



**FEDERAL  
EXPRESS**



# advertising basics!

a resource guide for beginners

j.v. vilanilam | a.k. varghese



**advertising basics!**

**We dedicate our book to the young and old,  
present and prospective executives and  
copywriters/creatives of the growing world  
of advertising in India with great pride and  
pleasure.**

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**Response Books**  
**A division of Sage Publications**  
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## preface

India is at the threshold of a very major expansion of the mass media and mass advertising. There is a strong correlation between the growth of the media and the growth of advertising. One supports the other; the dependence is mutual.

In the United States, mass advertising began with the advent of the penny press in the early 19th century. The circulation of the *New York Sun*, grew from 1000 copies in 1833 to over 30,000 in 1837. The penny press was an unprecedented financial success mainly because it had great appeal for advertisers. According to Melvin L. DeFleur (1970), ‘advertising revenues were its only support’.

It is worth citing the relevant passage in DeFleur’s book which stresses the symbiotic relationship between advertising and newspapers which sold for a penny:

. . . the penny for which it was sold could scarcely pay for the newsprint. But goods and services for mass consumption could be successfully advertised through the penny press. . . . Early department stores also took readily to the newspaper as a means for publishing their wares.

For such advertisers, size of circulation was thought to be a good index of the amount of profit one could anticipate.

India, right now, is in that position in which the penny press flourished in the US. Newspapers and the other media are competing with one another to raise circulation and reach among larger audiences.

Though millions may receive the advertising message for a product, not all of them are able to buy the goods and services advertised. Yet, advertisers find a favourable correlation between size of circulation



(reach of the media) and the profits they could make. This simple principle motivates many media units to engage in competition.

The foundation of media growth in India today is laid by an institutionalized pattern of relationship among three components: advertisers, media owners and audience for the electronic media and readers for the print media. India may still have serious social and economic problems, but the advertisers, the media and their audience (media users) are by and large urban. 'India lives in her villages' is as good a slogan as any other especially during election times but substantive India lives in the cities. Without this highly significant realization, the world of advertising cannot be understood properly. Even one per cent of India's total population is more than 10 million. Manufacturers (advertisers) can earn a good margin on their products if at least half a crore or five million people are reached.

Circulation of many newspapers in India has reached the million mark. And for newspapers such as the *Times of India*, the circulation is almost 2.145 million (July 2002 figure), which is the world's (not merely India's) top circulation figure. *USA Today*, has a circulation of only 2.12 million, about 24,000 less than TOI's.\*

In the US, the rates for commercials on radio and television are very high. For a 30-second commercial, the figure is about 100,000 dollars during normal times. The same commercial will cost a million dollars for 30 seconds during special sports/games televised live or during a highly-rated entertainment programme.

Although Indian advertisers do not have to pay such astronomically high charges, for commercials shown during news time, the rate is slightly less than or a little more than Rs 100,000 per second. Similarly, during film music like *Chitrahar*, DD charges Rs 1.2 lakhs for commercials at the beginning of the programme and 1.3 lakhs at the end of the programme. Multinational channels may charge more.

The rating system needs some explanation. The US media follow a formula based on cost per mille (CPM) according to which the rate will vary according to the number of viewers. For reaching an ad message to 1000 (mille) people, a certain amount is charged. If a programme is watched by 100,000 people, the CPM will be 'X' dollars. If it is watched by 500,000 people, the CPM will not be five times 'X'; it will be much higher. Private channels in India may follow a similar rating system.

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\* *Times of India* (New Delhi) 7/7/2002, p. 1.

All this indicates the economic and business importance and clout of the advertising business in a cut-throat competitive world.

One can say that advertising is the most important prop for the media, and without advertising there is no media business either. The cost of media production is very high which can be met only in two ways: either by charging the media user a fee (licence fee, user fee, cable laying fee) or through revenue from advertising. The latter is followed by most countries as it makes the programmes free for the viewer.

Critics of advertising maintain that advertising increases the product cost and that consumers pay extra for meeting the charges paid by the advertiser. The advertiser tells the critics that advertising is essentially communication of information about the products and that the more they are advertised, the greater will be their demand. That means the increased number of consumers will reduce the cost of manufacture, thus automatically decreasing the price.

**MORE DEMAND® MORE PRODUCTION® MORE GOODS® MORE BUYERS® LESS PRICE.**

This book introduces the readers—students of mass communication departments and those who have already entered the world of advertising—to the history, socioeconomic importance and the practical aspects of creating ad copy for the print and electronic media.

Criticisms against advertising are nothing new. Even in the US, the Secretary of Commerce in the 1920s was against ‘huckstering on radio’. He said: ‘It’s inconceivable that we should allow so great a possibility for service, for news, for entertainment, and for vital commercial purposes to be drowned in advertising chatter!’

When B.V. Keskar was the Minister of Information and Broadcasting in the early years of independent India, he opposed the idea of All India Radio (AIR) turning commercial for fear of vitiating Indian culture. But AIR turned commercial in 1967 when it faced stiff competition from Radio Ceylon. The same happened with Doordarshan (DD); it is still facing competition from the umpteen private channels operating in India.

Viewers in the US are now longing for channels without commercials. There is a public service channel, PBS (Public Broadcasting System) wholly free of commercials, besides other pay TV channels without advertising. But some PBS viewers are irritated by the system’s annual fund-raising appeals from its various affiliates. A

major chunk of viewers' time is spent on each PBS affiliate's appeals for monetary pledges.

It seems that the only way to escape commercials on broadcast channels is to opt for pay-channels. Those who can afford to pay heavy sums for a commercial-free channel are already heavy buyers of consumer goods which form the bulk of advertising.

In India the current Conditional Access System (CAS) controversy among broadcasters, multi-system operators and the Indian government are indicative of the creamy layer's readiness to pay Rs 250 to Rs 500 a month for pay channels which may or may not be commercial-free.

The viewers are the ultimate decision-makers. If they want free entertainment, they have to accept advertising. If they want commercial-free radio and television, they have to spend extra money. Or, they can opt for the 'pay-per-view'/CAS system which can eventually become commercial-free. For quality programming for personally preferred programmes on the broadcast media, there seems to be no other alternative but extra payment.

If a million people have to become customers for a product in the Fast Moving Consumer Goods (FMCG) category, at least 20 million have to be reached with appropriate information on the product. Not just bare, dry information, but information inducing some motivation, information filled with persuasion. This is what creative people in ad agencies do; they create the right message for the right media. Those who create copy are called copywriters. Those who create the 'look' of the advertisement are called Art Directors. Creative work involves conceptualizing, visualizing, layout, art work, filming, photography, etc. Advertising creative divisions are the most exciting, refreshing and energizing hammock in the meadow of advertising.

There are many books on advertising and copywriting, but not many of them give a comprehensive picture of the whole field of advertising.

The key areas we try to stress in this book are:

- A bird's eye view of the history of advertising;
- A documented discussion of the sociocultural and economic importance of advertising;
- The organization of an advertising agency;

- The essentials of copywriting (general);
- The principles of writing copy for the print and electronic media;
- A contemporary picture of advertising in India and the world; and,
- The changes that have crept unobtrusively into the world of advertising in recent years, on account of the electronic media's expansion, especially resulting from the application of the latest in Information and Communication Technology (ICT), the Internet and Telemarketing.

May we express our gratitude to all the good folks at the Response/Sage family, particularly to Mr Chapal Mehra, Managing Editor and Ms Leela Gupta, Consulting Editor, for their very valuable cooperation and support.

**J.V. Vilanilam**  
**A.K. Varghese**



## chapter 1

# how it all began

Hello reader! You have made a right decision to read all about advertising. Congratulations. Advertising is one of the most important socio-economic activities in the modern world. Its impact is on the increase all over the world, including India, where it is undergoing tremendous changes with the winds of globalization.

This book introduces you to a brief history of the evolution of advertising, its economic and social importance, the role of advertising agencies in the creation and dissemination of advertisements through the media and above all, the practical aspects of client servicing and copy creation for different media.

### **A Wee Bit of History**

How old is advertising? When did human beings start advertising? These questions are not easy to answer despite their seeming simplicity. And more often than not, the answers depend on what we mean by advertising. ‘To advertise’ originally meant, ‘to take note of’ or ‘to mark’. By the beginning of the 18th century, the meaning had changed to ‘persuade’.

It is safe to assume that modern advertising began sometime in the 18th century or towards the end of the 17th century; for persuasion is an essential goal of advertising as we understand it today. As in many other fields, even in advertising, India has both the old and new styles proceeding on parallel lines. There is a presence of old style advertising in weekly rural markets—mostly oral

announcements and personal invitations from sellers to buyers asking them to inspect the wares and buy them if they are satisfied.

Well, don't dismiss **oral advertising** as old fashioned. Even in the most sophisticated cities of the world, goods are sold on pavements and street corners, at least in a limited way using oral advertising. After all, is there not an urge in most of us to communicate to the world that 'we exist'? Is this not expressed or visible in the manner we dress, decorate ourselves and our homes? And do we not tell others when we want to buy or sell something?

In the olden days, there was a quiet exhibition of non-verbal signs and symbols which announced what a particular place was offering. For example, the picture of a cow painted on the wall of a house indicated that milk was available there for sale. The sign of a hammer or anvil indicated services of a blacksmith. In ancient Rome, such pictures and symbols were painted or drawn on the frontwalls of a house, in niches which were called **albums**. Similarly, the Roman forum put up lists of debtors; these lists were called **libels**. Today the meaning of libel has changed to a written, printed or pictorial statement that maliciously damages a person's reputation. Libels in Roman society thus advertised that a person was in deep debt, which of course was not flattering! Hence those people whose names appeared in the disreputed list in old Rome tried to escape from the city. The modern meaning of libel gradually evolved from the old Roman practice of 'advertising' the list of debtors.

When printing became a widespread activity in 16th century Europe (following Johann Gutenberg's revival of the technique of printing from movable types, circa 1450), the printing and availability of books were announced in the periodicals published in Mainz, Amsterdam and in other European cities. Perhaps, those notices were the earliest forms of 'advertisement' in Europe.

By mid-18th century, advertising became a major activity in England as can be inferred from the comments of two English essayists, Joseph Addison and Dr. Samuel Johnson. For instance, Dr. Johnson mentioned,

*The trade of advertising is now so near to perfection that it is not easy to propose any improvement. But as every art ought to be exercised in true subordination to the publick good, I cannot but propose to these masters of the publick ear whether they do not sometimes play too wantonly with our passions.*

Johnson's comment indicates two things: Advertising was much alive during his London years, and that criticism against advertising was prevalent even in those days.

Towards the end of the 18th century, newspapers not only in Europe and the US, but also in India, were carrying advertisements. India's first newspaper, a weekly called the *Bengal Gazette* which was started by James Augustus Hicky on January 29, 1780, had a subtitle *Or Calcutta General Advertiser*. And, true to its subtitle, Hicky's *Gazette* carried only advertisements on the front page. This practice of publishing merely advertisements on the front page continued for over a century in England and in India. The *London Times* and the English newspapers in India carried no news on the front page; instead, they just carried advertisements. Some of the English newspapers in India continued the practice even after Independence. For example, *The Hindu* changed this practice only in the mid 1950s.

## Early Advertising Agencies

Advertising agencies, perhaps not known under that name, sprouted in different parts of the world by the second quarter of the 19th century. Volney Palmer of Philadelphia was the first man in the US to start the practice of selling newspaper space to prospective advertisers in 1841. Palmer bought space from the newspaper publishers and resold it to advertisers, but he got his commission from the newspapers. Moreover, he initiated a service to the advertisers, individuals and companies: He assisted them with the matter that was to be inserted in the publication. Eventually, Palmer's services to advertisers became so widespread that he was considered an advertising agent rather than a press agent. Incidentally, in those days, **press agentry** was the name given to public relations.

Thus in the mid 19th century, advertising started in its modern print form in the printed publications. But in those days, advertising did not enjoy a great respect as many people called it puffing, puffery, etc., aimed to promote mostly spurious, but patented drugs and soaps which claimed unearthly qualities, and dry goods of dubious value.

According to Rowsome Jr. who analyzed early advertisements, 'In the pages of old magazines and newspapers, half-filled with patent medicine advertisements, it is a melancholy picture that unfolds'. He



came to the conclusion that they were ‘little more than a printed equivalent of a sign or poster’, and that most of them dealt with women who had ‘falling wombs’ and with men who had ‘failing powers’ and their children were afflicted with ‘worms’.

When the use of cars was on the rise in the US, there were advertisements that were adaptations of popular poetry. For example, a famous line written by the Scottish poet Robert Burns was changed as follows:

*My Luv is Like a Red, Red Convertible*

The practices adopted by 19th century advertisers and agencies had elements that can be recognised in modern advertising. To understand this more clearly, let us search for a definition.

## What is Advertising?

Advertising is an organized method of communicating information about a product or service which a company or individual wants to sell to the people. It is a paid announcement that is conveyed through words, pictures, music and action in a medium which is used by the prospective buyers. To some, advertising is communication with the express purpose of selling a product or service. It is the element of payment, they say, that distinguishes advertising from other forms of communication.

Publicity is also communication; but it is not paid for; it is information that is freely given out in a medium such as a newspaper, magazine, radio or television. But advertising involves payment. By itself, advertising cannot buy or sell; it can only influence the buyer and help the seller. It can also help the buyer by providing him/her with the information that is needed about a product or service.

The advertiser approaches the prospective customers (also known as the target or target audience) through messages that are supposed to persuade them to buy the product or utilize the service that is advertised. Even in a classified advertisement (usually found on the second or third page of most newspapers), one can find information useful enough to determine if the advertised item is to be bought. Usually, information that is beneficial to the buyer is given: Price and other details, quality of the product, efficiency of service, availability, etc.

Normally, the individual advertiser directly pays the medium that publishes the insert. But a company channels the advertisement through an organization which specializes in the creation of advertising services for several clients. Such an organization is called an **advertising agency**. Sometimes, conventional media may not be used by the advertiser. Instead, information about the product or service is mailed to prospective customers. Except for postage, there is no payment to any medium in such situations. Therefore advertising need not always include conventional public media such as newspapers, radio or television. Direct mail can be a medium. However, most modern advertising is done through the print or electronic media, which we will refer to as the big media. There are, on the other hand, small media such as direct mail, posters, wayside hoardings, placards and boards at transit stations, transport vehicles, store-fronts, compound walls of big and small buildings (including houses that rent out their walls for messages). In fact, in recent years, the last mentioned medium has become a major advertising spot for the new beverages that are being introduced in a big way in rural and urban areas.

Irrespective of the media, we can define advertising as the process by which a product or service is introduced with the purpose of persuading the people of a locality to utilize that product or service. The American Marketing Association (AMA) once defined advertising as the process of introducing to the public an idea, product or service through a paid announcement from a non-individual and identifiable source to encourage the public to make use of what is introduced.

There are four major components in this definition:

1. Payment
2. Non-individual source
3. Identifiable source
4. Ideas, products and services

Let us have a closer look at these four elements.

## Payment

Advertisements are paid announcements. The advertiser has to pay the media and in some cases, even the advertising agencies for special

services. In contrast, publicity is free. It can be obtained through public relations. It is also free when the media take an interest in ideas and services, and even in goods which they consider useful to the public.

Do the media write about every product presented to the public by the manufacturers or their sales persons and distributors? No. They provide free publicity to goods and services in a tie-up with public events; for example, the release of a new product or the introduction of a new service. But even there, everything that the producer or the provider of the service wishes the public to know may not be included. That can find a place only through paid advertisement. Every advertisement we find in the print media, every commercial aired on the broadcast media, every commercial that comes on cinema slides or as superscripts on TV monitors—in short, every commercial message other than news, editorial matter and entertainment is a paid message.

## Non-individual Source

The definition provided here only includes advertisements and other commercial messages released by business establishments. Those which are inserted by individuals are not considered here. Although the advertisements released by individuals are also advertising messages, they are few and far between. They are not organized or sponsored by an economic or social unit. They may not be regular; most advertisements by individuals are ad hoc and one time. The ads that have been included in this discussion and definition are messages from manufacturing companies, marketing organizations, service units, central and state governments, professional bodies and business/financial institutions.

## Identifiable Source

There may be some announcements that are paid by some partially identified sources. Suppose there is an advertisement message emanating from a group of football enthusiasts identified only as IFFC. The address is not given, nor is the unabbreviated form of IFFC present. It has not appeared in major newspapers as they have refused to accept it. It has therefore appeared in an obscure publication. Obviously, it is non-individual. Some readers may expand

IFFC into the Indian or International Football Fans' Club. But that is only an educated guess. It cannot raise it to the level of an identifiable source as it has no full-form, address or telephone number.

The public must be able to identify the advertiser. Otherwise, the advertisement may suffer from a lack of source credibility.

## Ideas, Products and Services

All advertisements deal with one of these three concepts. Some ideas do not try to sell anything. Say, there is an advertisement on safe environment. It is not for selling anything. It is not a product; nor is it a service. But the public has to be motivated to observe environmental safety; there has to be a safe disposal of industrial and domestic waste and the government has to implement the safety regulations relating to noise. All drivers of public and private vehicles have to observe utmost caution at the level crossings. They should also use non-polluting fuel in their vehicles.

A public service announcement on road safety, public health and hygiene, vehicle safety, educational opportunities, blood donation, eye donation, immunization campaigns like pulse polio, campaigns against communicable diseases, illiteracy, AIDS awareness campaigns—all these and more—can be considered as examples of idea-based advertisements. A very popular idea advertisement in the 1970s was: **A Mind is a Terrible Thing to Waste** (for promoting school attendance among the minorities). Today, another striking idea is: **Never Encourage Child Labour**.

Products are goods that are manually produced or machine-made (usually, the latter), either for domestic consumption or for export. They cover a very large number of items, comprising the thousands of material goods that are tangible, concrete and appeal to our senses of sight, hearing, touch, smell and taste. Most such product advertisements are on vehicles, food items, textiles, decoration, cigarettes, perfumes, liquor, automobile accessories, soft drinks, sweets, health and beauty aids (HBAs) and engine parts.

But services are intangible, though they can be experienced and enjoyed by the user. They are usually basic services that are essential for the convenience of individuals in a modern society. They are, therefore, essential to the stability and progress of society. Banking, insurance, transport and communication, education, training, travel

and tourism, health clubs, health resorts, hotels, pilgrimages and personal services such as hairstyling, are all examples of services.

Some people are not in full agreement with the AMA's definition. Their main objection is to the first component, namely, payment. They say that all advertisements need not be paid for because some media proprietors themselves donate space or time for a good public cause. Others point out that donated space or time is philanthropic and should thus be considered as a public relations exercise and not as an advertisement.

In many countries including India, patriotic citizens (editors and publishers included) and organizations have bought or donated space and time for inspiring messages in times of emergency—a war, an earthquake, a devastating flood or a destructive cyclone. These are examples of generosity, patriotism and love for humanity. They are not really advertisements, some point out.

Then, what is advertising? Many writers and economists have looked upon advertising as paid messages that appear in the mass media and use attractive messages and pictures to persuade the public (customers, prospective buyers) to become interested in a product or service and buy it or use it in the immediate or near future.

## More Definitions

Some British writers define advertising as communication with a purpose—and that purpose is to bring about changes in the attitude of the reader (potential customer). This means that advertising is a form of communication that creates a favourable attitude in the communicatee towards the product or service that is described. If a message does not make any such attitudinal change, it has failed.

Persuasion of the readers, listeners or viewers of an advertisement message to form a favourable attitude towards a company, organization/group of business and its products and services leading to acquisition is the essential goal of all advertising. If the communicatee has already had a favourable disposition to the product or service, the message reinforces his/her conviction and thus brings faster results. The message must persuade the unwilling prospect and reinforce the already favourably disposed.

Sir Q (Sir Arthur Quiller-Couch) had said as early as 1916 that if at all there was an intellectual process, it was persuasion and nothing

else. Nearly three decades later, F.P. Bishop confirmed that the *raison d'être* of all modern advertising was persuasion. Some advertisements provide information with persuasion. But many do not make the target audience more well-informed or knowledgeable. The provision of information is accidental or incidental. But all of them must persuade. They are the biggest instruments of persuasion. Our five senses, particularly, the senses of sight and hearing, are attracted towards objects which we ultimately decide to acquire and possess.

The mass media form an essential factor in our modern conception of advertising. Mass communication should therefore, be part of our definition. If persuasion of prospects (and the public in general), is accepted as the essential quality of all advertising, the following definition can be thought of: *Advertising is persuasion of the target audience through controlled, identifiable and mass mediated messages.* If advertising has grown in the modern world into a powerful economic and socio-cultural activity, it is only because of the big growth of the mass media.

Let us now look at the three keywords in the new definition which we have arrived at: **Controlled**, **Identifiable** and **Mass Mediated**. The word 'Controlled' is of fundamental importance to the creators of advertising and to the advertisers themselves because it sets apart personal selling and publicity from advertising. A door-to-door salesperson or a reporter who takes personal interest in giving publicity to a product or service may at times indulge in an uncontrolled exercise of his imagination. But a prestigious advertising agency or the advertisers cannot say anything in an uncontrolled fashion. They have to discuss all aspects of their advertisement and arrive at a decision on what and how much the public should know about a product or service. Both are responsible, social and economic institutions of a public nature. And self-control is of utmost significance in what they say about the product or service in order to promote it.

From another angle too, 'controlled' is an important concept. The mass mediated advertising message has a certain length and format. It cannot take unlimited space or time. It has to put forward the most important ideas in the most succinct and effective manner within the spatiotemporal limitations. And since both the advertiser and the agency are formal organizations, their personnel follow certain accepted rules and regulations in their operations and mutual dealings.

Representatives from the two organizations meet several times and arrive at decisions regarding the duration, length, place and

frequency of the message. Here again, there is control. An advertising message does not appear in all places, times and climes without pre-planning, which necessarily involves control.

The advertising information which comes from a company, organization or association, also contains the company's logo, address and telephone, e-mail, etc., which are identified as part of the message. This is a highly essential and responsible requirement. According to the definition discussed earlier anybody or everybody cannot come out with an advertised message. It should come from a publicly functioning (as opposed to secretly operating) and registered organization—a business or manufacturing corporation, a professional or trade association, a public or private institution that has been formed according to the laws of the land. All of these must have a proper constitution. The organization must be public and operate for the same. Hence the public must be able to identify it.

The receivers of the advertised message must be able to identify the advertiser and if need be, contact the company. In fact, the whole idea of advertising is to establish that contact—between the advertiser and the prospective consumer. This contact is the desired end of an advertisement. Whether such a contact results from the advertisement depends on a number of factors: the suitability of the product/service to the prospective user; the effectiveness of the advertised message in reaching and attracting the attention of the target; the economic or social relevance of the product/service and the general socio-economic climate prevailing in the country or region. These factors will be discussed in detail later. What is important here is whether the people who come across the message are able to identify the provider of the product or service advertised.

The third key concept in the definition is the involvement of the mass media. In other words, the process of mass communication has to be understood by the message creators and the advertisers.

## What is Mass Communication?

Mass communication involves the mass production and dissemination of message by organizations managed by trained professionals who use all modern technologies—print, electric, electronic—which help in their rapid transmission to large masses of people. The nature of mass communication has to be understood both by the advertising agencies and the advertisers.



Mass communication is different from communication as it occurs between an unknown group of persons who transmit the message and another unknown group of receivers. Mass communication is the transmission of messages to a large, heterogeneous and anonymous group of people. The individuals receiving the advertised messages are, therefore, not known to the message producers and senders, although the qualities of the target audience are known in a general way—that is its sociodemographic and psychographic characteristics.

Mass mediated messages are not only rapid but transient; no message lasts for more than a minute or two. They are impermanent, transitory, shifting or short-lived, except for the messages appearing in the print media or on hoardings and in other written messages. But the bulk of advertised messages appear in the broadcast media, particularly television. The telecast and broadcast messages, unless taped instantaneously, fade soon away from our sight and hearing. There would thus be a total missing of the message or at least a partial missing, which is sometimes more dangerous than the total one!

Since later discussions in this book discuss the influence of the nature of the medium on the messages, let us turn to another factor which is relevant to a fuller understanding of advertising.

Several messages (including advertised messages) from different sources bombard the senses of the receivers every single hour, if not every minute of the day and night. This is why advertisers want to create unforgettable and easily memorable messages so that at least part of the audience is able to absorb them and act accordingly. After all, the purpose is to effect the desired change in the buying behaviour of the message receivers.

An advertisement beamed over the broadcast media, printed in the newspapers and magazines or painted on a wayside hoarding needs to get the public interested in it and act. The message must catch the attention, create interest and desire and motivate the recipient to act. Action here ends in the purchase of a product or the engagement of a service that has been advertised. That's why copywriters of an earlier era evolved the formula AIDA (Attention, Interest, Desire and Action) as the goal of advertisement copy. Some later writers added 'C' before the second 'A'. The letter 'C' signified Credibility as a vital factor in the copy. According to them, the new formula was AIDCA. The 'C' could also stand for conviction; recipients can be energized to act only when they are convinced. Conviction can be generated only when the message is credible.



P.T. Barnum, the ultimate showbizman of 19th century America could move people through 'incredible' messages of seeming realism and varnished truth. For example, he advertised his 'circus' as the Greatest Show on Earth, and in support of it he paraded on a white elephant brought from Siam, old Thailand. Actually, the elephant was painted white to beat his business rival who really had an elephant that was not exactly white! Later on, Barnum had difficulty disposing of the painted pachyderm. But he gave an ornamental phrase to English speakers who have since his days termed everything difficult to dispose of as a 'white elephant'!

Barnum also used a coloured woman (who was made to claim that she was not only 102 years old but one of the maids in George Washington's household). Who wouldn't want to see a woman with historical links to the very Father of the Nation? No wonder Barnum was such a successful showman. Of course, some call him the 'Prince of Humbug' who commanded crowded houses at each one of his shows and advertised it as the Greatest Show on Earth. In his book, Rowsome Jr, has given many such examples of exaggerations that filled the 19th century American advertising copies.

But today's advertising is not, and cannot be, blatant Barnumese hyperboles. No such advertisements can occur more than once now. The modern mass media are being used by more enlightened masses and their approach to messages is somewhat more discretionary and discriminatory than that of their predecessors.

Advertising has now grown into an art or a science of moment mainly because of the widely prevalent and more technologically sophisticated mass media. The relationship between advertising and the mass media is symbiotic; one feeds the other. The less advertising there is in the mass media, the less affordable the media become and therefore less popular. Except for the cable television, the medium of television is practically free for the people (after the initial investment in the purchase of the TV set). Radio led the way in the 1930s in the West and in India it became commercial in 1967. Television became commercial in India in 1976; in other countries, it started with commercially sponsored entertainment programmes.

Currently, television is commercial, be it cable, satellite or terrestrial, not only in India but throughout the world. Such is the ubiquity, perseverance and economic vitality of TV advertising in all countries that people do *not* consider television and commercials as separable!

In other media also, advertising is of predominant importance. Almost half the newspaper space and 60 to 70 per cent of magazine space are filled with advertisements. The medium of cinema and video taped film is not free of advertisements. And even in regular TV shows, advertising messages are superimposed on the screen. And even during news, there are fast-moving news lines which bring the viewers extra news or news other than what is being telecast at the moment. This 'news within news' sometimes acts as a distraction. Advertisements also appear simultaneously with the news.

