency's brief, emanating from the client, is discussed with the account management's staff and probably refined in the process. It then gets fed to the various other departments of the agency for them each to make their Special Contribution. One of the first to be involved (usually in parallel with the media department is the creative team. The brief will indicate that a particular message — the proposition - has to be communicated to a particular audience (there may be multiple propositions for a series of audiences). The task of the creative department is to turn a proposition which may be banal or at least not very dramatically expressed, into a compelling exciting message that will not merely inform but also persuade, stimulate motivate the people that receive it.

There are typically three aspects to this:

- a. What is the central idea or form of expression round which the message built (the 'creative concept')?
- b. What words will be used to express it (the 'copy')?

- c. How will the message look; what pictures or diagrams will be used, how will they be arranged on the page (the 'design' or 'layout')?

Thus the creative teams consist broadly of two sets of people, copywriters, and designers. Once the broad 'creative treatment' is agreed — both copy and design — then other specialists come into their own such as typographers who are skilled in the selection of style of lettering (typefaces) and the appropriate sizes and arrangements of the actual words to convey the message as clearly as possible. There are people who specialize in writing scripts for television commercials designers who specialize in packaging and point of sale material, and so on.

3. The Media Department

This also has two sides to it. There are media specialists in the planning of 'media schedules' i.e. selecting the best advertising media to reach the desired target audience(s). Recommendations also have to be made about size or length of press advertisement or broadcast commercial, whether to buy the maximum size or maximum frequency, etc.

The other aspect is that once the client has accepted, probably after discussion and minor modifications, the media department's proposals, someone has to negotiate with the media and buy the space and/or time at the most advantageous rates. They may also have to negotiate for favourable timing positions, the most favourable spread over the period concerned, etc.

Thus media departments often consist of media planners and media buyers. In smaller agencies, these two functions may be carried out by the same individuals (who may then be called planner/buyers) but it is well to recognize that they are separate specialized functions.

Increasingly media selection is based on a vast mass of data about audience figures, readerships, buyers characteristics, and so on. So media departments will often include specialists in the processing of this mass of data (which is now very largely computerized).

4. Traffic and Production

So far the departments looked at have been mainly preoccupied with ideas - on what advertising should say, how it should look, where it should appear. But at some point these ideas have to be turned into the actual material — usually artwork or film-scripts — something from which the media can work in order to reproduce the ideas the creative people have generated. In addition, newspapers and magazines appear on particular dates and radio and Tv transmission at particular times.

a. All the various activities of the agency eventually have to be carried out to a set timetable with an ultimate deadline of the day the advertisement appears. someone has to keep track of each job from briefing through creative media and production departments - to ensure that the final deadline is met. Built into the time-scale must be a number of days to allow for the client to see and approve material at each stage, for any necessary modifications to be carried out, etc. The term used in the agency world for this control and time-keeping Traffic staff work in close liaison with the account executives but are normally responsible for keeping meticulous records and timetables so that they can signal any dangerous delays or hold-ups to enable appropriate action to be decided on. Much of their time will be spent 'chasing' material through the various agency departments and outside suppliers.

b. The material actually has to be produced, i.e. turned from a set of ideas into a metal printing block, 'finished artwork' from which a printer can work or a film which can be screened. So there has to be a group of people— the production staff— who ensure that all this happens. Their expertise lies in their knowledge of how printers and other suppliers operate, in what form material needs to be supplied to them, and so on.

In many agencies, the traffic and production functions are combined. In small ones, either or both may be exercised by the account management staff. But somewhere, somehow these vital contributions have to be made because otherwise, all the brilliant creative ideas can come to nothing,

either because vital dates are missed or because the execution is botched (by poor printing, ill-prepared artwork or similar horrors). The creative spark of the business is where the glamour resides, but it is the unsung heroes in the traffic and production departments that make it all happen.

5. Other Departments

Most agencies of any size will have other specialist departments, depending on the kind of clients they have and any specialism they offer.

The following are some of the other departments in advertising agencies-

- Television production
- Merchandising and promotion
- Marketing
- Market research
- International
- Public relations
- Conferences and exhibitions

ASSESS YOUR PROGRESS

1. What is an advertising agency?

2. What is media buying?

3. What do you mean by media selection?

9.5 TYPES OF ADVERTISING AGENCIES

Agencies can be classified by the range of services that they offer. In general types there are three main types;

i. **Full-service agencies** – As the name suggests, a full-service agency is one that grips all stages of the advertising process for its clients;

it plans, creates, produces and places an advertisement for its clients. In addition, it might also, provide other marketing services such as sales promotions, trade show exhibits, newsletters, and annual reports. In theory, at least, there is no need, for the client to deal with any other company for help with promoting their product.