Many cable channels fill 10 to 12 minutes of a 30-minute serial with commercials. Here and there people often complain, but as Samuel Thurm, Senior Vice President of the US Association of National Advertisers asked, 'With no ads, who would pay for the media? The good fairy?'

However, some researchers have criticized the dependence of the media on advertising and some others have pointed out that the 'media no longer serve primarily as news producers, but rather as transmitters of commercial messages'.

Let us now turn to some comments of historical significance made by important thinkers and advertisement practitioners of the late 19th and early 20th centuries. Some of those comments have not lost their significance even now. For example, A.D. Laskar said in 1890 that 'Advertising is news', underlining the information aspect of the activity. John E. Kennedy said in 1899: 'Advertising is sales promotion in print'.

Ernest Elmo Calkins, Copy Chief of Lord & Thomas (the agency which later became Foote, Cone & Belding) had a clear perception of the sociological, literary and historical importance of advertising. In 1946, he said that ad messages were 'humbler adjuncts to literature and they would prove more valuable to the future historian than the editorial contents of large magazines'. Further he also mentioned, 'in them, we may trace our sociological history, the rise and fall of fads and crazes, changing interests and tastes, in foods, clothes, amusements and vices, a panorama of life as it was lived, more informing than old diaries or crumbling tombstones.'

According to him, advertising is a major force and it has used almost every power that has moved mankind—'the silver tongue of the orator, the fanaticism of the fervently religious, the superstitions of the gullible, the fear, hypnotism and the frailty of human nature . . .'

What President Calvin Coolidge said at an Advertising Convention in 1929 may sound like a panegyric to a holy human approach to a divine activity: ‘Advertising ministers unto the spiritual side of trade . . . . It is all part of the greater work of the regeneration and redemption of mankind.’

But there are equally valid criticisms of advertising from weighty scholars. H.G. Wells, for example, considered advertising as ‘the art of teaching people to want things’. But is advertising not the art of teaching people more about things they want?

Aldous Huxley wrote in one of his essays, ‘Advertising’, that it was the ‘most exciting and the most arduous, most interesting and difficult of modern literary forms whose potentialities are not yet half-exploited’. He also said that a good advertisement had to be immediately comprehensible and directly moving. ‘At the same time it must possess all the succinctness of an epigram’, even while having the qualities of drama and oratory.

## Can Advertisers Create Needs?

Can advertisements manipulate the consumer? Among the earliest in modern times to raise this question, was Professor John K. Galbraith, a former Ambassador of the US to India. Both in his *Affluent Society* and *The New Industrial State*, he raised some pertinent questions about the function of advertising. Is the central function to create desires—to bring into being wants that previously did not exist? Well, Professor Galbraith’s skepticism has been countered by Nylen who asked: ‘Is the consumer so mindless or purposeless, awaiting instructions from the advertiser? Is not the consumer purposeful, active and aggressive?’

Another Harvard Professor, Neil H. Borden, seems to have anticipated Professor Galbraith’s question in the 1940s and answered it when he said that advertising created needs only in the sense that it made consumers ‘aware that a product offers a satisfactory solution to a need’.

In Borden’s view, advertising is not mere news or information; it is neither a sales technique nor a skill; it is not speech, notification, publicity, suggestion, puffery or crooked selling skill. ‘On the contrary, it is a life skill and a way of life. It steals away your heart; it is a mysterious force indeed.’

The discussion so far is sufficient to establish that ‘persuasion’ and the ‘mass media’ ought to be part of any definition of advertising in modern times. Let us, therefore, define modern advertising as a paid message that appears in the mass media and uses information to persuade consumers to understand, consider and utilize fresh ideas, products and services for their benefit.

An advertising agency can be defined as a business organization that helps a corporate advertiser (be it a manufacturer of goods, a provider of services or a promoter of ideas beneficial to the public) and gives all the necessary practical services required by the advertiser in the creation, evolution and placement of messages in the mass media in the best interests of the advertiser and the public.

## The Economic Importance of Advertising

In the beginning, people had to be coaxed and cajoled into buying or using new and untried products. Even now, this is true to some extent. The advertisers both then and now have helped in making people try new products. For example, ‘free shaves for 30 days’ were promised by Gillette ‘to convince the public beyond possible doubt that they meant exactly what they promised for in the Gillette Safety Razor in the early part of the 20th century. Today, there are many products appearing in the market with free gifts attached to them!

Elias Howe, inventor of the sewing machine in the 19th century did not advertise; perhaps he could not. Like many inventors in history, he was not wealthy enough to organize a spirited marketing effort for that useful machine which took several decades more to become an article of great public benefit.

Like many other colonies of the British Empire, India too had a slow economic development in the 19th century. By the end of the 19th century, advertising had become a major activity in many Western economies. By the beginning of the next century, it made some real expansion in Europe, UK, US and Japan.

History shows us that advertising becomes a big economic activity in a country only when the country develops scientifically, industrially and technologically. Such a development leads to busy economic activity in every sphere of public life. The West and Japan saw several huge businesses flourish in the early part of the 20th century: Rail roads, oil exploration, building construction, national highways and bridges, and the manufacture of thousands of new products that were useful to average people.

Simultaneously, large service organizations such as banks and other financial institutions, schools, colleges and universities, technical and research institutions, mega science projects and very big media industries developed. In all this sudden growth and development, advertising participated, particularly in the service sectors such as insurance, banking, hotel, travel, tourism, sight-seeing and recreational activities. Many millions of average people were introduced to all these unprecedented developments through massive advertising, first in newspapers and then in other media. Advertising in the colonies, like many other activities including the media, could develop only after economic and political independence was accompanied by technological and scientific activities in a free atmosphere.

Although Hicky's 'Gazette' carried advertisements on the front page, one can see how limited the span of advertising was in those days. Most of it, or perhaps all of it, related to domestic and personal needs.

Some real advertising activity occurred in the 1930s. Many newspapers and other periodicals carried advertisements during this period. Some of the regional language newspapers carried advertisements of native medicines and treatment modes. In India there were no big industries except the Tata Iron and Steel in Jamshedpur, a few jute factories in Calcutta and textile mills in Bombay and Madras. There were some major soap manufacturers such as Lever Brothers in Bombay. But it was only after Independence in 1947 that more industries and businesses came up. However, consumer industries, the major supporters of advertising in all economies, expanded in a big way only recently.

The lion's share of the soaps and textiles available in the late 19th and early 20th centuries was meant for the rich urbanites. The media in those days were largely English newspapers. Radio and television became major media only from the 1970s and 1980s, respectively. The railways, telegraph, telephone and postal service were all owned by the government. And there was no need to advertise them. They were essential services, and people, urban and rural, rich and poor, had to use them whether they were advertised or not. They were also monopolies of the government. Only recently were the telephone system and the broadcast media de-regulated and real competition was introduced. And competition was one good reason for the growth of advertising.

In the pre-Independence era, there were few cars in India and most of them were imported ones, owned by the rulers, the

Maharajahs and Dewans, and by rich businessmen. Besides the imported cars, there were only two or three varieties of Indian manufactured cars, and until the recent globalization efforts, there were long waiting lists for car buyers (and buyers of all motor vehicles), especially during the 1960s and the 1970s. The demand exceeded the production and until very recent times, it was the sellers' market that prevailed. With liberalization and the removal of restrictions on foreign collaborations in car manufacture, many world producers are now on the Indian scene.

What applied to cars generally applied to auto parts, refrigerators, washing machines, detergents and a host of other consumer items. The urban population of India comes to nearly 25 per cent of the total. Today, the urbanites form about 250 million people, almost equivalent to the population of the US, or the total population of Europe, excluding that of Russia. The manufacturers of many consumer items did not have to compete because whatever they made could be sold like hot cakes.

This situation has changed now. Global players are in India now: Ford, General Motors, Hyundai, Daewoo, Procter and Gamble (main competition to Hindustan Lever), Coca Cola, Pepsi and many makers of soft drinks, beverages, beer, liquor, detergents, depilatories, deodorants and perfumes. All these global players are now persuading the people, particularly in the metros, to buy their products.

The profits and the survival of these giant corporations in India depend on the market share they can capture by advertising heavily on the broadcast media, particularly, the satellite, cable and terrestrial channels of television. There is no better way to inform, enthuse and persuade the people—the nouveau riche—including the large number of government employees who have had the benefit of recent pay hikes of unprecedented proportions.

With the growth of the economy, the growth of the mass media is assured. The number of newspapers with circulations close to a million copies a day and with multiple editions, has increased several fold. The great change is not just in total circulation, but in the capture of the circulation leadership by the vernacular Indian newspapers. Until the early 1980s, the higher circulations were enjoyed by the English newspapers. But with multiple editions, fax, e-mail, radio transmission of pages, internet connections and computerized, electronic production facilities, the regional language newspapers have beaten their English counterparts in circulation, technical perfection,

customer relations (subscriber services), rapid newsgathering, storage and retrieval systems as well as sophistication in photography and production and distribution systems. The facilities for training new recruits to journalistic work have also improved substantially.

Meanwhile, the number of radio and TV transmitters has increased several times. There are nearly 200 radio transmitters and almost a thousand television transmitters now. The satellite channels such as STAR (Satellite Television Asia Range, owned by Rupert Murdoch's News Corporation), the cable channels such as Asianet, Surya, Sun-TV, Jain TV and dozens of others, including some international giants such as CNN, ESPN, BBC and others brought by cable subsidiaries, are all competing to bring the latest news, entertainment and commercials to the Indian audience in big cities and towns, and to certain small towns and a few rural areas.

All these developments augur well for advertising in India. From the first advertising agency, namely, B. Dattaram & Sons, established in the early part of the 20th century, the number of agencies has increased to a thousand now. The large agencies of the world have entered into collaborative arrangements with Indian companies, and the small agencies are offering the most sophisticated service with the help of latest technologies in the media.

In Table 1.1, a list of the top Indian advertising agencies and their gross incomes during the millennium year of 2000 have been provided. The top ten world agencies and their gross incomes and billings are listed in Table 1.2. And Table 1.3 gives the world's top most advertising organizations and their gross incomes during the year 2000. All these tables indicate what a tremendous role advertising plays in national and world economies.

According to the 57th Annual Agency Report of the *Advertising Age* (dated April 23, 2001), three large US advertising giants—Interpublic Group, Omnicom Group and WPP Group—shared 38.6 per cent of the world billings of 259.25 billion US dollars. The same companies shared 40.4 per cent of the US gross income. The WPP Group was the world's largest ad organization in 2000, based on a total gross income of 7.971 billion dollars, out of which the US gross income alone was 3.062 billion dollars. The rest came from other countries.

The WPP Group is a composite of four agency networks now, following its acquisition in the late 2000 of Young & Rubicam for 4.7 billion dollars in stock. The other three networks in WPP are: Ogilvy & Mather Worldwide, J. Walter Thompson Co., and the



smaller network named Red Cell (formerly Conquest). Other units and investments included in its returns are: Kantar Group research arm, PR companies such as Hill & Knowlton, Ogilvy Public Relations Worldwide and Burson-Masteller and Aitsu DK, Tokyo; and 30 per cent of the London based PR research and advertising company, Chime Communications. WPP also owns MindShare, a media specialist unit that services media needs of JWT, Ogilvy, etc. These statistics and the tables show us how big a role advertising companies are playing in the modern world. They also show that as in the media world, the phenomenon of mergers is taking place in the advertising world as well.

Since big corporations are all global these days, separate national figures are not necessary to underline that the multinational companies operating in all countries are setting apart huge sums for advertising their products and services worldwide. Some researchers point out that currently the overall expenditures on marketing, advertising and public relations (including public opinion surveys) will not be less than 200 billion dollars annually.

## The Changing World of Advertising!

We shall end this chapter with a reference to the latest developments in the world of advertising. Are the techniques used by the advertising institutions different now from what they were in the past? Are there some common elements in past and present advertising techniques and objectives?

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

There was a time, for example, when copywriters used the typewriter and the layout artists took several days to illustrate advertising copies; the colour experts settled on the best combination of colours through visual inspection and the process was slow. But now at the click of a button, the computer generates accurate graphics in living colour from stored artwork and it takes very little time to illustrate the copy, provided the artist clicks the right buttons, and has imagination.



There was also a time when copywriting was the sole preserve of men and that too men of unpredictable ways of working. But today copywriting is the domain of women who are not finding it odd to work late at night, on holidays and Sundays and meet the once considered almost impossible deadlines.

As Shelly Lazarus, Chairperson and CEO of Ogilvy & Mather Worldwide has said in her Foreword to a recent book, *Careers in Advertising*, ‘advertising was one of the first businesses to be open to women’ for the simple reason that it is a ‘business based on ideas’ and ‘a good idea is a good idea. Period. Whether it originates from a man or a woman, in the board room or the mail room, in creative or accounting.’

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

In the early days, advertising was looked upon as ‘puffery’, or ‘inherently misleading’, or as ‘an art of creating wants’. Of course, the early products advertised were patent medicines, over-the-counter drugs, for hypochondriac women and less virile men! Those days, fortunately, did not last. Today, advertising is much more than print advertisements or even 30-second films.

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

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

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

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

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

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

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

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

We have briefly gone over the early history and recent growth of advertising and examined the important role it plays in the global and national economies. We have also discussed some of the latest technological and sociological changes in the professional world of advertising.

We shall now turn to the organizational aspects of advertising and agencies.

**Table 1.1**  
**Top Ad Agencies in India and their Gross Income and Billing in 2000 A.D. (The Millennium Year)**

<i>Rank</i>	<i>Agency and Location</i>	<i>Gross Income in US \$ (in thousands)</i>	<i>Billings in US \$ (in thousands)</i>
1.	Hindustan Thompson, Mumbai	49,790	332,096
2.	Lowe Lintas & Partners, Mumbai and New Delhi	34,226	228,286
3.	Ogilvy & Mather, Mumbai	29,116	194,204
4.	Mudra Communications—DDB, Ahmedabad	23,680	157,890
5.	FCB Ulka, Mumbai	22,000	147,000
6.	Rediffusion—DY&R, Mumbai	12,920	103,619
7.	RK, Swami-BBDO Advertising, Chennai	9,722	64,867
8.	Grey, Mumbai	9,153	44,374
9.	Chitra-Leo Burnett, Mumbai	8,152	54,346
10.	Contract Advertising—JWT, Mumbai	7,089	47,281
11.	Euro-RSCG India, Mumbai	6,176	31,560
12.	MAA Group, Bangalore	6,070	40,500
13.	Enterprises Nexus-Lowe, Mumbai and New Delhi	4,915	33,103
14.	Bates India, Kolkata	3,972	26,478
15.	Satchi & Satchi, Mumbai, Bangalore, Chennai	3,405	30,954
16.	TBWA Anthem, New Delhi	3,026	20,190
17.	Ambience D'Arcy, Mumbai	2,976	19,848
18.	Publicis Zen, Mumbai and New Delhi	1,809	12,067
19.	Draft Worldwide, Bangalore, Mumbai, New Delhi	1,607	16,072
20.	Hakuhodo Percept, New Delhi	775	6,137
21.	Raka Advertising & Marketing, Mumbai	137	914

Source: *Advertising Age*, April 23, 2001, p. s14.

**Table 1.2**  
**The World's Top Agencies, their Gross Income & Billings for 2000 A.D.**

<i>Rank</i>	<i>Name of Agency and Location</i>	<i>Worldwide Gross Income in US \$ (millions)</i>	<i>Worldwide Billings in US \$ (millions)</i>
1.	Dentsu, Tokyo	2,432.0	16,507.0
2.	McCann-Erikson Worldwide, New York	1,824.9	17,468.5
3.	BBDO, Worldwide, New York	1,534.0	13,611.5
4.	J. Walter Thompson Co., New York	1,489.1	10,229.0
5.	Euro RSCG Worldwide, New York	1,430.1	10,646.1
6.	Grey Worldwide, New York	1,369.8	9,136.6
7.	DDB Worldwide Communications, New York	1,176.9	9,781.0
8.	Ogilvy & Mather Worldwide, New York	1,109.4	10,647.2
9.	Publicis Worldwide, Paris	1,040.9	7,904.5
10.	LeoBurnett Worldwide, Chicago	1,029.3	7,757.8

Source: *Advertising Age*, April 23, 2001, p. s10.

**Table 1.3**  
**The World's Top most Advertising Organizations based on their Gross Income during 2000 in Millions of US Dollars**

<i>Sl. No.</i>	<i>Name of the Ad Organization and Location of Headquarters</i>	<i>Rank in 2000</i>	<i>Rank in 1999</i>	<i>Gross Income in 2000 (in million US \$)</i>
1.	WPP Group, London	1	1	7,971.0
2.	Omnicom Group, New York	2	2	6,986.2
3.	Interpublic Group, New York	3	3	6,595.9
4.	Dentsu, Tokyo	4	5	3,089.0
5.	Havas Advertising, Lavallois-Perret, France	5	4	2,757.3
6.	Publicis Group, Paris	6	6	2,479.1
7.	Bcom3 Group, Chicago	7	7	2,215.1
8.	Grey Global Group, New York	8	8	1,863.2
9.	True North Communications, Chicago	9	9	1,539.1
10.	Cordiant Communications Group, London	10	10	1,254.8

Source: *Advertising Age*, April 23, 2001.

The methodology for compiling this ranking, given by the *Advertising Age*, is as follows:

First, an agency brand chart for 496 US ad agencies identifies the core agency by stripping the contributions from subsidiaries and specialty units. This is carried into the international arena with branding of the world's top 10 agency brands.

Worldwide agency brands are defined as international networks associated with the agency and the agency's US brand. Specialty units (direct marketing, sales promotion, research, etc.) and independent subsidiaries are excluded at both the US and international levels.

An Advertising Organization may be either an Advertising Agency or Agency Holding Company and it will qualify for the top 100 ranking if it owns more than 50 per cent of itself.

Most of these organizations are advertising agencies as well as media service companies. They are composites of different advertising agencies of the world.

Gross income is the sum of commissions on media billings, markup on materials and services, and other fees.

## chapter 2

# conventional advertising and advertising agencies

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The world of advertising and especially agencies, are undergoing tremendous changes because of liberalization and globalization. However, since many agencies still function in the archaic pattern, it is beneficial to examine the conventional organization, styles and functioning, before moving on to the new, as some of the fundamental concepts do not change.

### The three Components

There are three components in the organization of the business of advertising—the advertiser; the advertising agency; and the mass media. The advertiser spends the money; the agency creates the message and provides other services; the media publish the message. Here publish means bringing the message to the public through various vehicles (units) of the media: newspapers, magazines and other printed materials; radio, television, film, videotapes, etc. Printed materials include wallpapers, posters, placards, paperboards in transit vehicles, flyers, billboards, hoardings and such other small media. Other visual media include slides, short movies and superscripts on cinema and television screen.

Let us now discuss the three components in more detail.

According to our definition, the advertiser is a corporate entity, not an individual. The main goal of advertising is to reap the maximum returns on the money invested in business. This is achieved by ensuring the widest exposure of the products or services among the people. The creation of an effective message is essential for this purpose.

The best exposure is obtained through an intelligent choice of media which is based on an intensive market research. Space in the print media and time on the electronic media have to be bought and used at the most appropriate time of the day, evening or night. Based on a number of business decisions relating to the optimization of margin, the advertiser and the agency arrive at a suitable strategy. This is achieved through campaign planning.

## Advertising Campaigns

The word ‘campaign’ has come from the Latin word *compania* (open country) used in the Middle Age for flat fields. Later, it was used in the context of battlefields, and then the phrase ‘military campaign’ became widely used. Transferred to the world of business, advertising campaign means propagation of ideas to reach a commercial goal.

When a new product or service is launched in the market, an advertising campaign strategy is drawn up by the agency in consultation with the advertiser.

While organizing an advertising campaign, certain basic principles have to be followed. First, an advertising campaign is only one of the strategies designed to reach the company’s corporate goals. By merely organizing one campaign, the advertiser may not reach his/her goal. Similarly, one insertion of an advertisement in the print media or its single appearance in the electronic media may not yield any benefit. In the total marketing plan, the campaign occupies an important position.

The percentage of the total marketing mix which should be allocated to the campaign is a decision that the advertiser has to take before launching the campaign. Jay Conrad Levinson, former Senior Vice President and Creative Director of J. Walter Thompson Co, in New York, mentioned five important variables which have to be considered in relation to marketing of goods and services:

- ❑ Advertising
- ❑ Promotions
- ❑ Other Marketing Weapons
- ❑ Coordination and
- ❑ Timing

According to him, many campaigns fail because advertisers and agencies probably do not ask four vital questions:

1. Who are the receivers of the message; do they really want what is being offered?
2. Why should the target audience believe the advertised message?
3. Do they perceive the goods and services offered to be of excellent value?
4. Is there any cleverness in the crafting of the message that distracts the audience from the major or primary assurance?

While preparing the advertising campaign, the marketing, sales, advertising and public relations managers as well as top officials of the agency must confer on how much of the total time, money and efforts should be set apart for the campaign.

A marketing plan prepared for a particular period of time, say 12 or 24 months, becomes the basis of campaigns organized for different segments of the total period. But changes may be made in both the marketing plan and the advertising campaign if the business environment of the company, general economic conditions and policies prevailing in the country and the marketing plans of the competitors necessitate it.

Modern management looks upon market planning as an uninterrupted activity, and as a top management function. Most big corporations periodically subject their marketing strategy to close and continuous scrutiny and make reassessments. Distribution techniques, evaluation methods, changes in the market composition and character, amount of inventory, short- and long-term sales projections, production schedules, product models, individual sales techniques, attractiveness of the product packaging and advertising policy—all these come under the scrutiny of top executives.

Although the responsibility of evolving appropriate marketing strategies lies with the top management, company executives share vital information with the advertising agency and involve it at every



major step of strategy planning. Some companies also get advise and recommendations on marketing techniques, product design and even sales set-up from their advertising agencies. Since modern advertising and marketing strategies are more complex, companies delegate such tasks to specialized agencies. And since agencies in the modern period are specializing in different types of client services, some of them take up special tasks of sales and marketing.

## Some more Points to Ponder

A company planning a national campaign has to give careful thought to certain points of cultural significance. In these days of globalization, companies have to consider this aspect not just nationally but globally.

There may be differences in usage of words, expressions and social norms. Such problems are not only international but intranational in multilingual countries with several sub-cultures. Although there is no unicultural country, some countries are more culturally united because of the sameness of language in all regions as well as the homogeneity in clothing, food habits, etc. These factors have to be considered while evolving market strategies and advertising campaigns.

Several writers on the subject of advertising—Warner and Wright, Levinson, Taylor and Nylen agree in general that there are seven major steps in the organization of an advertising campaign:

1. Analysis of the market environment
2. Determination of the campaign goals
3. Preparation of the advertising budget
4. Combining advertising with other marketing techniques
5. Media selection
6. Copy creation
7. Evaluation of the effects of advertising

## 1. Analysis of the Market Environment

An analysis of the total marketing strategy is necessary each time a campaign is planned. It gives the company and its agency an

opportunity to take a peek at the marketing strategy for the future. Though it may not be possible to fully list the ingredients of the marketing environment for every product or service for the present or the future, one can make a list of questions that should be asked in relation to the market environment. Some of the key questions that should be included in the list have been given below:

- ❑ What is the company's total production capacity? How many units are being produced? What is the total production value in rupees? What are the statistics of the past ten years?
- ❑ What is the company's share of the national production?
- ❑ What are the elements of central or state policy which affect the production and distribution of the company's products?
- ❑ Are imports allowed for the same product? If so, what percentage of total national production is being imported?
- ❑ Where is the main production centre? Where are the other units of production/distribution located? What's the total installed capacity? What's the actual production?
- ❑ Will the buyers of the company's products be influenced by packaging? Does the present package have any reuse or resale value?
- ❑ What are the advantages of the company's competitors?
- ❑ What are the other products that are sold by the company's wholesalers and distributors/retailers? Which products are being aggressively sold by them? Why?
- ❑ How do the company's discount offers compare with those of competitors?
- ❑ What is the company's wholesaling and retailing policy?
- ❑ What is the attitude of the company's own sales personnel and dealers towards the company's products and competitors' products?
- ❑ How is the company's sales division organized?
- ❑ How are the company's salespersons and managers recruited and trained? What are their remunerations? Are there any perks besides salary and allowances?
- ❑ What do the sales graphs for wholesalers and retailers indicate—an increase or decrease in the past five years?

- ❑ How much of space is being set apart in the retailers' shops for the company's products? How are the company's products displayed?
- ❑ Are the company's products patented? Are product improvement research and development being conducted?
- ❑ What is the company's image among the competitors, consumers, trade organizations and in the market?
- ❑ What are the major consumer complaints about the product? Who are the major complainants? What percentage of total sales is being returned in a year?

There can be more questions depending on each company's/organization's needs and circumstances.

## 2. Campaign Goals

Determining campaign goals is as important as analyzing the market conditions. In a way, the two are inseparable. If intelligent and rational decisions on the other five steps are to be taken, market analysis and campaign goals ought to be right. Campaign goals must be defined properly; otherwise, the campaign is more than likely to fail.

As mentioned before, advertising is just one instrument of marketing. The ultimate aim of advertising is to increase the market share. But it is essential for company executives to be able to clearly distinguish between the goals of marketing and the goals of advertising. There is no campaign or marketing strategy with just one goal and therefore, the different goals have to be clearly defined.

## 3. Combining Advertising with other Marketing Techniques

The advertiser must determine what percentage of the total marketing expenditure is to be set apart for advertising. The amount of the total marketing budget, number of media, frequency, location, time and the number of special promotional programmes—all these questions must be raised by the advertiser or his marketing executive.

The advertiser should not use communication techniques for short-term gains. Perhaps a short advertising campaign would be

successful in spreading information about a new product to a specific target group, for example, housewives. But if the goals are not linked to the total marketing objectives of the company in respect to other products, the campaign will not succeed in the long run. It may even lead to a loss of the company's image which has been built among the consumer over a long period. Ultimately, it will affect the company's profits too. Short-term goals should thus evolve from long-term goals.

The total marketing strategy is the responsibility of the top executives of the company. Those who control the long-term and short-term objectives of advertising should be connected with evolution and implementation of the strategy. They should also share their goals with the agency executive. Sometimes the management's marketing goals may be over-optimistic or even unrealistic, but the agency executives can correct the management and evolve a more workable strategy.

Product or service benefits are to be communicated to the public in a consistent and repetitive manner as part of both marketing and advertising campaigns. The long-term goals of both must be coordinated since the results of the one affect the other.

## 4. Preparation of the Advertising Budget

The inseparability between media selection and advertisement budget needs no underlining. The bigness and smallness of a budget will depend on the number of advertisements and the advertising tariffs of the media outlets selected.

An advertisement budget usually indicates the total amount an organization sets apart for advertising. Products, markets, media, items of advertising and the duration of advertising also find a place in the budget. But some budgets do not go into such detailed breakdown. Instead, they simply set apart a total sum for advertising. This type of general allocation is not enough. Breakdown figures are essential from the control perspective as well. To effect control, certain items in the detailed budget can be eliminated when required.

Generally, the total amount for advertising in many companies varies between four and ten per cent of the annual sales figure for the previous year. Although budgets are drawn up for 12 months, it is beneficial to examine the utilization of the budgeted amounts once in three months and introduce changes, if necessary. Changes taking

place in the company, state, nation or the world can be reflected in budgetary revisions. The changes in competitors' policies and programmes may also trigger budgetary changes. The essence of a marketing plan or advertising campaign budget is flexibility and the readiness to introduce changes according to the needs of the changing economic, political and social structure.

Is advertising expenditure a capital investment? There may not be a scientifically tenable answer to this vital question, although some companies consider it so. There is no method to measure the exact role of advertising in increasing the profit margin through increased sales. Therefore, a theory linking advertising and sales increase is not easily evolved. Many companies play by the ear according to the pressures and demands of the market, but there is a need to have a plan even for that!

The advertisement budget also depends on the CEO's philosophy of, and faith in, advertising. Some CEOs do not think it wise to set apart a large amount of time, money and energy for advertising, in order to raise sales and profits, although they are willing to allocate an amount for advertising as a necessary step in a corporate system. But most companies consider advertising as an essential tool for raising the consumer awareness of their products and services. And some will not think twice before cutting budgets when they have a money crunch or when they find that their priorities have to be altered.

However, the number of companies that put their trust not only in machines and personnel but in advertising, public relations and marketing strategies is on the increase in India. Many of those who subscribe to the new corporate philosophy believe that advertising, public relations, promotional and image-building activities have a substantial role in building the reputation of the company and in creating goodwill about the company, thus affecting the public's judgement and attitude. They believe that in the long run, such activities would certainly pay.

## 5. Media Selection

Although it has been left to the advertising agencies to recommend the appropriate media, the company's CEO and other officials have to give serious thought to this exercise. The space and time for advertising are bought by the agencies on behalf of the company. We

know that the major part of the expense for advertising is taken by the mass media.

The agency recommends the most appropriate media for the company's products and services. The newspapers and magazines, broadcast channels and segments of time that are the best for advertising the company's products or services are researched by the agency on the basis of which suitable recommendations are made.

One important observation to be made here is that the media are mass in name but individual in usage. To put it another way, all mediated messages do not reach all the people all the time. Some people watch some programmes or read some pages of newspapers whenever it is convenient for them. A media user is largely a capricious being. But there are times when a very large number of people use certain media at specific times of the day and/or night.

For example, many thousands of people listen to the radio early morning, say between 6 am and 7 am. When the newspapers arrive, many of them turn off the radio and turn to reading. Some people read the paper even when the radio or the TV is on. This is why the broadcast media are sometimes referred to as the background media or in-between media.

People, particularly women, leave the radio or TV set on while doing household chores, such as ironing or cutting the vegetables. Men and women listen to the radio while driving to work or shopping. Once this habit is developed, people stick to it most of the time without any compulsion from anyone. The media directors find out these media habits and make good use of them by targeting programmes at men, women, workers, householders, children and various other segments of society.

Broadcasting stations conduct sociodemographic and psychographic surveys of target audiences to determine their media habits and preferences. Results of research are analyzed carefully by the advertising agencies and they make appropriate recommendations to the advertisers.

Media selection is a very serious business and the effectiveness of advertising depends a great deal upon it. The advertisers and the agencies have the same goal—to reach appropriate messages to the right audiences and derive the maximum business support of the audience.

## 6. Copy Creation

The next step in the campaign is the creation of the copy. Copy creation is the most important function in conventional and new advertising agencies. In fact, a substantial portion of this book is devoted to the creation of copy.

A message is based on a central idea which helps in selling the product or service. The copywriter creates several copies and discusses them with the account manager and the client. The copy that satisfies the client company is given a final shape and used in the campaign.

The central idea in a campaign is also connected with the slogans in every advertisement. The individual copy will look different but there is a connecting link between or among the different copies in the campaign.

## 7. Evaluation of Campaign Results

Before an advertising campaign starts, pre-testing of the message is done among a sample of people who are to be a part of the market for the product or service. A sample is chosen according to established sampling procedures. A questionnaire is administered to the members of the sample population and their comments and reactions to the message are obtained. The agency and the advertiser then get together and assess the relevance of the respondents' opinions. Suitable changes are made in the copy following pre-testing. Pre-testing is comparable to pilot plant production of goods before commercial, large-scale production starts in the industrial world.

Pre-testing can be done in steps. First, the headline of the copy can be tested; then, the graphics or illustration. Alternatively, special offers in the advertisement, concessions, discounts, prizes, price reduction on bulk purchase, etc. can be tested for ascertaining the reactions of a small sample of the target audience.

If it is done with different mediums, pre-testing can also reveal which medium is more effective in reaching particular audiences at particular times. The testing is usually done by the agency or an outside, independent, research organization specializing in market research chosen by the advertiser or recommended by the agency.

But sometimes, big agencies which have their own research wing take up this work. Pre-testing certainly helps in finalizing the copy and the media.

Advertisers have to observe the effects of their advertising even while the campaign is on, as also during the post-campaign period. If pre-testing helps in making the necessary changes in the copy before a full campaign is launched with the final copy, post-testing helps in evaluating the success of the work done during a particular campaign period and in making the necessary changes for the next campaign.

The effectiveness of a particular campaign is ascertained on the basis of money invested in it and the returns obtained from it, adjudged by increased volume of sales. Although the entire increase in sales may not be attributable to advertising, it is reasonable to assume that the campaign is an important ingredient in the total marketing strategy.

The effectiveness of testing is maximum in direct mail advertising. The advertiser who sends out letters in an effort to persuade select buyers knows the exact number of prospective consumers (the number of addressees of the letter). Since a reply card or envelope is enclosed along with the letter of request, the number of replies received indicates the success of the direct mail. If the percentage of replies returned is close to half the number of letters sent out, one can safely assume that the response is high, and that the direct mail effort was effective indeed. In other types of advertising, unfortunately, no such clear method of evaluation is possible. To make sure that an advertising campaign is successful, there should be three factors:

1. Advertising is the only variable;
2. Advertising occupies the biggest proportion in the marketing mix; and
3. The promise of immediate concessions and freebies.

Instead of measuring the effects of advertising in relation to the aims of marketing, it may be better to do it in relation to the aims of communicating the usefulness of the advertised product or service. When this is done, the standard of measurement is the communication effectiveness and not the sales increase. How many people read the advertisement, listened to it or viewed it? How many became aware of the usefulness of the product or service advertised? How many could relate the advertisement to the product or service? How many could connect it to the manufacturing company or the service



organization? How many changed their brand loyalty? If campaign planning is done carefully, the campaign will be successful. Research is essential for finalizing the campaign.

## Advertising Agencies

The impressive achievements of the advertising world reflect the achievements of the advertising agencies. Outsiders usually look upon the insiders of the advertising world as wonderful and almost mythical magicians who have the capacity of weaving out colourful objects and people out of a colourless world. These impressions are to some extent the work of the agency personnel themselves. The rest is the creation of those who look at the world of advertising with imagination. Whatever be the myth or magic associated with the advertising world, the creative people working in it are to be admired for their sudden or instant effusion of bright and innovative ideas. But advertising is not all imagination; nor is it all inspired creativity. It is hard work.

Let us take a brief look at the history of advertising agencies. In India, the first agency, as mentioned before, was B. Dattaram & Sons of Bombay. The first agency of the world is considered to be N.W. Ayer & Sons of the US, started in 1875. But there were press agents in the Western world who sold advertising space in newspapers and magazines even before Ayer.

Ayer & Sons evolved a new system by which they would represent the publishers and follow the rates fixed by them, instead of varying rates according to the market rates. This helped in standardizing advertising rates throughout the US. The advertising agencies took up the responsibility of following the same rates for different advertisers for the same medium. Before this new practice came into force, press agents used to charge different rates for different companies. With the new practice, advertisers were confident that they could trust the agencies who would represent their economic interests. Agencies shifted their loyalty to advertisers from the media, and this was beneficial to all parties concerned.

Ayer & Sons realized that reaching the advertised message to the media was not enough. They started offering different types of services to the clients—creation of more artistic advertisements, provision of appropriate drawings and pictures (graphics), advice on media selection, market research, etc.

Initially, the offered services were considered special, but eventually, agencies accepted them as part of their regular services and contract with the advertisers. The agencies began to use these services as aids to canvass new clients and retain old ones. Today, agencies perform all kinds of special services for the advertisers—from conceptualization of messages to selection of media and models, from discovering unique selling propositions (USP) to sophisticated market research and analyses.

## How to Choose an Advertising Agency?

By now you know that an advertising agency is a business service organization engaged in planning, creating, pre-testing, media selection, placement and post-testing of advertised messages for advertisers, mostly corporate ones.

As Taylor says, effective and gainful advertising starts with a winning advertising plan. How does the agency evolve such a plan? Only after ascertaining how a particular agency performs its functions will an advertiser consider the choice of the agency.

The agency must:

- ❑ Study the total marketing plan and examine the advertising plan as an important ingredient of the marketing plan;
- ❑ Divide the market into workable sections;
- ❑ Organize a plan to reach every section;
- ❑ Create a message/messages in consonance with the total marketing objectives;
- ❑ Evolve a list of the most useful media and contact them;
- ❑ Buy space and time according to the advertising budget finalized in consultation with the advertiser;
- ❑ Analyze and compare the client's advertisement strategies with the competitors' strategies; and
- ❑ Evaluate the effectiveness of the ad campaign periodically and effect necessary changes in the current and future plans.

The prospective advertiser has to check if the agency is capable of doing all of the above and more.

Does the agency function like a well organized business? Does it try to gain the confidence of advertisers through punctual, efficient, loyal and sincere service to them? Does the agency try to see the client's point of view and, if there are differences, openly discuss them?

Does the agency fulfil three basic functions:

1. Learn everything about the products and services of the advertiser, the sales, marketing and publicity objectives of the advertiser; the management and personnel philosophy of the organization and the amount of money set apart in the company's budget for the marketing and advertising efforts.
2. Design a creative plan for solving the problems associated with advertising and marketing, and create actual ads for insertion in the various media, through the combined efforts of the agency personnel.
3. Do the essential research and survey required to draw up a realistic and effective plan for the translation of the client's sales and marketing aspirations into concrete action.

## Tips on Agency Selection

'Working with an agency is like getting married! If it is going to work for you, you need to know your partner and select the right one,' says Taylor.

It is obvious that there must be the right kind of chemistry between the client and the agency.

When does an advertiser start searching for an agency? Normally, a company needs agency services when it has grown big. It may find out, much to its surprise, that its own advertising department can no longer render the services required, especially for organizing a major campaign. But, one does not have to wait for growth before approaching an agency. Even small companies can look for better services. All companies, big and small, want to grow bigger. And one way to grow is to increase sales and thereby improve the company's image and increase public acceptance. This is where advertising comes to the company's aid.

Dissatisfaction with the services of an agency which does business with the company may arise for the following reasons:

- ❑ Inadequate service
- ❑ Irregular and unpunctual business dealings
- ❑ Delayed service
- ❑ Violation of billing agreements
- ❑ Indifferent attitude to company's special requests
- ❑ Other reasons which the company deems important

The advertiser must, of course, document these instances of dissatisfaction and promptly bring them to the agency's attention. The company should also make discreet enquiries about other accounts the agency is handling.

Sometimes the agency wants to opt out of an agreement as it wishes to establish a relationship with one of the company's competitors. One common reason is the inability of the advertising agency to handle the increased volume of business and to come up with original ideas.

Similarly, when the agency feels that the client is asking for fresh services (not in the original agreement), it will need a revision of the financial agreement. Some clients agree to it; then there is no problem. But if the agency and the client disagree, the rift merely widens. Everything depends on the readiness of one to get along with the other.

There are however, two major issues that are not negotiable:

- ❑ Basic disagreement over the philosophy and strategy of marketing. The agency may feel that the client is making unreasonable demands and unworkable proposals and strategies. It may oppose the client's strategies with genuine conviction that no amount of advertising will improve the marketing strategy.
- ❑ Sudden growth in the volume of business on either side may affect the relationship. An agency that has suddenly become big may not attend to the needs of a small company with its original enthusiasm. Similarly, a client that has suddenly grown big may get the feeling that the agency is too small to handle the large volume of its new business.

## What to Look for in a New Agency

When looking for a new agency, the client must check the following:

- ❑ Quality of the people assigned to the company—is it up to the mark? Are the qualifications, background and experience of the people suitable for handling the account?
- ❑ Are the agency personnel competent to handle new accounts in the most efficient manner? What new ideas are they able to come up with?
- ❑ Is there a full agreement between the client and the agency on the goals and objectives of marketing and advertising strategies?
- ❑ Has the agency handled similar accounts in the past? If so, why did it leave those accounts? Or, is it keeping those accounts even now?
- ❑ If the agency has not handled similar accounts, is it competent to learn the characteristics of the new client's products and services?
- ❑ Has the agency earned a market reputation for integrity and honesty?
- ❑ Will the agency say 'yes', to whatever the client suggests or will it be frank enough to point out where the client makes unrealizable objectives? Will it be straightforward enough to question some of the client's pet theories and objectives when it is convinced otherwise?
- ❑ Is the agency physically situated in a nearby area which is accessible to the client's staff? (This may not be a big problem in these days of instantaneous electronic communication). One can, however, say that for frequent personal meetings, it is better to have an agency or its branch located closer to the client's headquarters.
- ❑ If you are a small business, do not look for a big, international agency. If you are a big company, do not be foolishly thrifty (to the point of being miserly) by going to a small agency, especially one that has not handled any big account in the past.

## Large and Small Agencies

A large agency has annual media billings of over Rs. 5 crores. A medium agency would have between Rs 1 crore and Rs 5 crores; and a small agency would have less than Rs 1 crore billings. This is just a thumb rule; it can differ from country to country. In the US, for example, a large agency has media billings over \$ 500 million; a medium agency, over \$100 million but less than \$500 million; and a small agency, between \$15 million and \$100 million and, a very small agency has billings less than \$ 15 million.

It is important that the client knows the size of the other accounts its agency is handling. There is some advantage for the client to work with a local branch of his/her agency; he/she can become a big account in that branch and derive all the benefits and special services of the agency.

## How to Choose an Advertising Agency

Nowadays, the volume of advertising business is so high that some agencies specialize in certain types of products/services: Consumer goods; health and beauty aids (HBA); industrial products; banking and insurance services; computers and information technology; technical services; high technology products; direct marketing services; direct mail; hoardings (bill boards); transit advertisements; film and video advertisements; radio and TV commercials, etc. Agency specialization can be on the basis of products/services and media. The client can arrive at a final decision depending on his advertising budget, business volume and need for specialized services.

Before choosing the agency, the advertiser can prepare a list of agencies. There are standard directories of advertising agencies. The Triple A-I (Association of Advertising Agencies in India) can supply a useful list of agency names, their volume of business, year of establishment, accounts handled, etc. Business and professional organizations can also help with names and addresses of agencies. The 4A (American Association of Advertising Agencies) can provide details of international agencies. The *Advertising Age* (Chicago) and *The Campaign* (London) can be helpful in providing information which the client needs. Once the client settles on a list, he can query the agencies in the list and collect essential data.

A questionnaire may be sent to the selected agencies to elicit information on the following:

- ❑ Agency history; ownership; management organizational chart; educational attainments and professional achievements of agency executives and their specializations;
- ❑ Details of accounts (clients) handled in the past, including those lost over the last five years and the reasons for the loss;
- ❑ Style of work and the pattern of interactions between agency executives and the client's executives in the past and at present, together with details of proposed styles of work and pattern of interaction between the client and the agency;
- ❑ Details of the agency's financial position, policies and controls;
- ❑ The agency's philosophy of, and approach to, advertising in relation to the client's objectives;
- ❑ Details of the accounts handled by the agency in the past five years and the experiences it can share with the client;
- ❑ Willingness of the agency executives to meet the client with a proposal based on ideas and data supplied by the client and the time needed for submission of such a proposal;
- ❑ Willingness of the agency to make suitable changes according to the client's suggestions, following the agency's presentation.

Based on the response from different agencies, the client can prepare a short list and invite the agencies in that list (say, six or maximum seven) for personal discussions in separate meetings.

The personal interviews help both parties to determine whether they like each other (remember the marriage analogy). Then a really short list can be prepared by the client—say, a list of two or maximum three agencies.

These agencies can be asked to prepare a portfolio on their plan of action. There should be an assessment of the strengths and weaknesses of the agency's plan. If an agency claims that it has no weaknesses, the client should beware. Perhaps the client may even drop such a 'perfect' agency!

After the initial work is done, the client could have more meetings with the three finalists—call all the people of the agency who would be handling the account and make an in-depth assessment of how they are going to handle it. Someone from the client's side may act

as the rapporteur for all client–agency meetings. Finally, one should get presentations from the finalists at the client’s office or the agency’s office, or at another mutually agreed upon venue.

An assignment could be given to two finalists; letting them work on it as if they were to be the company’s advertising agency. Then the financial people from the company can discuss with the agency’s financial staff on how media contracts, invoices, checking procedures, etc., are to be handled.

While making the final choice, all those who attended the several meetings, conducted the practical aspects and interacted with the agency executives and staff, should record their final impressions and recommendations with reasons. Both positive and negative impressions have to be recorded by each member. The client’s top executives (the Chairperson/CEO/MD, Heads of Departments and all who handled the selection process) can make their final choice.

The client company has to inform the selected agency about its decision as quickly as possible. Let the agency not receive the news through the grapevine or from the market. Let them know it straight from the horse’s mouth.

If the agencies that were not selected want a meeting with the client to ascertain what their strengths and weaknesses have been, according to the judgements of the client’s executives, that should be conducted as quickly as possible.

Let us now turn to the working of the new advertising agencies.



## chapter 3

# the new advertising agency— the stress is on client servicing

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

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

The future of the agency is clearly ‘communications’, not ‘advertising’, but client servicing remains relevant both in the old as well as new environment.

### What is Client Servicing?

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

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

The only trick is, learn the trade!

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

### What Agencies do and what they don't

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

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

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

Then comes the job of analyzing the situation. Market, competition, client history, brand life cycle—all these have to be analyzed. The only thing is if you're on top of your job, as you should be, you should already have a great deal of the data with you. You would of course have taken the time and trouble to keep things updated!

The difference between being a successful client servicing executive and a not-so-successful one lies in your understanding of the brand and the consumer. Often, you may be handling a product category that you do not use yourself. For example, a male executive handling a women's product, or a female executive handling a men's product. You are then compelled to use any method you can dream of, in order to get a handle on the brand and the prospective

customer. Most agencies today have planning tools, which help to do this and more.

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

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

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

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

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

Finally, the most critical (from your point of view) step, is the business of billing and collection of your dues from the client. Of course, there are payouts that have to be made, but normally that is taken care of by the agency's finance department. However, once you become senior enough, it is a wise policy to keep the vendors and suppliers happy; you never know when you may need some out of the way help!

# What are the Jobs in a Communications Agency?

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

## Account Management

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

The entire process may take up to 20 years.

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

## The Creative Department

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

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

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

## The Production Department

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

## The Media Department

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

## The Research Department

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

## Support Services and Administration

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

## Client Servicing/Account Management

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

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

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

1. First impressions matter. A number of studies have shown that people make up their minds about the people they meet in the first two minutes after a meeting. Use all the techniques you can to get the decision in your favour. Be appropriately clothed, well groomed and above all, be on time.

2. The second thing that people notice about you is the way you speak. Verbal communication skills are critical. Speak English, Hindi or your local language. Do not mix up your metaphors or your languages. Mind your Ps and Qs. You cannot go wrong by being polite to a client. Get the names right and importantly, get the designations right. Nothing upsets people more than being called by the wrong name.
3. The next thing you can do is to use non-verbal communication to your advantage. Smile when you meet people and leave them. Always carry a pen and pad; it shows that you are prepared to take notes. And it gives the client a sense of comfort that this executive will not get instructions mixed up. Of course, use the pad and the pen!
4. Carry a calculator and use it.
5. Carry earlier documents—letter, e-mail, layouts discussed last time, etc. It saves enormous amounts of argument time and no client can say, ‘I didn’t say that!’
6. Use body language. In fact, study body language and non-verbal communication from good books and be aware of your strengths and weaknesses.

## Meetings

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

## Taking the Brief

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

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

## New Account Brief

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

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

## Existing Account Brief

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

## Chinese Whisper

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

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

## How many People does it take to Change a Light Bulb?

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

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

### *Job Lists*

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

### *Deadlines*

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

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

### *Deliveries/Challans*

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

Deliver stuff at reasonable hours.

Allow the client time to check.

And always, always, get a delivery challan signed.

### *Letters*

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

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



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

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

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

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

Improve your word power! Use the right word at the right place.

'When the show was over, the actor made his exodus'!

'I got stuck-up in traffic!'

## *Filing*

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

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

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

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

## *Events*

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

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

After you have mastered, or at least come to grips with operations, it is time to wrestle with strategy.

Advertising strategy is the plan and direction for advertising to achieve the marketing objective. It should answer questions like:

Why are we advertising?

Whom are we trying to reach and change?

What change do we want in the target audience?

### *How do you Recognize Great Strategy?*

How do you know great advertising? Great advertising is single-minded; the proposition differentiates and the advertising idea dramatizes the proposition brilliantly. Strategy, therefore, needs to be simple, single-minded and stimulating to the creative team so that it comes up with a good advertising idea.

Good advertising strategy should work like a funnel. A good strategy begins with situational analysis. There are a few things you should never do in situational analysis:

- ❑ Never accept that there is no information.
- ❑ Never use your brand's market share alone to conclude market position.
- ❑ In indexing, never fail to find a reference point that gives the clearest picture.
- ❑ Never forget that minuscule statistical changes from research reports are not the whole story. And never leave out an accurate population count.
- ❑ A good situation analysis lays out facts. Conclusions are for the strategizing phase.

### *Evaluating Strategy*

How do you spot a great strategy?

You feel a tingle in your tummy! Excitement, tinged with a slight fear of the unknown is the first indication.

Is your strategy totally unique? Is it different from that of the competition? Yes and no. For a totally new breakthrough

product—yes. But for a regular category, the strategy is to find a difference.

### *Five Criteria for Choosing a Strategy*

- ❑ What makes your brand most different from its competitors? Or what makes it a better choice?
- ❑ What appeals to most people in your target group?
- ❑ What most directly suggests the image you're trying to convey?
- ❑ What has the greatest power to move your target audience?
- ❑ What will produce the most memorable advertising?

## Understanding the Consumer

There are three basic ways to analyze a target consumer.

- ❑ Demographics or Sociodemographics: The hard facts about the target—age, sex, marital status, occupation, income, locality, etc.
- ❑ Psychographics: The soft facts—what they think about themselves and others.
- ❑ Product purchase behaviour and usage: The other products that the target audience currently uses may well be pointers.

### *Where do you get Information about the Consumer?*

There are lots of sources. Here's a sampling:

- ❑ Usage and research studies, media studies, government documents, public sources, secondary data.
- ❑ Trends and changes in consumer behaviour, population shifts, fashion etc., reported in the media.
- ❑ Books, professional/business magazines, doctoral dissertations, college courses, public opinion studies, experts' voices.
- ❑ Movies, TV programmes, plays, novels, personal experiences.
- ❑ Visits to retail stores, chats with sales people and users, chats with business people.
- ❑ Qualitative research like depth interviews, focus groups etc.

## Understand how New Ideas are Adopted

Learn the theory of Diffusion of Innovations. This theory creates an adoption curve, which divides the adopting population into five subgroups with names to show how quickly they accept new products and ideas.

Innovators	–	first 2.5%
Early Adopters	–	13.5%
Early majority	–	34%
Late Majority	–	34%
Laggards	–	16%

## Preparing to Brief

Various agencies use various thinking tools to help organize the thinking process. Hindustan Thompson Associates uses the T-Plan. Young & Rubicam-Rediffusion believes in the Brand Asset Valuator (BAV), while Mudra-DDB Needham figures things out with ROI—the Relevance Originality Impact model.

### *How to Brief Creative*

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

### *Introduce the Target Consumer (TC)*

The TC is in age, income and lifestyle, the farther away from the creative and hence it is even more important to help the creative get to know him/her. Quote vivid bits of research. Use pictures or video clips. Use fictional references that are familiar to everybody. Learn from what people do as well as from what they say.

### *Advertising Context*

Get the job to be done in context. Collect and provide all relevant advertising, both your own and that of your competitor's. Provide

all relevant history for your brand. Provide the whole context for competitors as well. If the target audience is unfamiliar, show examples of other categories' addresses to the same target audience. Don't forget to specify the exact material required. Do tell the creative about the possible media options, the timing and the budgets available.

### *The Briefing Marketing*

Plan to make the brief stimulating. Focus on the brand, consumer and advertisements. Make the briefing individual or person-specific—don't brief a Creative Director like a first year copywriter—and vice versa. Finally, and very importantly, listen to the creatives' response!

### *Effective Briefs*

All this however does not mean that you need to have reams and reams of paper for a brief. If your thinking is right, if your strategy is right, great briefs are just that—brief or BRIEF! Effective briefs are so stimulating that they make the creative department personnel want to push you out of the room, so that they can start working!

## **How to Judge and buy Creative Work**

Judging creative work is hard, but it helps if you see plenty of advertisements and understand how they work. It's even more helpful if you have a clear objective and are open to the possibilities of the creative mind!

Where do you start—with the strategy or with gut reaction? If you start with the strategy, the more analytically you examine creative, the further away you are from how the advertisement will be seen in real life. A gut reaction is usually the subjective response of someone who has very little in common with the consumer whom the advertisement is trying to influence.

Start with the reality of the advertisement. Not like this:

- Client's business
- Product/brand data and trends
- Market data/competitive environment
- Consumer data and trends

- ❑ Marketing communications plan
- ❑ Advertising environment
- ❑ Advertising objective and strategy
- ❑ Creative brief
- ❑ Execution

But like this:

- ❑ Execution
- ❑ Creative brief
- ❑ Advertising objective and strategy
- ❑ Advertising environment
- ❑ Marketing communications plan
- ❑ Marketing objectives and strategy
- ❑ Consumer data and trends
- ❑ Market data/competitive environment
- ❑ Product/brand data and trends
- ❑ Client's business

Ask yourself what benefit will be drawn from the advertisement? Ask what ideas, information, feelings about the brand are being communicated? Try this little test. Can you picture the ad working? If not, what is blocking it? Make your comments simplify and strengthen. Push the idea forward, not behind.

Just assess the power to generate a response. First, is it good advertising? Then, how will we get the client to buy it?

If it still doesn't work, tell the creative department calmly, clearly and logically why the advertisement will not work. And make sure that the rebrief is clear to everyone. Always remember, great advertisements powerfully affect the way the consumer thinks and feels about the brand. Great advertisements often have something apparently wrong with them. Such advertisements are the basis of great campaigns.

## How to Sell Creative Work

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

Good creative sells itself

Clients don't want to be sold

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

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

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

## The Meeting Itself

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

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

Remember the essentials. Always keep in mind, what the client

wants to achieve. Always remember whom you are talking to. Always remember what you want to tell them and how you want them to respond.