Full-service advertising agency studies the product or service and determines its attractive trademark and how it identifies with the competitors. At the same time, the agency ponders the potential market, possible distribution plans, and likely advertising media. Following this, the agency makes a formal presentation to the client detailing, its findings of the product and its recommendations for an advertising strategy. If the client agrees, the agency then launches the execution phase. This phase entails writing and producing the advertising buying time in various media delivering the advertisement to the appropriate media, and verifying that all advertisements actually appeared. Finally, the agency will work closely with the client's salespeople to make sure that they get the greatest possible benefit from the advertisement.

ii. Media buying service – It is an organization that specializes in buying radio and the television time and reselling it to advertisers and advertising agencies. The service sells time to an advertiser, orders the spot on the various stations involved, and monitors the stations to see if the ads actually run.

iii. Creative boutique –It is an organization that spends significant time in the real making of advertisements. As a rule, boutiques make creative and interesting advertising subjects and deliver inventive and unique ads. An organization that uses an inventive boutique would need to utilize another agency to perform the arranging, purchasing and administrative functions connected with advertising.

9.6 STRUCTURE OF AN ADVERTISING AGENCY

An advertising agency today broadly performs the functions of marketing and advertising, for which a good understanding of the market and the

merchandising problem of the advertiser as well as knowledge of media, consumer psychology, and advertising appeals are required. However, agencies vary in size and the services rendered by them to a considerable degree. In size, they range from one-person agency to a large firm employing a few hundred; in services, they range from being agents for advertisement space booking to writing copy, designing an advertisement, selecting media for advertisement delivery, preparing advertising programme, and market research.

All the functions described here are not necessarily performed by all the agencies. They vary widely; and so does their internal organization. The size of an agency determines its organization. There are variations and adaptations in the organization structure of the agencies to suit their individuality. However, one of the two basic types of organizations is found in every agency; the group type and the department type, and both organizations have been successful. The selection of a specific type is determined by such factors as the size of the agency, the functions performed by it and the personnel involved in it.

The group type of organization

In the group type of organization, we have a group of individuals servicing a client. The group comprises an account executive, a copywriter, and a layout artist; and it contacts clients and does creative work for them. It uses other central units, such as media research, mechanical and accounting, as it needs them. Some groups serve more than one or two clients. The idea is to make a team of trained individuals for specialized work, and let this team work on some problem for the same client or other clients. Basically, this type of organization is more suited for large advertising agencies. Some authors have referred to the group type of organization as a matrix-type organization;

The department type organization

The department type organization is based on the principle of a separate department for each major advertising function. Each department is headed by a specialist in that particular field. Each department serves the clients,

unlike a group of individuals serving a client in the group type of organization• the department organization, say, a copywriter works for four or five accounts and writes COPY for four or five different products. The persons in each department are responsible to the head of the department rather than to an accounts executive.