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

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

### *In the Meeting*

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

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

### *After the Meeting*

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

### *Handling Creative Work*

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



## Understanding Print

There are various kinds of advertisements even in print. Some are short and telegraphic, almost like a poster on the page. Then there are the direct sales advertisements, which are heavy on copy and information and sell, by way of a write-in. But most print advertisements are passed by. The reader stops usually because he has seen something interesting!

Advertisements are first seen then read. So copy and art must work together. But the best ones are those where one dominates. Once you understand that there are copy heavy advertisements and visual heavy advertisements, the whole process becomes very easy to communicate to a client.

Finally, keep it simple!

## Understanding Television

In the world of satellite and cable television, TV commercials have become indispensable for most clients. The rising costs of press and the comparatively wider reach of television have also made television advertising very attractive for clients.

There are very few agencies that have figured out this medium. And add to that the fact that very few people in an agency creative department have any film training or experience; then you begin to understand why so many TV commercials are eminently forgettable!

The secret is to forget scripts and storyboards. Instead, ask for the story of what happens. What do you see happening in the commercial? Get the storyline approved by the client. Then let the producer and the creative team make the TV commercial. React to it. And be prepared to redo the entire exercise!

## Media

The media scenario today is quite complex—in the world and in India. Earlier, all that agencies had to do was to take the leading English publication, the leading regional language publications, Doordarshan and AIR and calculate the total cost based on rate card changes.

Today, the number of options have ballooned so much that media planning has become a highly specialized activity. Media buying has become so specialized that there are media buyers for the clients, who may be marketing clients that need the negotiating power of bulk volume.



1



2



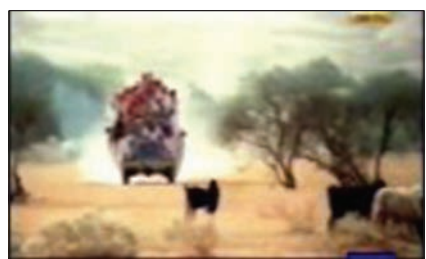
3



4



5



6



7



8

The above visuals are stills from an ad film done for Fevicol. It shows an overcrowded bus driving through the rough roads of a rural area. People are dangerously hanging on from all sides. Though the road is bumpy and rough nobody falls, nor even seems worried of doing so. As the bus passes by one sees the back of the bus with an ad panel for the Fevicol adhesive.

Storyboard: Fevicol Adhesive Film 'Rajasthan Bus Ride', 2002

Agency: O&M

In this context, briefing the media department is as critical as the creative briefing.

### *The Media Briefing*

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

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

### *Evaluating a Media Plan*

A media plan should be evaluated for its consistency with the marketing background. The next thing to look for is the selection of appropriate media strategies and the ability to achieve the stated marketing goals.

A check on political issues is necessary from the point of view of the editorial policy of the publications. Obviously, the reasonability of the recommendations should be weighed against the predefined objectives of the campaign.

One should not evaluate a media plan merely in terms of media vehicle selection, GRP levels, reach and delivery frequency. One should focus on the marketing elements, because the media department is better equipped to evaluate more technical media decisions.

Now we come to the all important issue of financial management. Any client servicing professional is expected to forecast, finalize and ensure client billings, while keeping track of agency expenses to reflect a profit at the end of the year.

## **Financial Management**

What you really need from this book are a few tips to keep finances healthy. So here they go.

See the agency from the client's point of view. Most clients consider an agency as a cost centre. Therefore it is critical to provide

justifications for the costs that you present to a client. And it is also quite right on the client's part to ask for justifications.

The importance of understanding the client's accounting process cannot be overemphasized. Ensuring that bills are presented in line with the billing and payment cycle is just one thing that can help you get your payments on time. You can also pick up practical tips on partnering your finance department.

### *Six Basic Rules*

- ❑ Respect fundamental ratios
- ❑ Never anticipate costs before income
- ❑ Increase the productivity
- ❑ Watch receivables constantly; fight on late payments
- ❑ Reduce work in progress and prebill on major jobs
- ❑ Keep capital expenditure (capex) in line with business volume

Imagine something other than the optimistic scenario and make contingency plans accordingly. Beware of the easy years—just because this year was good, it does not mean that the next year will be better.

Any issues on finances should be immediately addressed, both internally and with the client. It is a fact that the lack of communication between client servicing and the finance department creates more mistakes and grief than misunderstanding with clients. Always check receivables every week. And follow up on payments.

Never negotiate a new client contract without involving the top management. There may be hidden traps that only a very experienced person may be able to spot. Once a job is completed, bill as quickly as possible. Many clients use the bill date to calculate credit periods. Follow production/job bag systems in the agency to enable accurate accounting, which will show up in the eventual profitability figures.

## **Managing the Client Relationship**

In any agency there would be situations where a client is branded as difficult to work with, is characterized as a nitpicker, etc. There would also be situations where a new client servicing person moves on to the account and suddenly the client becomes an ideal client!

The difference is in the way the client servicing person approaches work. The techniques that work in this kind of a situation will work for any client. Here are the approaches:

- ❑ Be proactive. Call the client everyday in the morning and ask whether anything needs to be done. In one week, you will make yourself indispensable to the client, because you are helping to get work done.
- ❑ Begin with the end in mind. The end is to perform certain communication tasks to achieve certain objectives quickly, efficiently, effectively and economically, and to achieve certain objectives. The minute you approach a client with this mindset, work will begin to flow suddenly. Put first things first. The client objectives come first. The agency's, or your dreams of making that TV commercial in the Caribbean may not be shared by your client!
- ❑ Think win/win. You sure need billing, and profit, but try and ensure that the client looks good too. If you do, you have a client for life!
- ❑ First understand, then try to be understood. That's simple enough, isn't it?
- ❑ Synergize. You have to work in tandem with the client, and perhaps other vendors and suppliers.
- ❑ Sharpen the saw. The early and hungry bird catches the worm!

## Absolute Excellence

A good professional needs to know about the job before his job and after his job.

A client servicing person interacts with every department in the agency, so account managers have to adopt a multi-disciplinary stance, and have to know how to combine different communications elements into a coherent campaign.

## The Future

The conventional form and structure of the agency is changing rapidly. The future is going to see even more dramatic changes. The world is

getting smaller, which means that clients' markets are getting larger, even across countries and continents.

If the last decades of the twentieth century saw the break-up of the traditional agency into agencies and specialist service agencies, the twenty-first century will see a reversal of that process. This is because brand managers worldwide have realized that a single agency needs to be the custodian of the brand. It also liberated the brand manager from the hassle of dealing with a multitude of vendors.

Soon advertising agencies will see brand teams allocated to meet the client's requirements. Virtual account groups drawn from a variety of countries or from specialist subsidiaries of the agency will be set up to meet a particular client's needs. The agency will be divided into a series of complementary specialist units, all or any of which may work on a particular client's business.

The development of team creative processes will speed up beyond all imagination.

Clients will demand an effective use of technology to accelerate processes and to eliminate unnecessary activities. Secretarial staff will decrease; computers will take their place. So the smart client servicing person will learn typing and take computer courses.

New digital media will place increasing demands for the production and adaptation of film material to be effected quickly and inexpensively. Top-down structures that ensure the involvement of senior people on all accounts will become mandatory.

A large main agency will maintain a panel of creative hot shops at the service of the main agency's clients, supervised by the main agency. New media means new opportunities, but also the need for additional training. Keeping pace with technology will become fundamental to success in the industry. Advertisers and advertising practitioners must also keep in tune with changing values, cultures and fashions.

## The Growth Path

Contrary to popular belief, the number of years you spend in advertising has no bearing on career growth. In the ideal world, performance is the only thing that counts. The day you start doing the job of the next senior level, you get a promotion. If you do well, you get

more responsibility, which should also translate into more money and perks. Success in progressively responsible staff assignments leads to supervisory positions.

This is when you move from operations to management. This is also when a different set of skills becomes necessary. Broad vision and planning skills become extremely important. So do motivational and monitoring skills.

**What to look for in client servicing professionals.**

1. Organizational skills
2. The ability to be diplomatic and handle difficult situations and people
3. The ability to juggle a lot of tasks
4. Analytical and creative abilities
5. Ability to provide ideas!

## chapter 4

# on to copy, folks!

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

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

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

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



Copy creation occupies a major part of an advertising agency's work. All other jobs—client serving, media buying etc.—lead to or revolve around creative work in the agency.

Creativity is essential for copywriting. But unlimited creativity where someone indulges in flights of fancy for fancy's sake does not help. What we need is similar to what the English poet Alexander Pope said in the 18th century about wit and art.

*'True wit is nature to advantage dress'd;  
What oft was thought, but ne'er so well express'd.*

.....

*'True ease in writing comes from art, not chance,  
As those move easiest who have learnt to dance.'*

An Essay on Criticism

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

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

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

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

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

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

**COPY CREATIVITY=IMAGINATION+POWER OF EXPRESSION+FULFILMENT OF THE CLIENT'S GOALS**

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

## Copy Creation in three Steps

There are three important steps in copy creation. Copy thinking, copy structure and copy style.

### I. Copy Thinking

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

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

- ❑ What's my product or service?
- ❑ Do I have enough information about the manufacturing process?
- ❑ What are the ingredients that go into the making of the product?
- ❑ What are the reasons that prompted the company to offer a particular service now?
- ❑ What benefits does the product give the buyer?

- ❑ What benefits will the user of a service get?
- ❑ How does my product differ from other similar products?
- ❑ What will motivate the target to patronize what is advertised?
- ❑ How will customers easily identify the product or service offered? What special picture or drawing will help the customer identify it easily and quickly?
- ❑ What will the product price or service cost be?
- ❑ Does the advertisement give full details of where the product / service will be available to the customer?
- ❑ Do the visuals clearly identify the product/service?
- ❑ Is the script clearly renderable on radio and TV?

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

## The Copywriter does a Balancing Act

The copywriter has to write a copy from the point of view of the seller because the agency pays and retains him or her only when it is satisfied that he or she creates a copy that is acceptable to the advertiser. But one has to take care of the consumer's interests too. When he/she considers the benefits of the product/service, he/she has to think from the point of view of the customer, the user of the product/service and the general public.

The copywriter balances the interests of the advertiser with those of the consumer. This balancing act, a delicate one indeed, helps in transforming the product/service provider's sales ideas into the buyer's benefits effectively.

The agency can look at the product/service from the viewpoint of the customer even while committed to uphold the interests of the advertiser. The advertiser may inadvertently make some claims, which the agency can point out to them.

Most products are well made and they function well most of the time. But people want the satisfaction of having obtained a product that fulfils the promises made by the advertiser.

But if the advertisements promise too much, the public will easily see through the game. Therefore it is important that the copywriter does not exaggerate, and does not promise satisfactions that are beyond what the product or service can really deliver.

Copy creators can ask themselves ten questions, the answers of which will help them to write scripts that are more relevant and effective. Out of the ten, they can select questions that are most suitable and applicable to products they handle.

1. Will the buyer feel more self-important by owning the product or subscribing to the service advertised?
2. Will the product make the customer happier?
3. Will it make the customer feel more comfortable?
4. Will it make the customer richer?
5. Will it reduce the customer's drudgery and help save labour?
6. Will it offer the customer more safety?
7. Will it attract others to the customer and make others like him/her?
8. Will it give the customer some special distinction?
9. Will it improve the customer's health and prolong his life?
10. Will it be a profitable buy for the customer?

There are many products/services that can offer several benefits. Advertisements attract people for different reasons—but two of the important reasons are:

Efficiency combined with self-esteem; and  
Economy of the product/service.

Copy creators have to analyze the various probable reasons for customer satisfaction and concentrate on the most important among them. These will give them important creative ideas.

### *Most Advertisements are Built around a Central Selling Idea*

Psychologists have studied the innermost needs of human beings. Some of the needs are very powerful—sex; ambition to acquire riches

and fame; more living comforts; higher social status; better health and longevity; respect from others; reduction of drudgery through labour-saving devices, etc. All these will attract everyone as they occupy the upper rungs of a human being's desires. Charity, general social welfare, social service, etc., occupy the lower rungs!

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

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

### *Visualization*

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

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

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

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

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

## II. Copy Structure

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



**Till death us do part.**

It may be beautiful to die for love in a poem. But it's ugly and stupid to die for love in a car.

Yet how many times have you seen (or been) a couple more interested in passion than in passing? Too involved with living to worry about dying?

As a nation, we are allowing our young to be buried in tons of steel. And not only the reckless lovers—the just plain nice kids as well.

Everyone is alarmed about it. No one really knows what to do. And automobile accidents, believe it or not, continue to be the leading cause of death among young people between 15 and 24 years of age.

Parents are alarmed and hand over the keys to the car anyway.

Insurance companies are alarmed and charge enormous rates which deter no one.

Even statisticians (who don't alarm easily) are alarmed enough to tell us that by 1970, 14,450 young adults will die in cars each year.

(Just to put those 14,450 young lives in perspective, that is about 4 times the number of young lives we have lost so far in Viet Nam.)

Is it for this that we spent our dimes and dollars to all but wipe out polio? Is it for this that medical science conquered diphtheria and smallpox?

What kind of society is it that keeps its youngsters alive only long enough to sacrifice them on the highway?

Yet that is exactly what's happening. And it's incredible.

Young people should be the best drivers, not the worst.

They have the sharper eyes, the steadier nerves, the quicker reflexes. They probably even have the better understanding of how a car works.

So why?

Are they too dense to learn? Too smart to obey the obvious rules? Too sure of themselves? Too unsure? Or simply too young and immature?

How can we get them to be old enough to be wise enough before it's too late?

One way is by insisting on better driver training programs in school. Or after school. Or after work. Or during summers.

By having stricter licensing requirements. By rewarding the good drivers instead of merely punishing the bad ones. By having uniform national driving laws (which don't exist today). By having radio and TV and the press deal more with the problem. By getting you to be less complacent.

Above all, by setting a decent example ourselves.

Nobody can stop young people from driving. And nobody should. Quite the contrary. The more exposed they become to sound driving techniques, the better they're going to be. (Doctors and lawyers "practice"; why not drivers?)

We at Mobil are not preachers or teachers. We sell gasoline and oil for a living and we want everyone to be a potential customer.

If not today, tomorrow. And we want everyone, young and old, to have his fair share of tomorrow's

**Mobil.**  
We want you to live.

## Headline

During the first stage of copy thinking itself, that is, during the germination of the major ideas and gathering, analysis and interpretation of facts, the copywriter must have formed some vague

# WE STOLE THEIR LAND, THEIR BUFFALO AND THEIR WOMEN. THEN WE WENT BACK FOR THEIR SHOES.

The Red Indians were an ungrateful lot. Far from thanking the whiteman for bringing them civilization (guns, whiskey, disease, that kind of thing), they spent years making very bad medicine.

Naturally, during the course of their disputes, the whiteman found it necessary to refer the Red Indians of certain items.

Thousands of square miles of land, for instance, which they didn't seem to be using.

The old buffalo, which provided some interesting culinary experiences for the folks heading West.

And of course the squaws, who were often invited along to soothe the fevered brows of conscience-stricken gun-owners and bouxy hunters.

But perhaps the most lasting testament to this cultural exchange programme is the humble moccasin.

A shoe of quite ingenious construction. And remarkably comfortable to boot.

Even now, nearly two centuries after the first whiteman tried a pair on, they have yet to be bettered.

Which is why at Timberland, all of our loafers, boat shoes and walking shoes are based on the original Red Indian design.

How is this possible? Surely a shoemaker of our standing is capable of shoeing a clean pair of heels to a few pesky injuns?

Not really. Although over the years, we have managed to make some modest improvements.

Rather than use any old buffalo hide, we always insist on premium full-grain leathers. And when we find a tannery that can supply them, we buy its entire output.

We then dye the leathers all the way through so you can't sniff the colour off and impregnate them with silicone oils to prevent the leather going dry.

It is at this point that we employ the wisepersoned construction of the moccasins to create the classic Timberland shoe.

Using a single piece of softened leather, our craftsmen mould and stretch the upper



around a specially-developed geometric last. This has the effect of breaking the shoes in before you've even set foot in them.

It also extends the life of the shoe for many, many moons.

Our hand sewn shoes also hark back to the days before the whiteman came.

No machines. No mass production. No deadlines.

Just a pair of nimble hands making shoes in the time-honoured way.

With just a little help from the twentieth century.

Like the high-strength nylon thread, double-knotted and pearl stitched to prevent it coming undone even if it's cut or in the unlikely event that it breaks.

The two coats of latex sealant, added to stop even tiny droplets of water seeping in through the needle holes.

And the patented process which permanently bonds the uppers to the soles. [If the Indians had only known how to cobble soles onto their moccasins, we probably wouldn't be in business today.]

As you would expect, the result of all our

labours is a shoe which comes with a heap big price tag.

For which we make absolutely no excuses. After all, who else uses solid brass eyelets? Or self-cleaning rawhide laces? Or glove leather linings?

Come to that, what other shoemaker shows such concern for your feet when big rains come?

For example, as well as utilising all our traditional methods, our new Ultra Light range uses new technology to keep your feet dry.

They're lined with Gore-Tex to make them completely waterproof while allowing your feet to breathe. (Gore-Tex has 9 billion holes per square inch. We didn't believe it either but it works, so now we believe it.)

The soles are made from an incredibly lightweight and highly resistant, dual-density polyurethane.

And, in an uncharacteristic concession to fashion, some models even sport tightly woven wadded collars.

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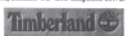
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labours is a shoe which comes with a heap big price tag.



Timberland Shoes and Boots, 23 Penbridge Square, London W2 4DR. Telephone 01 727 2151



notion of what the headline should be. It must have acquired more palpable formation during visualization.

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

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

**Text**

What should be put in the first paragraph will depend on what precedes it—the sub-heads and the main headline. Similarly, there



should be proper transition between the paragraphs. One has to recognize that the whole copy will never leap out of the copywriter's brain (like Minerva born full-blown and mature from the head of Jupiter!). No doubt, the copywriter formulates the whole copy idea during the copy thinking stage, the gestation period, but that formulation is vague and plastic. Gradually, that pliable idea is given more concrete and stable form during the second stage of copy structuring.

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

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

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

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

All advertising copies may not contain all these six factors. Print media advertisements will have the space and the luxury of a more permanent depiction of the benefits to the consumer. Audio-visual media do not have the advantages of the print media. They have to



capture attention through sound bites, quick and unusual action of the characters, colourful and scintillating presentation of a scene where the product blends into the background or the user gets the feeling of touch, taste or smell vicariously. But the whole atmosphere of romancing with the product lasts just for a few seconds—maximum 90, usually 30 and sometimes 60 seconds, unless it is an infomercial.

### III. Copy Style

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

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

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

Copy thinking and copy structuring are related to what is said but copy style relates to how it is said. By merely accumulating facts and figures (though essential), the copywriter cannot create a copy that appeals to people. He or she should be a talented writer capable of gathering facts through hard research wherever necessary and presenting the facts in an attractive, realistic and credible manner. One can become an expert in this art only through many attempts and even failures. An individual has to accept critical remarks from senior colleagues and outside experts (the clients' executives).

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



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

## Believability / Credibility

Nobody expects a short story or a novel to be credible. The reader need not believe what the writer says but still may continue to read. He does not lose anything except time but he would not have started reading had he been pressed for time!

In advertising, the nature of copywriting is different. It has to be credible and at the same time creative, attractive and motivating the recipient of the message to take action. The message should be imaginative but imagination has to be within limits. Using proper words, phrases and pictures, the copywriter generates a genuine interest in the mind of the media user. The claims made in the copy must be credible.

Nobody buys a sheaf of printed papers or a radio/TV set for advertisements and commercials! People read advertisements when their attention is caught by an arresting picture or message. They listen to radio commercials when their attention is drawn to a special jingle or sound effect. They watch TV commercials when their attention is caught by an unusually attractive model, scene or action, something that is different from the ordinary.

Every single day, hundreds of advertisements and commercials compete for the attention of media users. In advanced countries, it is said that people are exposed to nearly three thousand advertisements daily! How many of them will attract the attention of media users is a vital research problem.

One sure way of attracting attention is to keep the message simple and readable, viewable without visual noise or listenable without any semantic or mechanical noise.

There are readability formulas evolved by grammarians and linguists. Some of them work, some don't. There are always exceptions to the general rules about the number of words that can be present in a readable sentence and the number of letters in a readable word. What succeeds in catching people's attention and making them understand the message easily is what matters. As the wag would ask: 'You want good grammar or good sales?'

Which advertisement pulls best is an old question. Whichever is simple, elegant and appeals to the tastes, needs and the purse will pull the best! However, readability deserves our close attention.

Readability depends not only on simple, direct and appropriate words but on human interest. The product or service offered in the advertisement will also influence the media user. Not all products or services may interest all consumers. But more people will be interested in articles of daily use. The copy style should not be heavy because routine products should be presented in simple language.

Words and phrases that are too technical or scientific will be unsuitable for products of daily use. These should be reserved for special engineering and technology products and services. Familiar articles must be presented through familiar words, idioms and also a familiar environment.

A personal touch (use personal pronouns wherever appropriate), simple and familiar words, short sentences (say 15 to 17 words in each) and an uncomplicated, straight sentence structure will make the copy style easy, effective and elegant. As far as possible, avoid words that obstruct the smooth flow of thought.

But in certain situations, unfamiliar words may have to be used. For example, a new engineering product, a scientific process or a technical instrument may have to be described using the appropriate jargon. Although jargons cannot be totally avoided, there are words one can easily avoid: Use ‘glass-like’ instead of ‘vitreous,’ ‘porcelain’ instead of ‘glazed pottery.’

When too many abstract words are used, the copy style becomes artificial. More concrete words than abstract words must be used. ‘Excellent taste’ is simple enough, but abstract. Why not? ‘It tastes like the Neel mangoes,’ That is when the consumer gets a more vivid idea about the taste.

Words such as ‘beautiful,’ ‘good,’ ‘first rate,’ ‘top-class,’ etc., are words and phrases we use in many advertisements. But sometimes they lose their meaning through overuse. Use more concrete words and phrases, metaphors and similes. Then the media user will get a better idea of the product or service advertised.

There is good reason for using concrete words instead of abstract ones. Most of the time we think in concrete terms. For example, when we get up in the morning, we don’t say, ‘let me have a copy of liquid.’ Liquid can refer to a number of things stronger or weaker than what we usually have! We do not use the generic terms such as liquid or beverage; we ask for ‘a cup of coffee’ or ‘a pot of tea.’ Using concrete terms we can make our copy more effective and appealing, realistic and convincing.

Avoid exaggerations and overstatements. Occasionally, this rule may be violated. The danger comes when it becomes a habit to use coloured expressions and hyperboles. Let not the target audience doubt the claims made by the copywriter. Let them not ask; ‘Really?’ or ‘Is this true?’.

Avoid cliches. ‘Lord, save me from solicitors and cliches!’ said a sign on a copywriter’s desk. Cliches are stereotyped phrases—phrases that have been overworked and overused, and in that process lost their original freshness. They are like chewing gum that lost its mint or flavour; they leave a bad rubbery taste in the mouth!

Do not alter well-known idiomatic expressions: ‘To make both ends meet,’ or ‘to paint the lily’ etc., are expressions that should not be tampered with, without looking ludicrous. Try saying, ‘To make both our ends meet’ or ‘painting the rose’ or ‘decorating the lily.’ etc.

Be aware of denotative as well as connotative meanings. Denotative meanings are surface meanings or dictionary meanings, whereas connotative meanings are indirect and deeper meanings, used more sparingly than the first.

A scientist’s use of the word theory is different from an average person’s; the latter may say, ‘O! that’s just theory; it’s not practical.’ To the scientist, theory is essential in order to explain practice!

Words change their meanings according to the context and climate (the environment in which they are used). Remember, no word is a perfect description of an idea. Words are approximations of the real nature, shape or size of objects. A table can mean different things depending on the context. Books have ‘tables,’ most rooms have ‘tables and chairs.’ A lover may say, ‘I shall keep this in the table of my heart!’

Brevity, Shakespeare said, is the soul of wit. It is also the forte of effective sentences. But too many short sentences in an ad copy may sound monotonous and bore readers. Long ad copies with plenty of brief sentences will sound like telegraphic messages. Once in a while, use short sentences. Most of the time, use sentences which are of average length.

Every word in a copy should work and be full of vitality. The advertisement’s copy style is a compact style. It does not take in it words that are hollow, insincere or unnecessary. The copy should be concise. The ideas should be precise. A good artist does not use any stroke, touch or colour that is unnecessary. An expert surgeon does not use his scalpel at the wrong spot.

But reducing the number of words below a certain limit is as dangerous as increasing the number beyond the limit. Long copies may be needed for products or services that are new, unfamiliar, technically complicated and hence requiring detailed examination.

## English

English is not enough in India for creating great copy. Copywriters and scriptwriters for the broadcast media and film must know at least one or two Indian languages well.



1929



1940



1952



1953



1964



1977

Source: [www.funlist.com](http://www.funlist.com), Coke ads on *National Geographic* cover and [www.adage.com](http://www.adage.com)



An experienced copywriter, June Valladares, who now works as a Creative Consultant to advertising agencies, is of the view that copywriters and aspiring ones should have at least three qualities: A good command of the language, imagination and curiosity. She means the command over the English language.

A time has come when advertising agencies in India must take the question of creating copy in at least one Indian language, and then translating that copy into other Indian languages more seriously. The most prevalent practice now is to create a copy in English first and then translate it into various Indian languages, not by copywriters but by casual hands from outside the ad world. Sometimes this creates problems, especially when the translator does his work without seeing the pictures and other illustrations in the copy.

To get a more realistic and culturally relevant copy for the users of the regional language media, it is essential that the copy is conceived, written or scripted in one regional language and then translated into other Indian languages.

Although the languages of India differ from one another in script and words, all of them have a common heritage, namely the heritage of Sanskrit. Urdu and the Dravidian languages have also exerted considerable influence. Advertising copywriters must certainly have exposure to the linguistic history of India, at least in a general manner.

Another matter of great importance is the cultural relevance of the copy.

Often advertisements may be considered culturally, socially and personally offensive. Despite all talks about women's liberation, men are not liberated enough to tolerate 'fanny patting' by a woman, at least, in public or in a commercial in print or television. Similarly, advertisements referring to gender stereotypes or those which may be considered gender insensitive may also be considered objectionable. Even in 'liberated' U.S. provocative advertising often creates a furore leading to debates and civil action.

To conclude, copy creation must be done with full awareness of the linguistic and cultural variety of India. Cultural consanguinity, emotional integration and basic linguistic similarities prevailing in different regions of India will help produce more culturally relevant copy. Certain expressions, puns, irony, sarcasm, etc., peculiar to one language are better not translated into another language.

## the craft of advertising copywriting

### **What is Advertising Copywriting?**

This chapter targets not only the students of advertising but also the sub copywriter. Copywriting is not a case of saying simply, ‘Ok, let’s think of a good idea’. Copywriting is the art of writing something to make your target audience think about what you have to tell them.

The classical definition describes copywriting as salesmanship in print. This is true. The first advertisements were written by newspapermen. Back in the old days, when newspapers were still run by owner-editor-publishers, news about new products was exactly that. News. Manufacturers needed to announce their wares and the public who was paying needed to know about the availability of new goods on the market. So the manufacturer went to the newspapermen and said, ‘tell your readers about my new product’. And the newspapermen said ‘sure, for a fee’. That’s how the business of advertising as we know it today was born.

However, advertising has been in existence for much longer than that. The misshapen dwarf who danced before a Pharaoh, calling out the King’s titles was in fact an advertising agent. The model co-ordinators who pick brand representatives today for their striking looks are just carrying on a centuries-old tradition!

In fact many of the theories and concepts that are set out in textbooks are practised by the world around us. Every songbird that ever warbled knows the value of a good jingle. Every peacock that ever strutted knows more about fashion advertising than the finest art director alive. The rat-a-tat circus barker never went to



advertising college; but he knows that a taking speed of 120 words per minute pulls customers better than any other!

## Whom are you Talking to?

Remember, copywriting is the art of writing something to make your target audience think about what you have to tell them.

What this means is that you're looking for a common frame of reference with the reader or the viewer. Therefore the first thing to do is identify precisely the potential target audience.

Review the brief given to you by the client servicing carefully. If something does not make sense, ask for clarifications. Investigate the product or service for yourself; for an existing client, it's quite easily done. And for a new client, the agency should make a product familiarization exercise possible. Then home in on the people who are supposed to respond to your advertisement and buy what you offer! And remember, the advertisement is part of the offer!

The target audience is never people who want to buy a new car! It is usually people who want to buy a new car to show off; people who want to buy a new car to drive longer distances; people who want to buy a new car for a daughter who just got her licence. The fact is, people don't buy a car for just transportation; people also buy cars to make statements about themselves. People are looking for style, economy, reliability, safety and a whole lot of other things.

Figure out the unstated motivation of the target audience. Use any tool;—research, gut feel etc. Now think of how to hook the audience who is in that frame of mind. Remember to keep your ideas within a common frame of reference!

The creative idea should be something that has a bearing on the frame of mind of your audience. It should be something your audience is able to understand quickly; and it should be capable of supporting your message. For example, 'We're only No. 2; we try harder' for AVIS Rent-a-car, created by Bill Bernbach's agency, was swallowed hook, line and sinker by the target audience. A target audience composed of customers who wanted a better deal, but were suspicious of tall service claims. 'We try harder' made perfect sense to them. It said everything—better rates, better service, better satisfaction, better 'I-got-a-steal-feel'!

Once you have a series of ideas on paper, grade them. A very good test for a good idea is whether you can crack a series of advertisements or films with it. If you can, you have an advertising idea on your hands. If you can't create more than one advertisement, you probably do not have a long lived campaign idea.

In today's advertising world, a copywriter might be pushing products, drumming up support for an idea or for an ideal. And unless he or she is doing some work for charity, there is always a suit (client servicing or account management person) and a client (the bill payer) involved.

So now can you guess who the first target audience for a copywriter is?

## The First Target Audience

The finest schools of advertising plug all the usual blurbs into every budding copywriter. Write for your target audience: The customer is not a moron, she is your wife; and any others that you can think of!

Research agencies will table reports on the demographics and other graphics of the target audience, including graphic descriptions of the methodology, implementation and execution. The client servicing team or the account management team will take hours on a brief. And finally, the copywriter will start work on a campaign that is supposed to hit the target audience right in the centre of its collective chest.

But—and that is a very big but indeed. Nobody has told the copywriter that the client servicing team (every single member of it) has highly individualistic views on how to do creative!

Finally, a campaign that is at least respectable will go to the client. The poor copywriter is in for another ordeal. Every single member of the client's team also has highly individualistic (and worse, bossy) views on how to do creative. This brings us to a fact of life that copywriters must understand.

Copywriting is a commercial activity. This simply means that the copywriter is paid to write, by somebody or the other. What this really means is that the first target audience for any copywriter is the man who holds the instructions or the purse strings.

A smart copywriter figures out that the first client is either the person who briefed; or the person who is paying for the advertisement. Then comes the audience to whom the advertising is addressed.

So when you get a brief, the first thing to do is to personify the target audience into one person to whom you can talk. Then figure out what is the best button for that person. Then run a check on the longevity of the concept. If everything hangs together, start cracking advertisements.

## There are only two Kinds of Advertisements

There are several kinds of advertisements. But for a copywriter, there are just two kinds to begin with! One is a situation where there is something to say, and second, where there is nothing to say!

If one uses this thumb rule, any advertisement can be made memorable. For the first kind, all that needs to be done is figuring out how to say what has to be said. For the second kind, there is the use of showmanship! And remember, the advertisement is part of the offer!

This means that the copywriter must be concerned about the look and feel of the advertisement. If you're writing for a record label that specializes in rock, obviously the ad has to appeal to the people who like rock music enough to shell out the money for the CD. The visuals, the copy style, the ideation; everything has to sync in. On the other hand, while writing an ad for a 6 CD set of classical music, the tone of voice, look and feel of the advertisement would be very different!

Now how does the copywriter make the choice between the first type of advertisement and the second one? To figure out if the advertisement has something to say or not, the copywriter has to learn how to read a brief.

## How to Read a Brief

We're not referring to a legal brief here, which also means that an advertising creative brief should make for interesting reading, at least to the creative team. Surely, the creative brief should contain all the relevant information. There should be the graphics—psycho and demo. It should be strategically sound. But it's also true that most

creative briefs are as dry as the proverbial lawyer’s brief. A creative team should always look for something interesting in a brief. The worst brief is the one that has all the info, but no direction. The best ones may be a trifle less heavy on the dope, but they (and their writers) certainly point the creatives in some definite direction, without clamping on blinkers.

Let’s look at some common examples of jobs that a copywriter gets—a toilet soap, a motorcycle, a computer mouse, a housing finance company and an NGO working for women’s upliftment. Some of these may be existing brands in the agency, some may be new business acquisitions, and some may be new product launches. Whatever may be the category, you will receive a brief containing the history of the brand, market overview, competitive brands and their advertising.

The brief itself should broadly be in this format.

- ❑ Product/service – Demogrphahics: Physical data about the consumer.  
Psychographics: Data about the consumer’s mindset.
- ❑ Competition – The competitive analysis, and competing advertising.
- ❑ Advertising Objective – What is the advertising supposed to achieve?
- ❑ Advertising Strategy – How does the agency propose to achieve the objective?
- ❑ Key Insight – What is the single-most critical thing that will help in communication?

When you read a brief, try and use a heavy dose of commonsense. If it doesn’t make sense to you, the chances are your work will not make sense to the target audience.

And, if the brief does not make sense to you, make no bones about not starting work. Sell your account planners your view of the job; it will automatically push them to sell you their point of view.

One last tip. Look for honesty in a brief. If a brief says this is a me-too product, go for it. That’s where the creative starts earning their salary. And their kicks.

## What to Say, Not how to Say it

The best copywriters know that using big fat words is the worst thing to do. In fact, the best pieces of copy use words which are very easy to understand. It's the thought that counts, not the words which you use to express the thought. Of course, a high degree of wordsmithing ability is essential, but that doesn't mean anything without the ability to think.

The concept of the creative strategy can also be explained with our definition of copywriting—the art of writing something to make the reader think about what we have to say.

It is a proven fact that people all over the world react to certain stimuli in exactly the same manner, provided that the copywriter takes care of the cultural nuances. The trick is to figure out the buttons that make people tick.

## The Attention Buttons

There are certain topics that are sure to draw people's attention. Here they are.

1. Animals
2. Babies
3. Cars
4. Disasters
5. Entertainment
6. Famous personalities
7. Fashion
8. Food
9. Fortune-telling
10. Humour
11. Money (how to make it)
12. Royalty
13. Scandal
14. Sex
15. Sports
16. Wars
17. Weddings



## The Concept

Every advertisement is a call for attention. To get attention, the audience must be told things they don't know in an interesting and unexpected way. If one gets them nodding in agreement, it's halfway home to making a sale.

If copywriting is the art of writing something to make the target audience think about what you have to tell them, then we have to figure out what to write and what to call it!

The original advertising men and women called it an idea. Later on, when advertising became a science, words like concept came into fashion. All it means is that one needs a parable.

Here's an example. If a man comes up to you and says, 'Hey I'm a funny man', you will probably say 'Oh yeah?'. However, if the man comes up and has you in splits with a funny story, you'll think he is a funny man. Copywriters need to know this. The big bald headline works when there is a big bald benefit. When there is no such deal, that's where the copywriter (and art director) have to work for their money!

What can a creative person possibly put down on paper that will make a passive reader or viewer sit up and take notice? This is where the idea or the concept comes in. Remember, we're looking for a common frame of reference. The concept can be on a belief, it can be a juxtaposition of contrasting ideas, it can even be a 'dot!'. A good concept can carry an advertising campaign for years.

The Michelin baby, the Jolly Green Giant, We're only No.2, Reverse Snobbery according to Volkswagen, Kerala Tourism—God's Own Country, Hamara Bajaj, Kelvinator—the coolest one, are all examples of great concepts. Sorry, ideas! Ideas can come from anywhere. The ones that come from real life are the best. The only difficult part is finding them!

## How to Start Writing Copy

Okay, let's start with a big tip. The first thing to do in order to write an advertisement is not to write. It's not even to think! Then what is it?

The first thing to do is to draw. That's right. One can draw a box on the paper, approximately in the ratio of the size of the advertisement that has been briefed on. This helps to focus thinking on the job that has to be done. Incidentally, it even helps to get some 'beyond the box' thinking in!

Assuming one has done the required homework—reading the brief, collecting some extra information, even arguing with the servicing—one has to start crystallizing the image of the target audience (TA). For instance, thinking about the people who are supposed to buy the product. Then honing in on one person who fits the TA, and then writing to that person.

This process might mean that one writes an advertisement that is not an advertisement in the conventional sense. So much the better! The idea is to use something that will immediately get the TA to connect. If that is a picture, or a drawing or a joke or whatever, so be it.

Remember the idea is to write something that will make the TA think about what the ad and the client have to say. This approach to copywriting automatically ensures that the tone of voice and style of the advertisement will fit the TA. It also ensures that the work will always be fresh. And it might even receive an award!

A working copywriter needs to do some basic things before putting the pen to a paper.

### □ **Figure out the size of the advertisement.**

There is no point thinking about an idea that needs 200 col. cms of space when the brief calls for a 20 col. cm ad: Is there?

- ❑ **Get familiar with the magazine in which the advertisement is to appear.**

Publications have house styles. Maybe a campaign idea is hidden in the house styles of the major publications one intends to use?

- ❑ **Find out the campaign release date; is there any special significance, or can one create some?**

A campaign timed for a release around Diwali (in India or for an Indian audience abroad) calls for a certain look and feel. In fact, if one hunts hard enough, every single day or month has a special significance, which may give a slant for a campaign, especially for jobs that have no particular USP.

- ❑ **Find out everything about the product.**

- If the product is known as well as the client, one can obviously write better advertisements. Moreover one will have the client's respect forever. A tour of the factory can help to understand the clients and get the inside facts on how his/her goods are made better than any amount of reading.
- The information collected will also allow the copywriter to tell the reader something he/she doesn't know.
- The same knowledge also puts the writer in an excellent position to explain and defend his/her work.

- ❑ **Figure out who is being talked to.**

Remember, one must personify the target audience.

- ❑ **Work with your partner.**

An art director will eventually lay out the advertisement you are working on. So when another head is available, let's use it. Work with the art partner. And there's a way of doing it. Don't sit and chat for hours. Instead, discuss the work, and then separate. Work individually and come back to discuss the ideas. This way, one can ensure that the team does not get stuck on a few ideas. In fact, each other's ideas may spark off a totally new thought! Nowadays, agencies believe in the idea of creative teams. In fact, copywriters and art directors change jobs as a team.



- ❑ **Learn to discriminate good work from bad.**

Raise your own minimum standards. And be ruthless with yourself on rejecting bad work. This requires a great deal of effort. Read all the books you can find. Watch all the advertisements you can; and more importantly analyze the work that you see.

- ❑ **When doing very small advertisements, work in that size on the writing pad.**

There is a limit to the number of words one can fit into a small advertisement, in a readable point size. So drawing out the size on the pad helps keep the word count down.

- ❑ **Remember, while a client is paying you, you are a salesman!**

You are paid to produce work that shifts products off the shelves. Your work has to sell. At the same time, you don't have to be liking that irritating salesperson who pesters a customer into leaving the shop! Finesse is called for!

## First Write the Headline

There can be times when a headline does not need an illustration, but there can never be a time when an illustration does not need a headline.



**IF THE WELDING ISN'T STRONG ENOUGH, THE CAR WILL FALL ON THE WRITER.**

That's me, lying rather nervously under the new Volvo 740. For years I've been writing an advertisement that each spot would do as well as the Volvo is strong enough to support the weight of the entire car.

Someone decided I should put my body where my mouth is, so we suspended the car and I crawled underneath. Of course, the Volvo lived up to its reputation and I had to let the air out.

But the real point of the story is this: the Volvo 740 may have a different body shape, a fast and frugal new engine, a new interior and a new suspension system, but in one respect it's not like the Volvo of yore. It's so well built you can bet your life on it. I know I just did.

To: Volvo, Springfield House, Mill Ave., Bristol 03115-USA. Please send me details.  
 Mr/Ms/Ms/Ms.  
 Address: \_\_\_\_\_  
 Postcode: \_\_\_\_\_

**THE NEW VOLVO 740. FROM €2299.**

A headline hooks a reader and draws him or her into the advertisement. It might be a sentence, it might be a word, it might be punctuation marks or it may even be a picture caption.

The first thing the headline must do is to be interesting. This does not necessarily mean that it has to be a cleverly convoluted piece of verbal communication. In fact, it's quite the reverse. In some cases, a bald statement of fact can be the most interesting thing, to the target audience of course! For example, 'How to get your hair growing



### The only squeaks and rattles you'll ever hear in a Volkswagen.

Who objects to decibels of delight coming from the back of their car?

Or to being able to actually hear a conversation, or the radio?

What is objectionable, is listening to the irritating results of shoddy workmanship and lazy engineering.

Which is why we at Volkswagen are so dedicated to building the soundest cars on the road.

To Volkswagen, silence isn't golden, it's dull grey, high tensile steel that we form into a rigid safety cell.

Inside, underneath, and around that rigid cell: our engineers, robots and computers quietly set to work.

We make sure 10,000 times over, that a door shuts with a reassuring thud, not a hollow slam.

We torture bodywork.

We torment axles and wheel mountings. And if something squeaks in less than 300 hours of merciless testing, we dispose of it.

Why go to such great lengths? Because there's something that's very important you ought to know when you buy a family car.

That it's a lot more than just sound.



again?! For balding men, this is the most interesting thing in the world!

Now, the science of the thing. If there is a new story, or even a new angle on an old story, tell the story. If there is no story, use showmanship.

One of the best advertisements done in this country was not even an advertisement. The product in question was a hair restoring tonic made by a dabbler in Ayurveda in Kerala, India. The advertisement in question was a newspaper article about the tonic, which featured a photograph of the dabbler's daughter. The young lady's curly locks actually touched the floor! Well, one can guess what happened. The police had to beat their way through the crowd in front of the dabbler's house to rescue the inhabitants.

And there lies the secret of a good headline. Use something that hooks a reader; even if it means having no headline! What is a good headline? A good headline works with the picture, completing the thought. A good headline tells the reader what he or she can't see in the picture or illustration.

## Compelling Copy

So you have hooked the reader and got him/her to start reading the advertisement. Now comes the job of selling. Remember, one of the finest definitions for the profession of advertising is 'salesmanship in print'. The body copy is what provides the information, reassurance and calls for the final decision to be made.

A good body copy starts in the middle of the thought process, taking off from the headline and picture which have already taken the reader! The body copy should be on a synchronizing wavelength. The vocabulary used, the speech patterns, and the tone of voice—everything should be aimed at converting an interested reader into a committed advocate and user.

A good body copy uses simple words which are chosen to maximize impact, and are written like it's spoken: A good test is to read the copy out loud. A good body copy may not always follow the strictest of grammatical rules; but a liberty taken should be seen to be a liberty taken, rather than a mistake. It must select and employ the right tone of voice for the right target audience.

Now, a secret. When you write body copy, talk to a person, real or imaginary. You will be amazed at how your efforts scan. There are

other wrinkles too. Everything in life eventually ends up in math. Music is made up of eight notes. Biology is a function of cell division. Will you be really surprised to find out that even body copy adds to this theory? Body copy can be written to rhythm. An aggressive tone of voice finds copy written in short punchy bursts. A sensuous tone of voice finds the copy lingering over smooth, silken skeins of speech.

Finally, a practical, usable tip. To practise body copy, write letters to friends. And set targets for each letter. Write one using two-word sentences. Write another in verse. Try anything that will make for interesting reading.

And that's the great thing about body copy. Informative, but interesting. Thus, when there is something to say, say it.

### **When there is nothing to Say, Use Showmanship**

For a truly new product or a truly breakthrough innovation, the best creative is a straight presentation. Remember the famous Titan launch commercial? It showed 30 seconds of good-looking watches set to music. The point is, Titan wasn't selling accuracy, durability or anything that HMT stood for. Titan was selling good looks; Titan was selling a fashion accessory. Of course, the beauty of the idea was also the simplicity.

### **Make 'em Laugh**

Take the example of Fevicol. The fisherman commercial, the omlette maker and hen commercial and the sticky shadow commercial—the defence rests.

### **Look Beyond the Product**

'Happiness is a cigar called Hamlet. A mild cigar.' This is the baseline for one of the most endearing campaigns of all time. Collett Dickenson Pearce, the British agency that created it, had also formulated one of the best creative briefs ever. Just a single line which said 'Solace in time of adversity.' Isn't that exactly what a puff is to most smokers?



1



2



3



4



5



6



7



8

The film shows a senior, well-groomed man fishing with the state of the art fish equipment. Then appears a thin, *lungi* clad simpleton who puts four drops of Fevikwik, on a stick, dips it in the pond, catches four fish instantly. He walks away happily as the other man just stares in amazement.

Storyboard: Fevikwik Adhesive Film "Fisherman",  
2001

Agency: O&M

## What do You Say?

Creative conceptualization—or to put it simply, the art of cracking an advertising idea. Going back to the definition, copywriting is the art of saying something to make the target audience think about what you have to tell them.

Concepts or ideas can come from the product, the target audience, the competition, popular culture, or from real life.

## If it Sounds Stupid when You Say it, don't Write it

After writing the copy, read it aloud to yourself. If you feel yourself cringing, crumple up the paper and aim straight for the wastepaper basket. If you have hopes of ever making it big as a copywriter, learn to fight the temptation to take it easy and give in to a client's or a colleague's clichés.

## The Craft of Copywriting

It has to be learned, and the learning involves knowing and practising various techniques. Newspapermen understand the technique of hooking and keeping readers. Their livelihood depends on it. And journalists also have the problem of limited space.

Journalists have a technique for writing news stories, called the 'inverted pyramid'. It presents the most important bit of news first and then goes on to amplify and expand on the story. The most important fact becomes the headline. Try using this technique when you are writing headlines for an advertisement.

Journalists also have another technique called the Five Ws and one H. These are: Who, What, When, Where, Why and How. Let's see how this can help create persuasive advertisements. Here, the order of the 5Ws is altered purposely.

## The 'Why' Technique

'Why' gives the reader a reward for reading. It allows the copywriter to present a reasoned argument and list all the benefits the product has to offer. It also makes the ad interesting.

If you want to make an announcement, say it out flat. If you want to make people read, start with a ‘why’.

Let us try this technique for a motorcycle. Let’s say that the brand is called Ranger. It’s big, hardy and aimed at the bluff outdoor life loving kinds. The headline using the ‘why’ technique would read something like:

- Why you should ride the high ranges on the Ranger.

The body copy would go on to establish that the ranger bike is ideally suited for on-road and off-road situations with little or no maintenance and is utterly reliable.

## The ‘Where’ Technique

Don’t only think of starting a headline with ‘where’; think of places the product can be shown to its best advantage. A paint manufacturer could run commercials showing how his paint suffers the weather in hot climates, cold climates, rainy climates, etc. A ballpoint pen manufacturer could do the same.

## The ‘Who’ Technique

Who are the people one can use in the advertisements to make it most interesting? Don’t think of only a celebrity. Think of characters from history, mythology, literature, the Bible, fairy tales, or even from the client’s own staff.

If you do choose a celebrity, be sure of his or her relationship to the product, the person should be somebody the TA can identify with. For example, Amitabh Bachchan for Pepsi, Salman Khan for Thums Up and Sachin Tendulkar for Adidas Shoes are all good examples of the use of the ‘who’ technique. However, the use of Rani Mukherjee for Hero cycles is somewhat baffling.

## The ‘When’ Technique

This is where you place your advertisement in a different time.

In the great American Cola War, there was a commercial, which showed an archaeology professor with his students on a field



expedition. One cola can-toting student picks up an object and asks what it is. The professor dismisses the find with a comment of it being history. Guess which cola the student was drinking and guess what the find was? The student was drinking Pepsi and the find was a Coke bottle!

A copier company once ran a very successful advertisement that showed a monk using the copier to make numerous sets of a handwritten book. Recently, Canon Copiers has been running a similar one.

## The 'What' Technique

This is the way to use a key finding from a research. What makes product 'X' so much better than product 'Y'? Various shampoos and washing powders have all used almost intelligible ingredients to tout their respective merits. Information about why XZVM ingredients help Brand Y wash whiter, are common.

## The 'How' Technique

If the clients offer a very complicated product and there are a lot of different points to make, 'how' lets you go through them all. And there is no limit to the number of ways the word may work for you. For example, 'How to make money without going to office even for a day' could be a line for a work-from-home Internet firm.

## More Techniques

### Before and After

Remember the 7-stone weakling who gets sand kicked in his face at the beach? Then one day he starts on a Charles Atlas course (you too can have a body like mine), and the next time he goes to the beach, all the girls are crazy for him. That is probably the best before-and-after advertisement ever written.

Detergents, OTC medicines, educational courses and fitness equipment all use this seemingly juvenile technique. But don't let the



simplicity fool you: Before-and-after advertisements sell very hard. Taaza Tea is a brand that uses this technique very effectively.

## Invent a Place

The most flamboyant example of this technique is Disneyland. The copywriter can use it too. One of the most successful and long-running campaigns in India uses a slogan that's now become world famous: 'God's own country' for Kerala Tourism.

## Invent a Character

David Ogilvy's eye-patched Man in the Hathaway Shirt has entered advertising lore. There are various Indian campaigns that have used this technique as well. The VIP Frenchie hero is one, the Onida Devil is another.

## Put the Client in the Advertisement

If the client moans and sighs,  
Insert the name block twice the size.  
If the man is still refractory  
Show a picture of his factory  
Only in the direct case  
Should you have to show his face.

## Give the Product another Name

The Bug is the best example of this technique. Volkswagen of America gave their Beetle car another name, and because that name was based on the styling of the car; it seemed a natural thing to do. What the bug also did was that it added a whole new dimension for friendliness, humour and self-effacement to the ads.

The ad '*Give Me Red*' for Red Eveready batteries seems to be as good an Indian example as one can get. This technique was branded by the agency as the use of the non-relevant attribute.

## Comparisons are Excellent

As a copywriter, if you have a better product to peddle, prove it! There's no simpler way to do that than by comparison. You can be sure that comparative advertising is effective, because it's so controversial. The Sintex water storage tanks have done excellent work in this area.

## The Challenge

The new product challenges others in the market with 'If you can find a better one, we will give you back the money you spent on ours'. A good example is the Taj Tea campaign where the brand ambassador Ustad Zakir Hussain challenges the viewer to come up with a better Indian tea and wagers his tabla-playing career against such an eventuality.

## The Guarantee

The guarantee is tricky, because by now people know that a manufacturer's guarantee may in fact deprive them of some of their rights as consumers. So tell them that this guarantee will not do so and include as much detail as possible. Stipulate where the manufacturer is accepting more responsibility than he has to under the law.

## The Torture Tests

These prove the efficacy of our product while adding excitement and showmanship to the campaign. Various brands of plywood laminates have used this technique very successfully.

## Yoking Contrasting Ideas

Once you know what to say, yoking words is the mechanics of saying it. For example, slow ketchup.

- ❑ Get heavy with you

A body copy is supposed to talk to the reader. That's why the use of the word 'you'. For example, you've written a line for a camera—'The sixth sense'. See how much more intrusive it becomes when you add you—'It's your sixth sense'!

- ❑ Don't break the thread

Follow a logical pattern of thought, which can be easily followed by your reader.

- ❑ Use questions

Ask questions which are structures to get positive responses.

- ❑ Use repetition

Repeat a key word, in patterns of three.

- ❑ Use numbered points

When there are more than a couple of benefits/reasons to buy, enumerate them in a numbered list.

- ❑ Use link phrases

Keep the train of thought going by using link phrases—for example, because, and etc.

- ❑ Use repeated action words

Hurry, rush and other similar words give a sense of urgency.

- ❑ Use verbs

Write in the active voice.

- ❑ Use a time sequence

Collapse weeks or months into a few sentences to present a benefit.

- ❑ Add interest

Think about how to keep the readers reading. Turn a phrase in a way that makes them smile. Express an idea to get them nodding in agreement. Most of all tell them, what they don't know.

## Some Keywords

Some words and phrases are buzzwords. They generate a reaction. These include: Now, free, introducing, announcing, secret, magic, money off, save, etc.

## More Techniques

### ❑ *Contests*

A contest is a way of reviving interest in a brand to meet short-term goals. Because readers are skeptical of the very nature of contests, getting enough participation is the key task. There are two ways of addressing this.

### ❑ *Big prize/Amazing Prize*

A prize that you cannot win elsewhere. Candico, a Delhi based biscuit company has run contests for children where the prize winner could be the CEO of Candico for a day. Britannia has run contests where the winners could be part of a cricket team that plays against the movie *Lagaan*'s cricket team.

### ❑ *Lots of prizes*

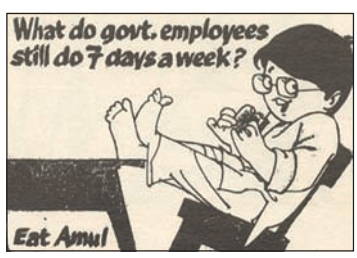
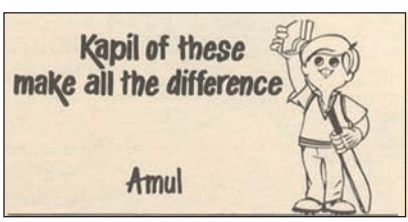
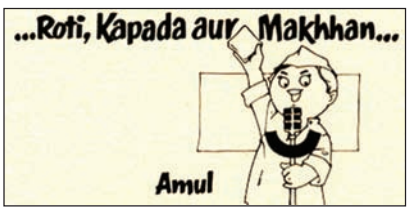
Almost everybody who enters is sure to get some prize or the other. Colgate has run in a pack contest where a scratch-and-look patch guarantees at least Rs. 5 off on the next purchase.

### ❑ *Testimonial from a competitor*

The basic product may be the same, but the target audiences may be very different. A luxury carmaker providing a testimonial for a city runabout will not affect the former's market in any way. Mr. Ferrari drives a Fiat is a good example.