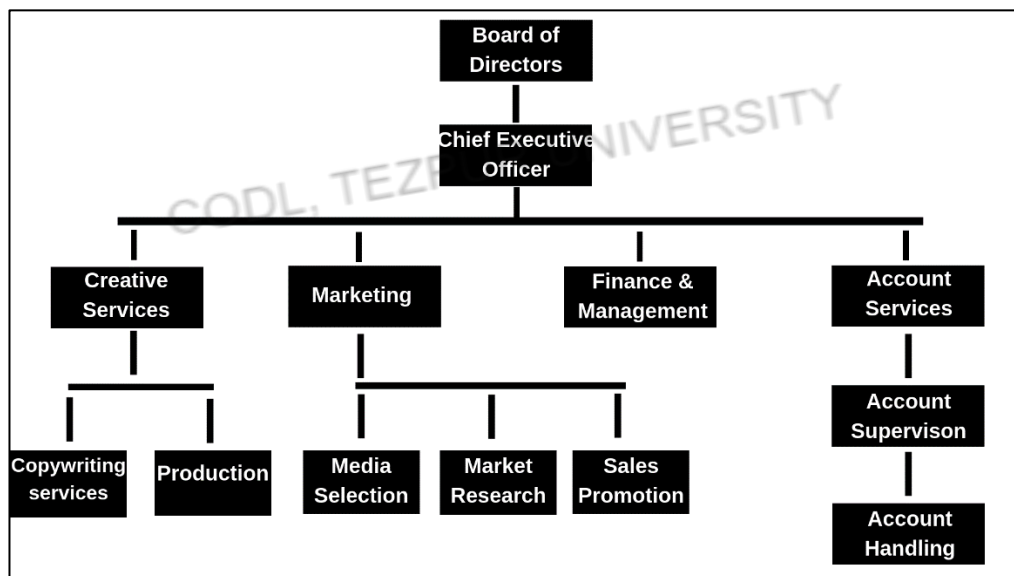
The creative services department

The creative services offered by an advertising agency include copy, art, TV and radio and mechanical production. Some consider the copywriting department to be the most important one in an agency. This is so if it correctly interprets to prospective buyers the product or service is advertised in terms of its wants-satisfying ability. The copywriter is assisted by research in the effectiveness of the various appeals and the medium through which the copy should appear

The mechanical production department

The mechanical production department is responsible for converting the copy and artwork into the printing plate's typography and materials which are used in reproducing advertisements in the print media.

Organisational Structure Of An Advertising Agency



9.7 CLIENT- AGENCY-MEDIA INTERFACE

The modern advertising agency structure grew with the mass media. Some of the original advertising agents began as news agencies, selling stories to the newspapers. In the early nineteenth-century advertising agents sold space for regional newspapers to national advertisers. In return for selling the space, the agent would get a percentage of the sale in commission. In the late nineteenth century, advertising grew enormously, with new advertisers requiring space in newly emerging national newspapers and magazines. Advertising agents began to switch allegiance. Before, they sold space for a large number of newspapers to a small number of clients; now, a large number of clients required advertising in a more concentrated media market. Instead of representing the newspapers, the agents switched to representing the clients, though the agency was still paid commission by the media owner. The media owner was happy with this. Instead of the newspaper proprietor having to follow up every advertiser for payment, the agency would guarantee this payment and receive a commission from the newspaper for placing the ad.

It was not cost-efficient for clients who did not run advertising campaigns all year to do their own advertising. By having a portfolio of large clients, agents could use the combined strength of their advertising spend to gain cheaper deals from media owners. The media owner was happy with the deal. The cost of going directly to all the clients was prohibitively high, and the commission system would mean that agents would still keep the price of media space up. The agent occupied a privileged position.

In the late nineteenth century, it was not unusual to find rival chocolate manufacturers or soap manufacturers using the same advertising agent to book space and create ads. However, as advertising competition intensified, client conflict within large agencies grew. Clients began to move their business to other agencies if their agents took on a rival client. Agencies often have to design clients because of conflicting accounts. Clients have been very sensitive about having near and direct competitors

in the same agency. Tesco at Lowe Howard-Spink, for instance, will not allow rival retailers, or rivals to its own label products, in the agency. In many cases, client conflict has caused new agencies to emerge. Because of this, medium- and large-sized agencies need to have a range of clients in different sectors of business—retail, soft drinks, confectionery.

Client-Agency Relationship

- It is the job of the account executive/supervisor to prepare the Agency Brief. This document contains all the essential information that the client wishes to divulge to the agency to get the advertising work done. The more a client tells, the better the agency sells, so it is in the interest of both client and agency to share as much information possible
- One of the most frustrating things a copywriter has to put with is securing a proper brief from an account executive. If it is course, all your creative work gets shot to hell.
- A good creative brief, in turn, depends on client servicing to elicit a workable Agency Brief from the client. Sometimes the copywriter has to do this job for the client. So it is best to be prepared. If your client is a good marketing and knows his onions, you are lucky.
- If a client has confidence in the agency, he will tell more; if the agency feels good about the client, it will produce better work. Agency has a different relationship with every client, depending on whether he is a new or old customer, ad spend, his status in the market, how good a paymaster he is, and even his behavioural pattern.
- Clients may also relate to their agency on these terms. But in the final analyse- clients stay with an agency because they interested in the best deal for their advertising rupee.

9.8 SUMMING UP

In this unit, you have come to know about the different aspects of an advertising agency. You have also become familiar with the types and function of an agency. Moreover, you have also learned about the

different structure of an advertising agency. Further, this unit also deals with the interface between client-agency-media.

9.9 QUESTIONS

1. Explain the concept of Advertising agency.
2. Discuss the types and functions of an advertising agency.
3. Describe the structure of an advertising agency.
4. Analyse the relations between client –agency –media.

9.10 RECOMMENDED READINGS

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