### ❑ *Topicality*

Borrow interest from news, fashion and current events. The various advertisements that were aired following the match fixing allegations in Indian cricket are all examples. Another good example is the spate of beauty contest scenarios that so many health and beauty brands adopted after Indian girls started winning beauty pageants regularly.



The above are hoarding and print advertisements for Amul dairy products. These are a part of a series from the 1970s and 1980s.

❑ *Quizzes and Tests*

This is a favourite with editors. This kind of ad is almost always generic; the headline can apply to almost any product in the category.

❑ *Range Advertising*

This is usually a bad idea—people never buy a range. Sell the basic concept first before showing variations; equal emphasis on many products means scanty treatment for all.

❑ *Guide technique*

The only passable way of doing range advertising. Your guide to the best car, from India's leading car manufacturer.

❑ *What do you want most*

Or, the 'what is right for you' approach. Group the products according to the qualities they offer. Skin treatments and hair colour are products that can use this technique.

❑ *Quotations*

This is where most cubs start. And this is the biggest mistake they can make. A good copywriter does not need a book of quotations on his table.

❑ *Demonstration*

○ *Show and tell*

Many shampoos and detergents use this technique successfully. For example, the Clinic All Clear shampoo.

○ *Slice of life*

It stands for exactly what it means. A special vignette from supposedly everyday life. *Kal bhi, aaj bhi, kal bhi* for VIP suitcases is a good example.

○ *Trick films*

These are commercials that use various techno-gimmicks to dramatize a selling point.

○ *Animation*

Toothpastes and engine oils use this a lot, to depict action that a movie camera cannot shoot.

❑ *There's a lot you can do with a day*

Drinka pinta milka day is a very famous example of this technique.

### □ *The strip cartoon*

There are two guidelines here. First, decide whom you're talking to. And second, use a first-rate artist.

## Camera and Television

### Writing for Film

An advertisement on screen is different from one on the paper. The thinking process, the techniques and skills involved are all very different. Film writing requires serious study. Here are a few tips for immediate use, though.

#### ○ *Single thought*

A 30-second TV commercial cannot communicate more than a single idea effectively. Most Volvo commercials sell safety. Most BMW commercials sell the pleasure of driving. Most Kelvinator commercials sell the idea 'it's the coolest one'. Most Fevicol commercials sell the idea 'it sticks anything'.

#### ○ *Don't hang on to an idea if it's the wrong one.*

Most copywriters are not proficient enough to take a final call on a film. However, the Director is. So if the Director (assuming he/she is good) asks for a change, give in gracefully.

#### ○ *Don't believe you and your Art Director can make a film on your own.*

### Type to Film

□ A 30-second film script should fit on one side of a foolscap paper

□ *Don't get involved in technical details*

Leave the technical stuff to the Director and Producer. Try and write your script without too many cut to's and dissolves.

□ *Convey the intent of the film clearly and simply*

Never start your script with the 'film opens with'. Start with Imagine... And then describe the action in everyday English.

□ *The storyboard*

In India, storyboards are made by illustrators who don't understand film. So don't insist on the Producer giving you a frame-by-frame reproduction of the agency storyboard. Use the storyboard only to describe the story outline to the client.

□ *Choosing a production house*

One should choose either a production house that's already done the kind of film you want. Or choose somebody new. In either case look for production houses that deliver more than what's just on the storyboard.

□ *PPM (Pre-Production Meeting)*

Introduce the client and make sure that he/she's part of the team. The client servicing should be fully involved. The PPMs make sure that what you see and what the Director sees are the same as what the planner expects and the client wants and the agency believes is right. If there are any misconceptions, face the problem honestly around the table. Check, measure, time, edit, rewrite—do it all now, before you shoot. If you do this, the shoot should go like clockwork.

□ *The shoot day*

Talk to people and learn. Show the Director respect on the floor. There can be only one Director on the set. So if you want any clarifications, speak to the Director, and under no circumstances start giving commands to the cast and crew.

□ *Post-production*

○ Rough cut

This is the first edit of the film, probably without all the effects and graphics.

○ Final Master

This is the final approved film, with all the elements in place.

○ Telecast copies

This is the copy that is sent to the TV channel for broadcast. The video and audio levels have to match specified levels and many channels have specific formats in which they accept telecast copies. If any telecast copy does not match any of these criteria, the tape will be rejected.



## The Word Count

### □ *2 words/sec*

There is no rule on how few words to use in a TVC. For the maximum, stick to 2 words per second.

- In a 60-second commercial, use the brand name at least thrice.
- Write less, make space for music, laughter and other sound effects.
- Complex pictures demand minimal words.  
If you have a riveting picture, don't write wordy voice-overs. Your viewer will not hear you.
- The faster you cut the film, the less you say.

## The Special Requirements for each Medium

### □ *Press*

The reader can come back and read the headline over and over again, so you can afford to take liberties with language etc.

### □ *Outdoor*

As a transit medium, outdoor media viewing time is very short, so the message must be written as crisply as possible.

### □ *Direct Mail*

Though direct response is a highly specialized medium, every creative person in a full service agency will encounter a request for a direct mail piece once in a while.

The one thing to remember is to make the copy completely oriented towards you.

### □ *Booklets/Leaflets*

Remember to keep the language simple. And the flow of information should be logical.

## How to Judge your Work

Most people have no idea of how to assess an advertisement. And the skill is very necessary for colleagues in the office. If you have a

good system, it should help you and them. They can use the same system to help sell the work to the client.

- ❑ Is it on strategy?

Has the advertisement hit the main thought and is it in the tone of voice that our consumer would like to hear?

- ❑ Is it clear whom you're talking to?

If a feature film, a novel, a song or a play cannot please everybody, how can one advertisement please everybody? But does it make perfect sense and persuasion to the defined target audience?

- ❑ Is it interesting?

Would people like to see it again and again?

- ❑ Is it instant?

The average advertisement has 1.5 seconds to hold a reader. Can your commercial grab and retain the attention of a busy individual?

- ❑ Is it believable?

Don't go for a business trip into Adland.

- ❑ Is it unexpected?

There's often a line in the body copy, had it been spotted, would have brought the advertisement to life. The reason this line remains unused is that creative people are so pressed for time that they haven't had a chance to let the work lie for a gestation period.

- ❑ Has it proved its case?

- ❑ Look for ways to prove your claims. Get independent advice.

Lastly make this checklist public.

How to defend your work.

- ❑ First be certain that you are saying exactly what you want to say and that too in the right tone of voice.

- ❑ Then try it on your Creative Director.

If he or she says no, don't throw a tantrum, or drop into despair. Sound him out on how to improve and give his

suggestion a fair hearing. If he says yes, then it goes to the client servicing, with his approval. The servicing team plays the devil's advocate, voicing all the doubts that they think the client will have. They are the ones who took the brief; be patient if they voice suggestions as to how the work can be improved.

- ❑ Please don't fight for every full stop and comma in the body copy. Fight for the kings and queens; be ready to sacrifice a pawn or two.
- ❑ Then comes the review board. Muster all your facts and have a full knowledge of the product and consumer ready at your fingertips.

## Meeting the Client

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

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

The client is probably several people. The lower ranks are the toughest to get through, because they may also be second-guessing and pre-empting their bosses' comments. Patience and logic are the best bet—never give them up for temperament. You've got to be logical enough and articulate enough to prove that your work is right.

## Some Criticisms

### ❑ Running it without the sound

This is a trick old-timers pull when judging the first cut of your commercial.

Just ask them whether an Asha Bhonsle music video would work without sound.

Anyone not giving attention to what is being said in a TVC is almost certainly not giving attention to what is being shown; you've lost him anyway. And the simple fact of life is that viewers do not turn off the sound.

❑ **Nobody reads body copy**

The headline and picture should tell the story of your advertisement. But body copy is needed to expand on the benefits. Nobody reads body copy. People will, however, read as long as you tell them something they didn't know.

❑ **The TA won't get it.**

If you buckle under, you will produce advertisements that ignore intelligent people, thus encouraging intelligent people to ignore the commercial.

Almost everyone in the world knows something you don't. It's therefore reasonable to ensure that advertisements write up to people rather than talk down to them.

❑ **Any product could say that.**

A product without a unique selling proposition can have a unique selling personality. Scores of products are using slogans that could have been used by their competitors, if they had thought about them first.

❑ **Our competitor uses that word.**

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

A good dose of commonsense is indicated.

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

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

❑ **You should never ask a question in a headline.**

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

## Now Some Criticisms that you Should Pay Attention to

### ❑ It sounds like an ‘advertisement’

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

### ❑ It’s expected

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

### ❑ It’s boring

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

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

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

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

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

## How to Present your Work

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

Basically, the team who make the advertisement should present it because: they learnt all about the product and the consumer, and thus know why they did what they did and can explain those

reasons. If they haven't done their best, they would have to take the flak. If the work is rejected, the team knows why and how, and will have no one to blame but themselves.

## Use your Advantage

The client wants to see the work.

## First Impressions Matter

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

## Arm yourself with the Right Ammunition

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

## Basic Training

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

## Think like a Creative, Talk like an Accountant

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

## Think on your Feet

Synchronize the headlines and pictures in order to show that each advertisement is making a single point in the selling pitch and that

together the advertisements make up an attractive and coherent personality for the product.

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

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

## Surprise

The client should be surprised at the creative work.

## Leave at the Right Time

Make the sale and get out.

## How to Live with a Dead Campaign

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

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

In practice, the client doesn't like it.

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

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

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

## The Illogical 'No'

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

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

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

## Listen to what the Client Means

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

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

## A Fresh Start

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

Talk to people—the Creative Director and other creatives who don't mind helping. Talk to the media people, and buy time if required. Work as hard the second time around and resist the temptation to quit.

## There is always another Campaign

Imagine that you just got a brilliant campaign approved. There is still a better campaign to be done next year, isn't there? So all one has



to do is to do that campaign right away. If one doesn't, someone else, inside or outside the agency can and will do it.

Thus, be professional. Sometimes, even brilliant campaigns bounce; one must accept it and live up to it; and then no one will ever be able to get the better of the situation.

## A Professional Creative Person

Someone who takes the time and trouble to learn the skills and not just through practice but through study, is considered professional. Hence, your behaviour should win respect in the eyes of your client.

You should also understand buying and selling. Earn your living honestly; realize your function is to get people to spend and help the client earn his/her living.

You are in the engine room of the agency, making the only product that the public will see; never be afraid to roll your sleeves up and get sweaty. Behave so that you can justly be proud of the work you do.

If you always make good advertisements, you will have much more than an enviable portfolio: You will have clients who look forward to presentations from you and are keen to buy your work. You will have account people who ask your opinion on matters of marketing, expect you to make a major contribution to any strategy that draws up together and want to have you working for their clients.

Because you are a professional and are recognized as such, you will soon be able to command a good salary, which will increase for as long as you produce outstanding creative work. And it won't take too long before you begin to win advertising awards and earn yourself a name.

## The Secrets of becoming and being a Good Copywriter

1. A good copywriter has the knack of appearing both restrained and arrogant at the same time.
2. Advertising is a business like any other. Results are what matter and profits are the motive.

3. Read the book by all means, but don't believe everything you read.
4. You are a cliché recycler. But some clichés are so worn out they won't stand further peddling.
5. In baiting a mousetrap with cheese always leave room for the mouse.
6. Spending hard-earned money to simply bore people is one of the less intelligent pastimes of life.
7. If it doesn't communicate, it won't sell. And if it doesn't sell, it isn't advertising.
8. People don't buy from clowns—and that includes clients.
9. Every headline should be the best you've ever written.
10. Nobody should be anti-series for the sake of it, but everybody should reserve the right to be anti-pro-series.
11. A transparent lie will collapse under scrutiny. However, the truth won't.
12. Advertising that tells you nothing, sells you nothing.
13. A good copywriter is somebody who does things of which nobody would expect him or her to be capable of.
14. Beware of pundits bearing rules.

## chapter 6

# writing for radio, television and film

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### An Overview of Television Advertising

Although the costs of creating, producing, and airing a TV commercial are staggering, television is one of the most cost-efficient media. And while factoring the impact of a TV spot—as compared to that of a radio commercial or a magazine advertisement—it becomes clear that no other medium lets us reach and influence so many people at such little cost per person. This advertising power has built brands that were unheard of before the advent of TV into the national horizon. It is a small wonder that considerable care and expertise are given to the preparation of a commercial.

### What is a 'Good' Commercial?

In just one day, a TV viewer may be exposed to hundreds of commercials. Over a year, it can be tens of thousands. Numbers like these mean that one of the principal requirements of a 'good' commercial is that it must stand out from the crowd. If it does not, the advertiser loses money.

Research shows that most people do not mind television or radio advertising in general, although they dislike certain commercials. They do not like to be yelled at or treated rudely. They want to be respected. And that is what a good commercial should do. It should be a friend rather than an intruder. It should be welcome every time it comes into someone's home.

A good commercial is **honest**. It should express the creative strategy in a highly believable manner. If the commercial is deceptive or misleading or downright dishonest, the result will be: Declining sales and perhaps irreparable damage to the client's (and one's own) reputation.

A good commercial is **positive**. It should leave the potential customer with a favourable impression of a product. And it should make the viewer or listener feel good about the company that makes the product.

A good commercial is **persuasive**. It should get people to buy the product and make them more likely to enjoy it when they use it. It should be kept in mind that one is selling the client's product or service. And if the advertisement does not persuade the consumer to buy it, it is wasting time and the client's money.

A good commercial is **simple**. When audiences hear or see a commercial, they have one question in mind: 'What's in it for me!' The less effort they have to expend in getting the answer to this question, the more effort they are likely to use in buying the product.

A good commercial is **specific**. It should make one definite point and support it with concrete evidence. It should talk about product designs or ingredients if they are distinctive or important.

A good commercial **talks to each** person individually. It should not be addressed to broad demographic groups. It should talk to one man, woman or child who is a potential or current user of the product or service; and it should show how the product can solve that person's problem.

A good commercial **makes a promise**. Whether it is logical or emotional, the promise must be related to the product.

A good commercial **builds a personality for the product**. Once a particular identity or image has been decided upon, one should stick to it, making sure that every TV or radio spot contributes to it consistently and directly.

A good commercial **does the unexpected**. If some of the other virtues of good advertising seem obvious, one should remember to combine them with surprise. Too many advertisers cling to outmoded, derivative, or stereotyped forms, as do many timid or unimaginative copywriters and art directors.

The superior commercial **starts out as an inspired idea**. Then it strikes a chord with its viewers or listeners and takes on a life of its

own as it hits the airwaves or the TV screen. And long after the commercial has run and the campaign is over, it is still remembered with a certain mixture of awe and appreciation.

Advertising objectives can be attained only if the communication is stimulating and relevant and it is presented in an original way. Ideas that are arranged coherently, developed logically, and conveyed clearly are easier to understand, accept, and remember than are ideas that are unrelated to each other; randomly ordered, and smothered by an attention-getting style or obtrusive technique.

## Writing for Film

There are three things about broadcast advertising that have changed much in the last decade. The appearance of TV commercials has changed. It all started with MTV. MTV commercials are more visual, more quickly paced, use more camera movement, and often combine multiple looks, such as black and white with colour, or stills with quick cuts.

The technology of TV commercials has also changed. Ten years ago commercials were shot on film and usually edited on a videotape. Today, commercials may be shot on film or videotape. They are almost always edited on a computer.

Radio commercials may be created on digital audio tape (DAT), which eliminates tape 'hiss' and allows for an unlimited number of dupes that sound exactly like the original. Technology has also created new special effects and made the old ones more affordable as well as easier to do.

The form of a TV commercial is the third thing that has changed. Today there are many more forms than there were a decade ago. One-minute and two-minute direct response commercials are a staple, as are 30-minute infomercials. Home cable networks are devoted to shopping. And we are on the verge of interactive shopping on television.

And what is the one thing, the most important thing, that has not changed? It is the objective of a radio or TV commercial: To change the attitude and behaviour of people in order to sell a product or service.

An advertisement on a screen is different from an advertisement on paper. The thinking process, the techniques and skills involved are all very different. Film writing requires serious study. A few tips for immediate use, though, are:

- ❑ Show, don't talk about it.

Films are visual media. And all films fall into two types—illustration or demonstration.

- ❑ Single thought

A 30-second TV commercial cannot communicate more than a single idea effectively.

The range of Fevicol commercials done in the late 1990s dramatized the sticking power of Fevicol unforgettably.

## Type to Film

- ❑ A 30-sec film script should fit on one side of a foolscap paper.

- ❑ Don't get involved in technical details.

Leave the technical stuff to the director and producer. Try and write your script without too many 'cut to's' and 'dissolves'.

- ❑ Convey the intent of the film clearly and simply.

Never start the script with 'film opens with'. Start with imagine ... And then describe the action in everyday English.

## Think and then Write

A creative idea can occur to you at any time after you have absorbed the basic creative strategy. But don't count on inspiration. There are no new ideas, there are only new combinations of old ones; so do not overlook possible combinations or extensions of previously used ideas.

Try out the copy approaches on a friend or co-worker: A fresh mind can often spot a strength or weakness that you have failed to see. Better yet, by verbalizing your approach, you might find that you can see an idea in a new light or at a unique angle.

## Test and Revise

When you feel confident that you have a solid, worthwhile and a selling idea, compare it with the selling themes of your competitors. Be as objective as you can. Try it out on someone whose opinion you value. Check it against your marketing and advertising objectives. If it doesn't quite fit, work with variations of the idea. Move words around. Substitute. But always cast it in terms of your prospect's self-interest.

If the product's name can become part of the selling idea, you are closer to success. McDonalds uses the first syllable in its name for various products, such as Egg McMuffin and Chicken McNuggets.

## Say it Simply

With a strong selling idea within a memorable theme or phrase, you are ready to give it a persuasive shape as a radio or television commercial. The next question to answer is what format the commercial will follow. However, while you may have had some thoughts about format, structure, and style during the development process, it is dangerous to consider such elements before you determine the selling idea. Considering a format before content impedes the progress towards an effective commercial.

Above all, keep your selling idea easy to understand. Your tag line may be as short as Nike's 'Just Do It'. Or it may be as extended as the NIIT line: 'If you're not studying at NIIT, you're missing something'. Nike had the dominant share of the 'exercise' shoe market and felt it could defend and grow its franchise by image advertising. Instead of focusing on tangible advantages of its shoes, its advertising said, in effect, 'If you don't want to sit on the sidelines, but you want to get active, the right equipment will help you get there. So no excuse! Put on your shoes, go out and just do it.' In the NIIT case, the computer education company was positioned as the one that could be relied on for providing all that a teenaged student looks for from an extra qualification course. In essence, the advertising said, 'When you study at NIIT, you get the right learning and the place is hip enough for you to be proud of studying there.'

## Select a Format

Your sales message should come through clearly as your commercial unfolds. The appropriate format should be there to support it, move it along, and give it a framework. If the format draws attention to itself and obscures the product name, it should be changed. An effective sales theme in a compatible format will help your commercial, attract attention, involve the prospective customer emotionally and logically, develop a desire to try the product and lead him or her to buy it.

## Choose an Appeal

Your TV or radio spot must have a logical or emotional appeal in order to be successful. If the format can be considered the vehicle, then the appeal can be thought of as the fuel—the energy that makes the vehicle go where you want it to go; and do what you want it to do. Sometimes, logic might persuade a prospect to buy the product if it outperforms the competition.

If your product has parity of performance with the competition, you must search for the one advantage or difference that can be translated into a dramatic, sensory or emotional appeal.

## Humour—Maybe, Maybe Not

Humour is a very popular device, especially with writers of radio spots. But not all uses of humour are effective. Perhaps humour is a favourite with junior copywriters because it seems easy to write. But real humour is exceedingly difficult to apply to sales messages. Unless the fun sounds spontaneous and original, you will elicit groans instead of smiles, and no sales will result.

Even spots that are funny at the first or second hearing may wear out quickly. Who listens to and responds to the same joke after half a dozen hearings? It is wiser to make your situation or character funny or amusing by writing it in a warm and engaging style and adding just a touch of irony. But make certain that the manner of selling does not overshadow the selling message.

When you produce a humorous spot, cast the voices and direct the tempo with careful regard for timing and inflection. Humour should never sound forced. To succeed, it must be fresh and light.



## Imagination—Radio's Big Plus

Writers' and the listeners' imaginations work more effectively in radio advertising than in any other medium. As a radio writer, one is not constrained by the space limitations of print or the linearity of TV. One can create mental pictures and activate the imagination of the listeners using sound effects, voices and music. With audience attention riveted, interest increases, product points gain emphasis, and the spot gets on way to fulfilling its persuasive function.

In radio, use of the kit of audio tools should not only be made to design and set the scene, but also to establish time and place or immediately change them. In seconds, get the listener to picture a cave dweller in prehistoric times or a Martian in the twenty-second century.

To draw the listener in, the commercial must trigger his or her imagination, participation, and involvement. Unless the commercial succeeds in this, it will not succeed in meeting its marketing and advertising goals.

## TV—The Power of Technology

Commercials on TV have been around for half a century, yet every day we see new techniques, such as surrealistic computer animation and creative use of black and white photography, designed to overwhelm the viewer with a dramatic impression of the product. Technologically, there is little in the way of special effects that cannot be achieved on film or videotape. The exciting fantasies used in films like Terminator 2, Jurassic Park and Forrest Gump are available for use in commercials. Every scene that the imagination can envision can be put on film for the world to see. Even scenes the mind cannot dream up can be electronically created by computers, which can be programmed to generate new forms of graphics and animation. The advent of videotape and 'fast film' makes it possible to shoot practically anything, anywhere, at any time, day or night.

### The Main Idea

One must be careful never to overload a commercial with too many selling facts or too large a variety of styles or techniques. If a

commercial tries to use too many ideas, words and pictures will emerge haphazardly and ineffectively. Such a commercial is likely to join the 85 per cent of all advertisements that go completely unnoticed.

From opening fade-in to closing fade-out, the basic selling proposition in the best commercials moves progressively within a carefully chosen format and tautly conceived structure.

## Formats

In this book, the term ‘format’ refers to the major types of commercials. The word ‘structure’ is used to indicate the temporal sequence or arrangement within a commercial. All formats can be done in any style and aided by any technique.

The choice of format depends on a number of considerations: The product or the service, the market, the audience, the production budget, the intended number of exposures of the commercial, the competition and so on. Some structures are better suited to certain kinds of products and are entirely wrong for others.

Obviously, a problem-solution structure works best for products that can actually solve problems: Laundry detergents, but not designer clothes. A narrative structure, in which a special mood is created, is appropriate for products that appeal to the senses: Perfumes, but not hardware. A demonstration can be effective for products with benefits that must be shown rather than described: small kitchen appliances, but usually not consumer packaged goods as orange juice, soap and cat food.

Furthermore, while analyzing commercials, one will notice that some of them use more than one format. For example, a basic problem-solution commercial can be set in a fantasy scene and include a brief demonstration of the product. Most of the formats are not mutually exclusive. However, one format usually dominates. Another can be treated as an additional and subordinate element.

### *Problem-Solution Format*

The problem-solution format is a storytelling genre. Structurally, the problem must come first, the solution second. And both must be presented dramatically. The problem must seem important and evoke a negative response from the central actor or actors—worry, fear,

discomfort, or dissatisfaction. When the product is introduced, whether it is merely shown or briefly demonstrated, it should solve the problem and result in relief, pleasure, or satisfaction. The problem-solution format focuses on a specific problem or a specific product feature that represents the solution or a specific consumer benefit.

However, products whose primary feature is usually perceived by the senses—that is, products that would otherwise be treated in a slice of life format—can be positioned as problem-solvers; for example, a bathroom tissue in a longer roll, soap with high cold cream content, or low-cholesterol margarine. In such cases, the selected feature is usually quantifiable: 50 more sheets, 25 per cent moisturizing cream made with pure vegetable oil, etc.

### *Slice of Life Format*

The most popular format in commercials is the slice of life, because it is so effective. In the slice of life format a ‘plot’ with a beginning, a middle, and an end is usually developed. A typical slice has two people in a real-life setting, such as a kitchen. One has a problem and is the ‘doubter.’ The other who knows the product can solve the problem, is the ‘convincer.’ Casting is critical in a slice of life commercial. Good actors will be required to make the dialogue sound believable. It helps if they have memorable faces, voices, and mannerisms, as well. The dialogue and situation should be as reliable as possible, not contrivances that would never occur.

This format also fits products whose product feature is general rather than specific and abstract rather than concrete. In fact, the problem in a slice of life commercial may be a matter of sense perception and the ‘solution’ may be highly subjective. In this kind of commercial, the emphasis is usually on a product feature rather than a consumer benefit.

The danger in the slice of life format is that the message may be lost because of too much vagueness or indirectness. For this reason, the plot should be simple and clear.

If the treatment is humorous, the punch line or visual surprise should relate to the product, its features or its benefits.

### *Burlesque Format*

Burlesque is a humorous exaggeration of reality. It answers the question: ‘What is the best (or worst) thing that can happen as a

result of using (or not using) this product?’ FedEx built its reputation by exaggerating what could happen if a package was not delivered on time.

Remember that while the audience will reject unreality, they will accept extreme exaggeration, as long as it is based on their beliefs.

### *Demonstration Format*

Nothing sells a prospective customer faster and more compellingly than actually showing that a product does what it is supposed to do.

Demonstrations are particularly appropriate for products that are genuinely different from others and whose difference is in how they work, rather than in how they look, taste, or feel. The commercial can show the product in action, if this is the product’s strongest selling point. Or it can focus on a variety of applications, if this is the thrust of the sales message.

However, the demonstration is not limited to technological wonders that perform extraordinary feats, such as hand-held vacuum cleaners, torture-tested wristwatches, and high-speed office copiers. This format can also be used to demonstrate special features of ordinary products, such as thickness in ketchup, lack of greasiness in potato chips, and durability in kitchen utensils. In a demonstration spot, the feature or benefit is actually demonstrated rather than merely explained, either by normal filming or taping or by time-lapse or before/after photography for slow-working products, such as house paints, grass seed, microwave ovens, and cake mixes. A discussion of how something works describing its ingredients, structure, or design is not a demonstration.

However, if a demonstration is used, one must be absolutely certain that the performance claim is true and that the demonstration itself is authentic.

### *Product Alone Format*

A spot that shows the product by itself can be easy to produce and therefore relatively low-cost. For example, allowing the viewer to look at the product presumably because it is beautiful, new, or different while the voice-over announcer tells what it is, what it has (or doesn’t have), and what it does. However, because few products can sustain

30 or 60 seconds of visual attention, advertisers often turn to camera or computer tricks to hold interest. This format can be used for products that have some inherent drama, such as new products, old products in a new form of package or products that are pleasing to the eye. Aesthetically pleasing products, such as automobiles, often use this format.

Perfumes have flowed gently out of their artfully designed bottles; watches have ticked away at a dial a second; and coals, accompanied by thundering sound effects have burst out of bottles.

Where the product or package innovation requires explanation, the voice-over can describe the product in detail. Alternatively, when visual appeal is emphasized, the commercial may begin or end with a theme statement and allow the strong video to do the talking.

Although radio seems to be an unlikely medium for ‘showing’ the product alone, it can work for products whose primary use is auditory: Recording equipment, records and tapes, concerts and stereo components. Radio has also been used to transmit the sounds of a beer being poured, car engines humming and the fizz of soft drinks. Whenever the sound of a product is easily recognizable, it can be transmitted on radio. In fact, there are some products that are identified with a unique sound.

A subcategory of the ‘product alone’ format is the analogy in which either the product or the use of the product is presented analogically or symbolically. An analogy is defined as ‘a relation of likeness between two things’. The likeness is not between the things themselves, however, but between ‘two or more attributes, circumstances, or effects’. In an analogical commercial, one would use something with a quality or attribute that relates to the product. Bulls have been used to symbolize the upswinging stock market for an investment firm. The speed and sleekness of a car have been compared to the qualities in a racehorse. For the viewers to make the (sometimes implicit) connection, the analogy must be clear and relevant. Audiences are often unwilling to exert the effort that is necessary to follow a complicated comparison, so the analogy should be relatively simple, and logically, as well as emotionally, acceptable.

### *Spokesperson Format*

The use of an on-camera announcer to speak directly to television viewers about a sponsor’s product dates from the first days of television. In its simplest form, it is a straight radio announcement

illustrated by a moving picture of the announcer and the product. It is basically 'talk', which may be fast and hard sell or personal and intimate.

The spokesperson can be a salesperson representing the sponsor, the president of the company, or an actor or actress playing either. Lee Iacocca, head of Chrysler Corporation was an effective spokesman for his company.

The spokesperson can also be an expert—say, a nutritionist, a car mechanic, a dishwasher—or, again, an actor or actress playing these roles. He or she can be a well-known movie star, public figure, or professional athlete. Here, however, the product and spokesperson must be carefully matched. Sexy film stars touting auto transmissions or hardware products may not be as effective as celebrities who can be identified with the product. Victor Kiam, who said he liked Remington Electric Shavers so much that he 'bought the company', is a good example.

The personality spokesperson is an actor or actress who plays a role written especially for the product. This variant relies on a performer (often a comedian or comic actor) who can command attention and interest with a distinctive characterization: a unique voice, delivery, or appearance. For example, Aamir Khan, Aishwarya Rai are all good spokespersons for Coca-Cola.

### *Testimonial Format*

Word-of-mouth advertising is one of the most effective ways of calling attention to a product. It comes from people who have used a product and liked it. The testimonial is an attempt to capture the persuasiveness of this kind of advertising. Like the spokesperson, the testifier speaks directly to the audience. However, instead of talking about the product, the spokesperson discusses his or her experiences with it. Testimonials can be delivered by either celebrities or unknown persons. Famous people can give your commercial a special appeal. And if the spot as a whole is informative, entertaining, and promising, the extra cost can be worth it. Again, however, the product and testifier must go together. The viewer or listener must believe that the celebrity has actually used the product and is really expressing his or her own feelings about it.

On the other hand, an unknown person who recommends a product is probably less subject to the suspicion that he or she is merely endorsing the product for a fee. Furthermore, audiences often

respond favourably to peer recommendations. An average consumer in a store, a home, or a garage can recommend a detergent, a rug cleaner, or an oil filter and create credibility.

A testimonial can be structured in a narrative, slice of life or problem-solution form. The camera can be hidden to catch spontaneity and convey authenticity. The commercial can also be presented as an interview. When the testifier uses his or her own words, the testimonial is more plausible and persuasive.

### *Musical Format*

In television, the musical spot consists of a vocal or instrumental sound track accompanied by a performance of the music, either just singing or both singing and dancing. In radio, it is only a song. In both media, the music should be catchy and upbeat, attention-getting and entertaining. Music can create a mood, and lyrics can attempt to change an image.

Musical products, such as CDs, music videos, stage shows, rock concerts and symphonic or operatic productions are especially well suited to musical treatment. The format best fits a product which at a particular time seems to need a splashy, spectacular presentation. Thus, many product introductions, revivals, and repositionings have been set to elaborate song and dance numbers. The same is true of products undergoing a special promotion, sweepstakes, price cuts, and special events (especially holiday celebrations). Music can even work in direct response. For example, 'Time Flies' was a very effective song for TIME magazine. Certain mass-appeal, quasi-parity products, such as soft drinks and fast food, have turned to the musical format again and again.

The jingle is a miniature version of the musical, and its brevity requires that it is used as a framing device or as a closing signature. However, music can also be used to enhance a dramatic moment in an emotionally engaging narrative or to create atmosphere for any kind of dramatization. As in the '*Kal bhi, aaj bhi, kal bhi*' (yesterday, today and tomorrow) commercial for VIP suitcases, where the characters in a narrative actually act out the lyrics of a song and the song runs the entire length of the spot, is a musical because the audio determines the content of the video. When the music, whether vocal or instrumental, supports the story, the commercial is what it is by virtue of its video content.

Although these formats cover most of the subject, the most common commercial on television is not adequately described by any of them. It is a combination of continuous music, voice-over narration and storytelling video. The latter is usually a series of vignettes that fit into the slice of life or problem-solution categories. The difficulty with such commercials is not that they are unclassifiable. It is that they are too cluttered, burdened as they are with too many elements, each of which fights for attention and none of which dominates.

Too often, the result is a commercial that is unclear and ineffective. Make it easy for the prospective viewer or listener. A format, or even a combination of formats needs to be chosen. But the advertisement must be developed clearly and logically. It cannot be weighed down with too many ideas or elements. The format itself will neither compel nor sell. But while one develops the selling idea within the framework of a format, one should not add too much. The sales message should be in the forefront of the writer's mind and in the foreground of the commercial.

While watching TV or listening to the radio, one should notice and evaluate each commercial's format. Take note of the ones which have well-defined formats and those which do not. The best remembered and most effective spots will usually be those with strong selling ideas and well chosen formats.

## Structure, Style, and Technique

### *Structure*

A well-structured commercial with a logical sequence of related facts, impressions and scenes has a better chance of making its audience react favourably and profitably. Structure is the backbone of sales messages.

Any of these formats mentioned above can use a structure ordinarily identified with a different format: Problem-solution, ignorance-trial-awareness, story or demonstration. However, the presenter-spokesperson-testifier discusses the problem and its solution, takes the audience through the discovery process, or tells a story of product use. The musical, uniquely, is adaptable to any



structure, including demonstration, which can be performed by singers and dancers or animated figures.

### *Vignettes*

Vignettes are a series of brief scenes in which the same action is performed or the same characters perform different actions. Diet Pepsi used a number of short glimpses of slim and attractive people, with musical accompaniment, to show the visible benefits offered by a low-calorie soft drink.

The commercials consisted entirely on vignettes, with the product making an appearance either intermittently or at the end. However, the vignettes are almost always used within a problem-solution, slice of life, or demonstration format.

This structure fits products that can be used in different ways, appeal to a variety of people, or rest on one very specific selling point that bears repeating. It is most effective with a self-explanatory video, minimal voice-over, and a strong music track.

### *Comparison*

When the product or service is demonstrably superior to the competition, a comparison is justified. This works in three ways. First by showing the other product and then showing one's own. Second, by showing the products side-by-side. Third, by showing the products in a series or alternating scenes. A variation of the side-by-side comparison is the head-to-head test, in which actors or actual consumers try two competing products.

### *Continuing Series*

The 'continuing series' is a larger structural form in which the same characters or the same situation appears in one commercial after another. Like vignettes, the series usually focuses on one or at most, two product attributes. It is particularly effective for 'reminder' advertising—that is, when the product is well established and requires only the restatement of a simple campaign theme to sell the product. Probably, many continuing series are not planned in advance but are developed as a result of a commercial's unusual success or because of the popularity of one or more of its characters.

A continuing series can also employ an actor playing a character, such as Ronald McDonald, or the Jolly Green Giant. It can be an

animal, such as the Ceat Tyres rhino. It can even be imaginary, such as the Pillsbury Doughboy, the Bear for Chocos breakfast cereal for kids, or the MRF muscleman.

## *Style*

Commercial style refers to the way in which material is presented—how you hear it or see it; and how you want it to be heard or seen. Style is a reflection of the perspective or point of view. Every commercial has a style. The goal is to make a choice from among the varieties of style and then to stick to it. Consistent style is as important as clear message and logical structure.

## *Comedy and Tragedy*

The most obvious categories of style are the comic and the tragic. The latter is seldom used in radio and TV commercials because audiences tend to ignore or forget products or services that are associated with disturbing or depressing themes. They would rather be lifted up than let down. Of course, the difficulty is often unavoidable if the product or service deals with personal tragedy—death, fire, burglars or disease. Thus, insurance companies, fire alarm manufacturers, security-system makers, and healthcare facilities must almost always take the risk. However, the tragic events inevitably portrayed, discussed, or at least mentioned are usually subsumed under the problem-solution format, and the final emphasis is on the solution that is available through purchase of the product or service. Far more numerous are the radio and television spots that use humour in one way or another. In fact, many commercials are actually adaptations of standard stage, film and TV comedy forms, such as comic sketches, situation comedies, stand-up monologues, and comic/straight-man routines. And many of the spots that are not full-blown adaptations of established comedic forms use some kind of humour, including slapstick, puns, jokes, and comic characters.

Comic sketches are problem-solution or slice of life commercials in which one or more characters act out a more or less real-life situation that ends in a joke—often at the expense of the main character. Situation comedies are commercials (usually slice of life) in which the same characters in the same comic situation appear again and again.

Stand-up monologues are often delivered by well-known comedians. The performer is often a spokesperson. But he or she must

bring distinctiveness to the role, usually by caricaturing a particular personality type.

Humour can be crossed with fantasy. Humour can also be used with special effects. A classic Cherry Blossom campaign starred a Charlie Chaplin look alike, with the film run in fast motion to create the effect of a silent film. Satire is a special kind of humour where one uses a takeoff on a well-known story which is mocked or parodied.

However, humour is not a universal panacea. First, too often it is used as an easy way out of an advertising dilemma that could have been better solved by the use of a different kind of treatment. The fact is, some products are ill suited to comedy. Second, even if the product or service is appropriate for this style, the selling idea must be well integrated into the commercial. Otherwise, the spot may be very entertaining, but not very successful. Third, the humour must be readily understandable. It cannot be based on a highbrow novel, a seldom-seen foreign film, or a local or regional personality or event. Fourth, the humour must be inoffensive. It cannot insult any member of the audience, particularly minority groups. And most advertisers avoid using persons, places, things, or even words that are regarded as sacred by a religious group (for example, a rabbi, the Vatican, prayer, the Koran, communion, 'miracle'). And fifth, the humour must 'wear' under constant repetition. Nothing is more boring than a joke one has heard before.

### *Fantasy and Documentary*

Two other contrasting categories of style are fantasy and documentary. The latter, less often used, tries to create a slice of life atmosphere that suggests spontaneous, unrehearsed, and therefore realistic dialogue and/or action. Usually, a voice-over announcer describes the scene, which may be a demonstration of the product, a trial use, or a dramatization of a problem. This style can also be used for a supermarket, on the street product, or shopping mall interviews. When the product speaks for itself—when it is genuinely new or different, solves a serious problem, or performs an important task or function—the no-nonsense approach, without frills or fanfare, can be very effective. In other words, if the goal of the commercial is solely to inform, the documentary may be the best style in which to present it.

When the message is less definite or less earth-shaking—when one is dealing with a parity product that appeals to the senses—one

might want to go to the other extreme: Fantasy. The successful Channel No. 5 commercials used a surrealistic dream sequence to create a make-believe world. In such a world, the product can be made, grown, used, or consumed happily and contentedly.

Fantasy works because audiences have been conditioned to accept it since early childhood, a fact well noted by advertisers of children's products, such as pre-sweetened cereals, toys, fast food, and video games. A fantasy ad can appeal to almost anyone because of its charm or warmth or humour. However, one must never lose sight of the selling proposition or the product. Even though it suspends a viewer's or listener's disbelief, the purpose is to idealize the product, not provide a temporary diversion.

Fantasy can be divided into four types: The imaginary, the far away, the futuristic, and the nostalgic. The imaginary includes almost all animated commercials (Green Giant vegetables, Chocos cereals, Gems candy) and spots in which animals talk or fantasy figures (leprechauns, witches, unicorns) appear.

The far away fantasy uses such settings as rural scenes, mountains, European cities, jungles, deserts, the Arctic, and any unfamiliar terrain or locale—especially when it is idealized or romanticized in the futuristic style, the commercial may simply use a setting drawn from an imaginary future—inside an intergalactic space bus or in a 22nd-century city. In a commercial that only ran once, Apple Computer introduced its Macintosh model in a spot based on George Orwell's futuristic novel *1984*. In this controversial commercial (Did it sell or merely entertain?), a woman athlete ran through a seated throng of uniformed figures hypnotically gazing at 'Big Brother' on a television screen. After the woman smashed the tube with a sledgehammer, the voice-over underscored the conventional-versus-revolutionary theme of the spot. Nostalgic commercials use the past rather than the future. For instance, Mother's Recipe pickles used the imagery of an Indian household of a generation ago in a turn-of-the-century setting, to sell its pickled products.

In addition, regardless of how it departs from the here and now, any fantasy commercial can be given a surrealistic treatment. In this style, images are distorted, idealized, or exaggerated—usually by camera tricks or with computer-generated graphics. Levi Strauss created a series of spots made up of computerized visuals that presented a gravity-defying landscape populated by levitating figures and objects. This dreamy, highly evocative campaign created an alluring fantasy world to which Levi's promised to provide easy entry.

## *Technique*

By technique is meant not just ‘a method for accomplishing a desired aim,’ but a technical method that depends on the use of mechanical equipment. Techniques are necessary whenever simulation of either the video or audio portion of a commercial is required. There may be a need for special sound effects—cars crashing, waves roaring, or assembly lines humming—that require either on location recording, which may be too costly, or a reasonable facsimile. Or one may want to show a process—food digestion, a headache disappearing, or grass growing—that cannot be filmed because it is either internal or invisible or cannot be shown in 30 seconds because it stretches out over a much longer period of time. In such cases, animation, special recording equipment, unusual camera angles or lenses, or computer-controlled cameras may be useful.

## *Animation*

Until very recently, the production technique that most completely liberated the imaginations of copywriters and art directors was animation. This is so because virtually anything can be made to happen in animated commercials. Ordinary looking people can perform superhuman feats. Animals can sing and dance. And even inanimate objects can be given human attributes and abilities. As a result, many products have acquired animal spokespersons. Solutions to such problems as stained teeth, tired feet, and stuffy noses can be dramatized vividly and graphically. And characters (as well as objects) can be made to ‘perform’ exactly to the specifications of writers, artists, and directors.

The technique can be used to create a cartoon story in the slice of life format, a package logo brought to life with highly stylized drawings, or an abstract design that underscores a selling theme or enhances the visual appeal of a product. Animation can be achieved by moving stills, in which still photographs are shot in different ways to achieve the effect of movement, or by stop motion, in which three-dimensional figures (Pillsbury doughboy) are photographed one frame at a time to simulate movement. Otherwise, animation requires that each of the 24 frames per second be produced individually.

Animated commercials are popular because they are entertaining. That is simultaneously their strength and weakness. If there is real news to communicate—about price, quality, or availability—it is often

best just to say so. Entertainment may be a distraction. Also, if the message is very personal, it is preferable to avoid this potentially charming but somewhat impersonalizing technique. It is difficult for viewers to identify with cartoon characters. If there is a need to attract attention, however, if sales idea would be enhanced by an entertaining presentation, or if the target audience is very young, one might want to consider using animation.

Animation embraces more than cartoons, however. It can be used to show a complicated process simply and clearly. It also allows the advertisement to reveal how products work in ways or places that are unfilmable or unphotographable—that is, when their operation is microscopic, when they work inside the body, or when the problem they solve might be more tastefully presented symbolically rather than factually (for example, toilet bowl stains, body odour).

Yet again, because animation is expensive, it should be used carefully and selectively. If one needs to demonstrate something that cannot be demonstrated in any other way, animation can be used. Also, if the fantasy achievable through animation fits the product and message, it can be used. However, if one can do nearly as good a job without investing the extra time and money required by this technique, other methods can be tried.

### *Computer Graphics*

Computer animation has broadened the horizons of advertising people far beyond the possibilities offered by the hand-drawn variety. In computer animation, the colour and movement that otherwise require the drawing of every frame can be generated from one piece of black and white art. Each frame of film can be layered with any number of superimposed images. And three-dimensional objects can be moved, rotated, and distorted in any conceivable way. The result is a visually spectacular end product in which images contract, expand, explode, implode, and undergo dazzling transformations that are impossible to achieve by other means.

Among the first successful computer commercials in India was a fantasy spot for Bajaj Cheetah motorcycles that showed a cheetah changing into a motorcycle. The visual drama created by this eye-catching and eye-holding scene was entirely sufficient to maintain viewer interest and involvement.

The same advantages and disadvantages apply to computer as to hand-drawn animation. On the one hand, it is an entertaining

technique that can attract and hold interest. On the other hand, although it creates a more or less abstract, symbolic or ‘unreal’ universe in which incredible things happen, it is also quite impersonal. And the temptation to achieve artistic perfection or show off technical virtuosity is almost as strong for advertisers as it is for writers, artists, and technicians. One way to solve the problem of impersonality is to combine computer graphics with live footage of real things and people.

### *Special Effects*

In radio, special effects include all the simulated sounds that can be reproduced with real objects (for example, doors closing, shoes walking) and special recording equipment. In TV, special effects include all these, as well as simulated visual effects achieved by special cameras, unusual camera techniques, special processing equipment, and editing.

The purpose of special effects is to create an illusion. The possibilities are almost limitless. Special effects are sometimes necessary and often useful, but they can, like other commercial enhancements, clutter up the listening or viewing experience or provide an easy but unsatisfactory way out of a tough communication problem. It cannot be said often enough that no technique should be used unless it dramatizes, clarifies, underscores or in some way enhances the selling idea. After all, special effects are, as the name implies, special. They should not be employed unless they fulfil a special need or solve a special problem. To be used effectively, they must be chosen carefully and integrated smoothly into the commercial.

## **Advantages of Radio Advertising**

Radio was expected to die out when TV came up. It did not. Today radio is a potent selling tool for these good reasons. Radio is everywhere. And radio cannot be ignored. If you are within hearing distance, you will hear it whether you want it or not.

Radio is selective. The geographic, demographic advertisement programming options of radio allow copywriters to speak directly to prospects.



Radio is economical. Radio commercials are relatively inexpensive to produce. You can count on an effective combination of reach and frequency for a relatively low cost per thousand listeners.

Radio is fast. If the need arises, there can be a live/local commercial on air within hours.

Radio is participatory. Along with a sense of friendliness and loyalty to a particular station, listeners develop a sense of involvement. The success of the FM stations in India bears witness.

## Guidelines for Writing Radio Advertising

Consider these suggestions while deciding what will work best for your radio spot.

1. Write for the ear.

Write conversationally. Forget that there may be thousands of people listening to the message. Write as if you are talking to one person.

2. Capture and excite the listener's imagination.

By using only sound, the spot must perform effectively in the 'theatre of the mind'.

3. Stick to one strong idea.

Focus should be concentrated on one main persuasive thrust. An extra copy point or two can be added, but with care. Too many messages create a confusion. Also, unless one is by far the market leader, the whole product category should not be sold generically: Sell your product's benefits.

4. Single out the prospect.

The target consumer must be kept in mind while writing the commercial. Get right to the point. Your talent selection can help.

5. Set the mood for the product.

How fast should the commercial be delivered? What tone of voice should the 'homemaker' employ? Is the music too 'busy' for the product's image? Your answers will determine the 'tone'



or approach. To get the right one, one must be conscious of how one wants the listener to hear and react.

After deciding on the tone, write directions as to how each line is to be read ('angry', 'happy', 'sad', 'irritated', and so on). A spokesperson picking up the script should have specific directions. When one indicates the kind of delivery that is wanted, everyone benefits. The commercial's tone should match the product's image: They should be compatible.

6. Remember the mnemonics.

A memory trap should be set and it should spring into action. It might be in the copy, the music, the sound effects, or a combination of them, but it must be meaningful. If one can use a distinctive and memorable sound, it is even better.

7. Get attention fast.

The first five or six seconds in a radio commercial are vitally important. If one fails here, the whole spot may be a wasted effort. Expend a lot of creative thought on the opening.

8. Register the product's name.

Some copy chiefs might add, 'Early and often!' Because there is no use of headlines as in print advertising or even a shot of the actual product, as in television, the product name must be established by repeating it during the spot.

9. Don't overwrite.

Don't crowd the spot with too much copy. Like 'white space' in print advertisements, silence (for at least a second or two) can help focus attention on your main message. Use easy to understand words, and keep phrases and sentences on the short side. Write in the present tense and active voice as much as possible.

Read your commercial aloud or have someone read it to you. Change any words that interrupt continuity or are difficult to pronounce. Allow your announcer breathing (and listener hearing) time.

10. Make your appeal clear.

A good question to ask is: 'What want or need does this product satisfy?' You can use logic if your product is a hard-nosed

performer and you can explain why it works so well. If it saves either time or money, you should say so. But don't stop there. Go beyond cold logic into the warmer currents of emotional persuasion.

11. If it's news, make it sound important.

First make sure that what you have to say is news. Too many commercials promising news have made customers wary. So if you are writing about the semi-annual white sale at the local department store, do not treat it as an earth-shaking event.

12. Multiply your TV impressions.

If the audio track for the television spot can double—that is serve as a radio commercial as well, it stretches the advertising budget nicely. When a listener hears a spot he or she has seen on TV, it can be instantly visualized at no extra cost to the advertiser.

13. Keep a friendly feeling going.

Engage your audience, but do not irritate or anger. Remember, you are trying to win friends as well as influence prospective customers and retain present buyers.

14. Be sure that your humorous spots are funny.

Not every product is amenable to humorous treatment. And not every listener has a similar sense of humour. For these reasons, many ostensibly funny commercials do not sell. Worse yet, stuff that may seem amusing to copywriters may not be perceived as such by clients and audiences.

15. Give the listener something to do.

The bid for action, usually near the end of the commercial, is like a salesperson's request for an order. What do you want the listener to do? Where? When? If it's a local spot, use an address and ask listeners to drop in. An immediate action demands a phone number. If the commercial is national, close with your strong selling theme. This gives the listener a final opportunity to react to—and commit to memory—your main appeal.

16. Once is not enough.

If you mention a telephone number, be sure to repeat it. Keep in mind that the listener is not glued to the radio. There could be chances that he or she will not have a pencil and pad ready

at hand. Give everyone a chance to record essential information, including address and even store hours. Your spot may be spectacular, but if customers don't know where to go or whom to call in order to get the product, you have lost sales and wasted your valuable time.

## Advantages of Television Advertising

Television's most outstanding attribute, which no other medium can match, is its ability to reach vast numbers of consumers at the same time. Its other advantages are impact, credibility, selectivity, and flexibility.

Television is powerful. The TV has the strengths of all major media. Like direct mail, it comes directly to the consumer—into the home. Like radio, it offers sound, including special effects as well as music. And like print, it can show the product alone, in a setting, or in use. Furthermore, unlike any other advertising vehicle, television can portray the product in motion—whether it is poured, driven, eaten, worn, or otherwise consumed. The viewer sees the product in 'real life', which means that TV can present its sales message far more forcefully than any other medium.

Television is believable. Although some viewers regard TV advertising as exaggerated and misleading, the medium has an undeniable capacity to induce belief because, as the old saying goes, seeing is believing.

Furthermore, products can be demonstrated. Viewers can be shown how they work, what they do and why they should be purchased. Advertisers can demonstrate how products perform in comparison with other products. And they can show products undergoing tests that prove their claim for effectiveness, strength or durability. Other media can only report the results, not display them and thereby subject them to public scrutiny and judgement.

Television is selective. TV can reach any target group—any age group and any demographic segment.

Television is flexible. Advertisers can buy time on TV locally, regionally or nationally.

Guidelines for creating a TV commercial:

1. Do your basic research first.  
Get all the facts you can about the product and the competition.
2. Emphasise the main selling point.  
Focus on the strongest possibility for a selling idea.
3. Make the commercial relevant.  
Make it meaningful to viewers in their own terms.
4. Get attention fast and keep it.  
But don't just surprise or shock. Let the viewer know what's in it for him or her.
5. Match the medium and message.  
The format, structure and style of a commercial must be compatible with each other and with the product. Also, be sure to match video and audio. They must relate to each other throughout the spot, or it will confuse the viewer.
6. Stay on track.  
While you are developing the elements of your commercial, check back frequently with the strategy statement and marketing objectives.
7. Don't waste words.  
Television is primarily a visual medium; so the video directions should carry more than half the weight of the message.
8. Keep the commercial simple.  
Do not cram the spot with too many scenes or too much movement.
9. Be prepared to revise.  
Do not expect to write a final script on the first try. Once you are satisfied with it, set it aside. Later examine it for impact, clarity, rhythm, pace, persuasion, relevance and believability.
10. Write clearly and conversationally.  
Write the copy in a natural manner. Remember, you are talking to a person you do not really know.

11. Identify the product.

One of the main reasons why a TV commercial becomes ineffective is that the brand name has not been implanted strongly enough.

12. Time the commercial.

Read it aloud. Act it out. Don't rush it. A pace too fast for the announcer or actor will deprive your spot of its dramatic appeal. And a pace too fast for the viewer will leave him or her far behind.

13. Treat news as news.

If your product is new or has a new feature, give your commercial an announcement flavour. Like newspaper readers, TV viewers appreciate and show interest in something new.

14. Repeat yourself.

Purposeful repetition can help register a selling idea. Do not expect the viewer to remember something if you say or show it only once in a 30-second spot.

15. Concentrate on writing, not drawing.

A beautifully drawn storyboard is no substitute for a good selling idea.

16. Give some free rein to the producer.

The storyboard is merely a blueprint. It is prepared so that the client can better visualize the commercial. The producer should not be completely locked in to every shot shown in the storyboard.

## The TV Storyboard

A commercial producer relies on a script and a storyboard in the same way that a building contractor relies on architect's specifications and blueprints. Radio commercials require scripts that provide copy and describe sound effects, music and stage directions. Because it is visual as well as auditory, television needs not only a script, but also an artist's rendering of each scene. This rendering is called a storyboard.

Each frame in the storyboard presents a continuation of some action, a completely new scene, or an addition, such as a superimposed title.

Actual storyboards are rendered in varying degrees of 'finish'. They are drawn in pencil, felt pen, drawing pen, marker, wash or created on a computer. Sometimes photographs are used.

When storyboards are completed, they show supervisors, clients, and commercial producers everything they need to know about what will be heard and seen, including locations, sets, actors, special effects, and titles. A TV storyboard may consist of only one frame to show what will happen in a 10-second spot. Or it may consist of dozens of frames to show what will happen in a two-minute direct response commercial. Video and audio instructions are placed under each frame.

## Storyboard Development

Storyboards can be developed by one person or by a team of a writer and an artist or a writer, artist and the producer. In a team effort, the writer can suggest visual treatment, and artist can suggest copy changes. At its best, such teamwork stimulates freewheeling creativity.

Let us now turn to advertising in the Information and Communication Technology (ICT) era.

## chapter 7

# advertising in the ICT age: the future

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We have covered ‘almost everything you always wanted to know’ about advertising—its history, socioeconomic importance, its working and its creation for the different media. We have also looked at the practical aspects of agency selection, client-agency relationship, time to look for a new agency (or a new client) and the new services rendered by advertising agencies. The most recent stress on client servicing and communication has also been examined.

The big agencies of the world have become partners in huge conglomerates offering a variety of services worldwide. In the changed economic environment of liberalization, privatization and globalization, advertising and communication services have assumed new roles. And in the changed technological environment, the services offered by the new conglomerates have become part of the electronic or e-world. Some call it the ICT (Information and Communication Technology) Age. Some others do not look kindly at the hype and hysteria generated these days!

Without entering into controversies, we simply acknowledge that client servicing is all done electronically these days (except for the personal visits) because all business including the ad business is gradually moving into the e-world.

Before we take up IT matters, let us take a look at the socioeconomic trends in advertising in some detail, in order to understand its future. First, the immediate future—the initial years of the new millennium.

In her *Wall Street Journal* article, 'What Lies Ahead for Ads in 2002?', Vanessa O'Connell speaks about the 'ins' and 'outs' of ad campaign areas. Serenity, joy, family, movie theatre screens, liquor commercials and 'advertorials' (targeting three quarters of the US households that are non-traditional, made up of single parents, unmarried couples and others living in isolation from the mainstream) will characterize advertising in 2002. TV advertisements are very costly and therefore many advertisers will go for movie theatre screens, she predicts. Liquor advertisements will continue mostly for the late night 'yuppie' watchers. Happy family scenes and joyful themes will certainly enjoy client patronage, says the writer.

Well, that was in 2002. This year the position may change. The advertising land is chameleonic; it changes its colour according to the changing economic environment: And O'Connell has based her article on the socioeconomic conditions prevalent in the US.

But what about the Indian world of advertising? Electronic commerce and some dotcom companies are enjoying a gala time these days, especially because of their novelty, although some dotcoms are vanishing rapidly.

The big advertisers in India will continue to be the same—Hindustan Lever, ITC, Colgate-Palmolive, Herbertsons, United Breweries, Godfrey Philips, VST Industries, MRF, Brooke-Bond Lipton, Tata Tea, Nestle, Procter & Gamble, Britannia, SmithKline Beecham, WIPRO, Videocon, Bajaj Auto, Apollo, Phillips, Whirlpool, Dabur, Marico Industries, Larsen & Toubro, BPL, Reliance, Raymond, Grasim, Birlas, Tatas and Voltas. The big Indian agencies that are already part of the giant world-wide agencies will continue to be so; and there is a likelihood of other Indian agencies tying up with global partners.

The class of customers common to the globe—driving mostly the same brands of cars, eating the same cereals and fast foods, watching same types of TV serials, sipping the same types of soft or hard drinks, using more or less the same categories of health and beauty aids, wearing similarly styled clothes and decorating their homes with almost the same art and artifacts—will continue to grow. The world class style of living will expand.

National distinctions are already vanishing in this global culture where the electronic devices—the latest gadgets for micro, interpersonal as well as macro, mass communication— are being used. That trend will continue. It was set almost a decade ago, soon after the advent of liberalization in 1991.



### *Reactions from some top advertising personalities*

To a question put by *The Hindu* correspondent as to how the advertising scenario in the future could be envisaged, F.T. Khorakiwala, Chairman of the Advertising Standards Council of India (ASCI) replied that the scenario would be more aggressive because of severe competition in the Indian market initiated by the global players.

All the participants in the discussion organized by *The Hindu* dealt with the changing trends in advertising during the post-liberalization era. They included, besides Mr. Khorakiwala, either Chairpersons, Managing Directors or Senior Vice-Presidents of top Indian advertising agencies such as Pressman Advertising and Marketing Private Ltd., Grey Worldwide, Blue Dart Express and Saatchi. All these leading lights in the advertising industry stressed the following:

1. A. tremendous competition in the new market will make advertising more aggressive, innovative and spirited.
2. The Indian market is expanding fairly suddenly, following liberalization, and this will lead to a severe competition for obtaining a share of the expanded market.
3. There is an unprecedented boom in the Indian advertising world because of the changing economic situation.

The gist of their discussions may be presented as follows:

- (a) Many new products have been launched.
- (b) Imports have been liberalized.
- (c) The entry of a very large number of multinationals with huge marketing and communication (advertising) experience into the Indian marketplace of goods and services is taking place at an unprecedented rate.
- (d) Until recently, we in India had a sellers'/producers' market. Goods were in shorter supply and demand was higher. This situation has changed now and more effort is required to sell goods and services than ever before.
- (e) Customers now demand brands of their choice and therefore the competition between brands has increased. Advertising has to help customers reach the products that they look for.

- (f) All advertising agencies have to strengthen their creative and other skills if they want to stay in the business.
- (g) The new economic policies will benefit the advertising community but it will be compelled to sharpen its creative and other skills and learn new techniques.
- (h) Training in the new techniques will become essential and it has to be imparted quickly.
- (i) With the global brands and MNCs coming in, the major benefits will accrue to the larger agencies, especially those with global ties.
- (j) The advertising industry will register a big growth in the coming years. Already, the growth has been at a very impressive rate of 37 per cent during the 1990s.
- (k) There will be greater attention on accountability and creativity, with emphasis on economies of scale and terms of media buying.
- (l) The fear of running global campaigns without attention on local cultures and diversities is misplaced, although India has joined the club of countries with a liberalized economy in the 'free world'.
- (m) Although more international brands will be coming to India and more global advertising campaigns and themes will be utilized, the latter will be remoulded to suit the Indian cultural milieu. There are chances that a very few unchanged international advertisements will appear in India. But 'local creative talents' need not worry about it.
- (n) Most of the global partners of Indian advertising agencies have discovered that there is a 'greater wealth of talent in India compared to the rest of the Asia-Pacific region'. And this talent will be utilized by them to the maximum.
- (o) However, it makes more sense to use global advertising in the case of telecommunication, airlines, etc. It is in the best interests of these service brands to have a global approach.
- (p) Satellite and cable TV have not played havoc with the Indian psyche. Western programmes have not made any change in the morals of Indians despite their having been exposed to these programmes for a long time, even before the recent liberalization of access to Western channels.

Hindi, Tamil or any other Indian movies and film songs are fraught with more danger than Western programmes because the characters in the former appear to be ‘more obscene’.

- (q) Regarding the criticism that ‘unbridled forces have thrown ethics and values to the winds, in the rat race to achieve supremacy in the market’, the ASCI Chairman said that the Council would, with the help of its four components—the advertisers, the advertising agencies, the media and the supporting agencies—bring home to everyone concerned, the need for observing moral and ethical values.
- (r) Persuasion, rather than regulation, was seen as the best method for achieving the goal of ethics in advertising. The consequences of the recent ‘surrogate advertising’ (advertorials, for example, which ‘plug in’ products of dubious physical or mental well-being, and appealing to certain specific groups of people), were brought to the notice of the advertising fraternity by the Council through seminars.
- (s) The swing from traditional saving habits to speculative and ‘safe’ investments in shares has been explained by one of the top advertising executives as the greed in some Indians to become rich in a short time, and not due to advertising.
- (t) Advertising was also not responsible for sociological problems. The government, social organizations and academics should tackle them. ‘Advertising and marketing will only track changes in the Indian psyche and exploit it in their advertising. This has happened over the decades in other countries and India is no exception,’ said the Chairman of a top advertising agency.

There is no doubt that the most frequently advertised brands of the new millennium in India will reflect the changes that have come about in the upper echelons of Indian society. They include STAR (‘If it’s worth watching, it’s on STAR’), Bruno Santo, Gilbey’s, Mitsubishi, Cartier, Mama mia, Sony, Seagram, Viagra or its substitutes, Kellogg’s, Opel, Onida, Garden Micra, etc. in addition to the brands that have already been noted earlier in this chapter.

The technology of living has also undergone a seachange in the Indian upper class ‘yuppies’. The description given by V. Kalidas is worth citing here.

After performing his morning ablutions with Crest and Jordan, Gillette DeLuxe Twin cartridge and Drakker Noir after-shave, the yuppie enjoys a bath with Camay shower gel or LeSancy soap. Tastefully attired in an Allen Solley or Arrow shirt and Van Heusen trousers with Hermes ties and Bally leatherware to match, he hastens to office after a breakfast of Kellogg's. While cruising in his Tata Sumo, he is already in touch with the trade through his Hutchinson cellular phone. Suddenly he is accessed by his factory on his Motorola pager. In between he grabs a bit of information and some jazz on the Sony car radio FM channel.

At office he is inevitably sucked into the vortex of Lap-top, DTP and Macintosh and 'warped' into the web-ware of IBM and Internet. He plans to have his future conferences through VSNI's teleconferencing facility. He dips into his e-mail and fax for commercial information. The networks of SE-WE-ME (fiber optic) gives him ready access from Europe to Singapore. Inmersat and Gateway Digital Switching enable him to take immediate business decisions based on a plethora of data available at his finger-tips.

The evening sees him... with a business acquaintance giving finishing touches to a deal over a Smirnoff topped with Schweppes. Back at home after the happy hour, he is ensconced comfortably... with a home entertainment video system, complete with a CD-LD player... soon, his son swoops down on the room and converts the CD-Video into a home-computer that helps him with information for his school project. The day ends for him (the yuppie) as usual, with the BBC providing him with the latest news 'on the half-hour every hour'.

The top ad agencies with international tie-ups provide all the information on the latest communication, information and entertainment equipment needed for the emerging yuppie, and they do not leave his wife behind. She is provided with the essential home products supplied by MNCs such as Lever, P&G, Colgate and J&J. Other MNCs catch her very personal attention (by what better method than 'Whisper' in a 'Carefree' manner, ignoring 'Pantyliners!'). To make her children's and husband's shirts sparkle white, she is advised to use Nirma, Rin and what not.

The other brands that flow into the drawing rooms of many modern homes (flats, apartments) occupy a long list: Videocon TV and Washing Machines, Bru and Nescafé, Hallmark and Archies' cards,

Sumeet and Maharaja mixies, Cold Gold, Hawkins' pressure-cookers, Sundrop Oil, Pizza Bread, Annapurna Idlies, Chappathies and Dosas. Pepsi and Coke are part of almost everything, whether in cans or in big and small plastic bottles. It's a brave new world indeed that we encounter in the TV world today.

The line between the West and the East is vanishing. Who said, East is East and West is West? Men and women are the same whether in New York or New Delhi, Marlborough country or Mattancheri country, Boston or Bhopal. All of us are plugged into the global system in the global village of Marshall McLuhan! The latest ad medium, the internet, is also playing its role in this great growth and modernization process, where Walter Rostow's last stage of economic growth, namely, mass consumption, is being realized at least in the big metropolitan cities of India.

Rural areas are also undergoing a kind of 'revolution of rising expectations'. According to the statistics on the sale of soft drinks, particularly Pepsi and Coke, the rural population has shown remarkable flexibility and elasticity while adjusting to their hard situation in life—unemployment, under-employment, illiteracy, ignorance, ill-health, etc.—but registering a higher use of modern aerated products.

According to the NCAER statistics, the number of rural households earning more than Rs 1 lakh increased from 1.6 per cent in 1994–95 to 3.8 per cent in 2001–02. Those earning less than Rs. 25,000 has decreased from 61.4 per cent in 1994–95 to 37.4 per cent in 2001–02. It is projected that the former group will increase to 5.6 per cent (based on 7.2 per cent GDP growth), and the latter will decrease to 20.2 per cent in 2006–07. Growth in the size of the market in the rural areas for various products such as soap, talcum powder, toothpaste, cooking oil, vanaspati, tea, beverages, electric bulbs, cigarettes, packaged biscuits and hair oils/creams has also taken place during 2001–02. There is, therefore, great potential for the rural market in India. If planners succeed in creating more jobs and help in the diffusion of more innovations, modernizing farming and agricultural industries, the income of the rural people will increase; more goods and services will be sold there.

Advertisers are not giving the rural areas the attention they deserve. According to Arun Sharma, Director of Rural and Social Communications at Bates India, 'overwhelming figures indicate that the rural market is not only growing, but is also much ignored. Almost

65 per cent of the country lives in rural areas, and all that we have to figure out is how to reach them . . . and at what cost.’

Interpersonal channels of advertising—personal door-to-door canvassing through sales representatives interacting with householders, particularly housewives—will be very effective in the rural areas where lack of electricity or frequent power cuts and illiteracy make the electronic and print media less effective. Oral communication has its relevance for India even in this Internet age.

However, we do not want to leave out the internet because it serves several thousand people living in the big cities and large towns of India. Despite dotcom companies suffering a serious setback and despite the predictions of their era being over, the internet era has just begun in India with great possibilities for online services to several thousand netusers in the country. An article dealing with the dotcom’s disappearance mentions that there are six million internet users in India now and that by 2004, the number would increase to 20 million.

Even here, there are conflicting reports. The Indian Internet subscriber base, according to a report in the Financial Express, is dwindling, as it grew only 8 to 9 per cent in the quarters ending in September and December, 2001 respectively, whereas it had grown over 54 per cent during the quarter ending in June 2001. Till mid-2001, about 4 to 5 lakh customers were being added every six months but the number came down to 2 lakhs in December, 2001.

In its special feature article, ‘Outsourcing to India, Back-office to the World’, *The Economist* of May 5, 2001 pointed out that India has high hopes for trade in business support services because of her abundant, intelligent, English-knowing workforce that can deliver essential tasks for first-world companies (US, UK and Switzerland, for example) at a small fraction of rich-country wages.

‘So why not ship the work electronically to India?... A typical western bank can outsource 17–24 per cent of its cost base, reducing its cost-to-income ratio by 6–9 percentage points, and in many cases doubling its profits,’ mentioned Michael Dertouzos, director of MIT’s Laboratory of Computer Science. He reckons that India has some 50 million English speakers (5 per cent of its population) who could each make \$20,000 a year, making a total of 1 trillion (1000 billion or 1000000 million) dollars, twice India’s current Gross Domestic Product, doing ‘office work proffered across space and time’.

There are also other predictions that are not so euphoric: In *The Economist* article, for example, it is said: 'NASSCOM, India's main association of IT companies, thinks India will employ 1.1 million people and earn \$17 billion (1700 crores of dollars) from IT-enabled (that is, teleworking) services by 2008.'

A report to the Indian Government's Electronics and Computer Software Export Promotion Council (ESC) 'sees the IT industry's exports to America growing from 264 million in 2000 to over \$4000 million in 2005'. However, there are businessmen in India who are not so sanguine. Sanjay Jain, a partner in Accenture, a consultancy, says: 'Indian entrepreneurs look at riding the IT wave. Earlier waves were the power industry, telecommunications and dotcoms. Now the buzzword is IT-enabled services (or teleworking).'

Companies such as GE Capital Services, Swissair, British Airways and others have shifted work from their home base to India, employing 5,000 to 7,000 people, while saving 40–50 per cent of costs. The savings will soon be higher, because India's telecom costs are falling, following the period of liberalization. India had 200 medical-transcription firms employing 10,000 transcribers, but owing to a glut in the Indian medical transcription market, the price of a line of transcription fell from 12 cents to 3 cents, undermining quality and profitability. Many transcription firms have disappeared. Despite such exceptions and the disappearance of many dotcom companies, India is still considered to be an excellent back office to the world's service industries such as GE Capital, e-Funds, e-Serve, EXL and Conesco which can reap great business advantages because of excellent service from highly qualified people who are abundantly available in India, including doctoral degree holders at one-third the salary of what is offered in Western countries.

Thus e-business and Internet advertising are here to stay and thrive. Let us review the possibilities of Internet advertising, as its worldwide importance is growing. Half of all Americans use the Internet; little less than one-fourth of the Japanese use it. Software companies of India employ about 340,000 people, but it is expected that there would be 20 million internet users in the country by 2004, as mentioned before. China is aiming to educate all children in the use of modern technologies so that it can deliver the promised IT gains throughout its 1.3 billion people. The internet will eventually become a useful tool in interactive, interpersonal, citizen-to-citizen system of communication, with far-reaching economic, political and sociological importance. No doubt, it will be an effective medium for



advertising goods, services and ideas not only locally and nationally but also internationally.

It is therefore beneficial to trace the history of the Internet and examine its effectiveness as a medium for advertising. According to Godfrey Harris, President of a Los Angeles consulting firm, today the Internet is the most reliable and accurate medium for advertising, offering transparency and targeted advertising that is far more reliable than conventional media. Moreover, word-of-mouth ads on the Internet are the most effective because messages from one friend to another are more easily believed than conventional messages on TV and radio or in newspapers and magazines, all of which are from an impersonal advertiser to an unknown public, through a still more unknown agency.

The internet, no doubt, is already a part of the American, and to some extent, European way of life. It is gradually becoming equally popular in the big cities of India. There are now an estimated 8 million websites in the US, but only about 30,000 of them sell something. Of these, some 1,000 are said to be reaping sales in excess of 5 lakh dollars a year.

The total internet receipts in the world were estimated to have also doubled between 1998 and 1999 to about 15 billion dollars. Some see as much as a trillion dollars in all internet business, in about ten years from now. In the US, internet users are said to be younger, more male, better-educated and more affluent. However, adds Harris, more and more businesses are adopting what is referred to as 'click and brick' strategies, combining Internet marketing with traditional business methods.

China, as stated before, is all enthusiastic about the new technologies, although at present there are only 10 million people who are online, among her 1.3 billion people. But many Internet companies see an internet boom in China soon.

### **The Origin of the Internet**

The Internet, a series of linked networks, was known as the ARPANET in its early days. It was developed by the US Defense Department as a communications resource in the early 1970s. The pioneering work done by Tim Berners-Lee at the CERN Physics Laboratories in Switzerland contributed to the development of the internet in its viewable form, the World Wide Web (WWW).

The internet got a great fillip from Mark Andreessen of the University of Illinois in 1993 when he developed the first graphical



browser, a programme that allows easy and comprehensive access to all aspects of the 'www'. This led to the formation of the Netscape in 1994.

Microsoft, Bill Gates' computer company, though unconvinced at first about the usefulness of the internet, soon led other computer companies to make use of the internet. The rest, of course, is history. Microsoft was charged with monopolizing the Internet and the computer industry, thus attracting the US anti-trust lawsuit. Now the Internet is the nets' net. Its future uses are fast expanding. Today one has to have a PC at home or in the office to gain access to the internet; or one can use it in its laptop form anywhere. And one has to have a connection through the telephone system. But in future, access to the internet will be universal from a range of devices: Web-connected TVs, mobile phones, cars and homes. Even in the plane you will have a keyboard at your disposal. You can continue to work from your hotel room after you reach your destination. The internet will become as common as electricity!

In an editorial focused on electronic commerce in the *Article Alert* (American Center) of May/June 1999, the promotion of new economic activities through the e-mail and the internet is stressed in the following words:

Once a tool reserved for scientific and academic exchange, the Internet has emerged as an appliance of everyday life, accessible from almost every point on the Planet. As the Internet empowers citizens and democratizes societies, it is also changing classic business and economic paradigms by transforming commercial transactions and fostering a new realization that knowledge can be created, stored, transmitted and sold for economic value.

The internet has already spread its influence into the advertising business. Internet advertising (IA), therefore, must engage our special attention.

First, IA is another version of oral, interpersonal form of advertising. There can be personal interaction between the advertiser and the prospective client (the internet user). Moreover, the latter can contact his or her friends on the net and 'talk' about the net-advertisements or the goods bought via net-ads. This becomes a kind of 'oral interaction' through electronic messages!

Godfrey Harris has given his five 'S' principles to make IA really effective.

The five essential qualities of IA:

- (a) Short: Say what you want to say in the shortest number of words; this is almost similar to the outdoor ad messages—in hoardings and transit advertisements. Do not force the net-user to decipher what the message really conveys. Let him/her not wade through several screens of words to get the message!
- (b) Simple: The words must be simple; they should not compel the net-user to refer to the dictionary! The message may vanish by the time the user succeeds in tracing the meanings of the difficult words, not only from the screen but also from his memory.
- (c) Surprising: Make some surprise offers to prospective customers, especially after they contact the advertiser.
- (d) Sensational: Make your claims for quality, durability, price advantage, etc., really striking without exaggeration or puffery. Say something true and realistic in an extraordinary manner. Remember what we said in the beginning, quoting Alexander Pope, the English poet: ‘What oft is thought, but ne’er so well express’d’.
- (e) Sequential: Repeat the basic message with different words, fresh incentives, new rewards - one after another in a series of messages.

Harris also speaks about the need for inventing Emoticons (using standard keyboard symbols) to convey certain non-verbal expressions of joy, sorrow, confusion, surprise, grunts, oh-hums, giggles, etc., that are normal in any oral conversation. The internet messages will become colloquial if the senders and receivers use these Emoticons.

Some examples are:

:+ for a smile; a happy mood; a joke, etc.

+ : for sorrow, sadness, unhappiness, etc.

Rs. + for profit/benefit/advantage, especially monetary advantage.

Rs. – for loss/problem/disadvantage, etc.

#+ postpone

# – advance (the opposite of postpone)

Over a period, frequent use of such symbols will become standard practice among internet/e-mail users. Already, some abbreviations have become quite common among net-users and ordinary letter-writers:

ASAP—As soon as possible.

BRM—By return mail.

FYI—For your information.

ND—New Delhi.

M—Mumbai.

K—Kolkata.

C—Chennai.

B—Bangalore.

T—Trivandrum.

H—Hyderabad, etc.

Capital letters have to be used in all these abbreviations.

### **A Final Word**

Advertising is changing. Media and advertising agencies too are changing. All three are progressively becoming more global, electronic and net-oriented. And yet, human nature cannot change much now or in the future. Ads on products, services, ideas and public service will continue to be constructed on the base—the solid foundation—of human needs, wants and aspirations. Technologies are just aids to the creation, storage, retrieval and dissemination of purely human messages. Human nature and human beings are far more permanent and valuable than technological innovations and machines.

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# glossary of terms in advertising

## A

**AAAA:** American Association of Advertising Agencies, commonly called the 4-A's. It strengthens and improves the advertising agency business and the profession of advertising as a whole.

**AAAI:** Advertising Agencies Association of India; also known as **Triple A & I**.

**AAF:** American Advertising Federation. An association of advertising clubs, associations and advertisers.

**ABC:** Audit Bureau of Circulations. An organization formed by publishers, advertisers and advertising agencies to audit the circulation statements of its member newspapers and magazines.

**ABP:** American Business Press. An organization of technical, professional, industrial and other business publications that function to help advertisers use the business press more effectively.

**Access:** The ability to connect to a particular network, database or bulletin board in a computerized system.

**Accordion fold:** Method of folding a sheet of paper so that two or more parallel folds open in the manner of the accordion, a musical instrument.

**Account:** An advertiser. The client of an advertising agency; corporate or individual.

**Account Executive:** An advertising agency executive who serves as a liaison between the agency and the account (client).

**Account supervisor:** Person responsible for supervising the work of account executives in an advertising agency.

**Across the board:** A broadcast/teecast programme aired at the same time during the week, usually Monday to Friday.

**Ad:** Short for advertisement; also for advertising as in advertising agency.

**Ad/Edit Ratio:** The ratio of advertising to editorial pages in a print medium. For example, 60/40 indicates 60 per cent of the newspaper or magazine space is advertising. A similar ratio for the broadcast media will be commercial/programme ratio. Advertising in the broadcast media is referred to as **commercial**.

**Address:** One or more characters identifying the recipient or the originator of data transmitted. Several common types of addresses include e-mail address and Internet address.

**ADI:** Area of Dominant Influence. The Arbitron Company's definition of a TV market.

**Adjacency:** A commercial time period that is scheduled immediately preceding or following a scheduled programme on the same station in which a spot TV commercial can be placed. It is the opposite of an in-programme placement and is also called a break position.

**Advertising Research Foundation:** (ARF) An organization of advertisers, media, research firms and professional schools and universities. It functions as a non-profit organization to promote greater effectiveness in advertising and marketing.

**Advertorial:** A print advertisement styled to resemble the editorial format and typeface of the publication in which it runs. Most publishers require advertorials to be labelled advertisement at the top. Infomercial and Infomercial refer to advertorials on TV.

**Affidavit:** A notarized statement from a broadcast station that confirms the commercial actually ran at the time shown on the station's invoice.

**Affidavit of performance:** A notarized statement from a radio or TV station indicating that an advertisement was aired as requested.

**Affiliate:** A broadcast station belonging to or carrying the programmes of a specific network. Also refers to a broadcast station bound to a contractual relationship with one or more networks to carry network-originated programmes and commercial announcements. See also O&O.

**Afternoon drive:** A radio commercial, played usually between 3 pm and 7 pm.

**AFTRA:** American Federation of Television and Radio Artistes.

**Agate:** Vertical unit of measurement used in newspaper advertising to calculate column space: 14 agate lines = 1 inch (2.45 cms.)

**Agate line:** A newspaper space measurement that is one column wide by 1/14" high (14 agate lines to an inch).

**Agency commission:** A discount of 15 per cent usually allowed by space and time advertising media to recognized agencies for services rendered.

**Agency-of-Record:** An advertising agency or independent media buying company that purchases media on behalf of another agency or group of agencies serving the same advertiser. Sometimes it also refers to a full-service advertising agency that performs all the services for a particular advertiser.

**AIA:** See Association of Industrial Advertisers.

**Aided recall:** Research technique used to measure the impression made by an advertisement or other communication, and in which the interviewer shows the respondent an advertisement, programme log, or other aid to memory.

**Air brush:** A commercial art method of painting with an atomizer that discharges a fine spray to produce tonal gradations and to retouch photographs.

**Alley:** The space between columns of type on a page.

**Allotments:** The number of outdoor panels in a showing; varies by market.

**Amplitude Modulation(AM):** The standard radio broadcasting method, with tone modulation governed by variations in the height of waves rather than by their frequency. The amplitude (power) of a transmitting wave is modulated (changed) to simulate the original sound.

**Announcement:** An advertisement message in broadcast media, commonly 10, 15, 30 or 60 seconds in length. Synonymous with "commercial" and usually referred to as a "spot".

**Application:** A computer programme that performs a function for direct application by a user. Examples: FTP, Mail, and Telnet clients.

**Application programme:** A computer programme that helps one produce work; that is, word processing and is not specifically related to the operation of the computer.

**AQH:** The Average Quarter-Hour rating for broadcast programme ratings by means of electronic devices placed in homes and wired to a tabulating centre.

**Arbitron Company:** A media research supplier; provides network and spot radio audience data in a variety of formats and release intervals.

**Area of Dominant Influence (ADI):** The geographical area made up of the countries in which the home market TV stations hold a dominance of total viewing hours. ADI

is a term used by the American Research Bureau and is similar to DMA (Designated Marketing Area) used by the A. C. Nielsen Co.

**ARF:** See Advertising Research Foundation.

**Arrears:** As reported by the ABC, these are magazines or magazine copies sent to subscribers up to three months after the expiry of subscription. Also known as the “post-expiration copies.”

**Art:** A photograph or illustration used in advertisements.

**Art Director:** An advertising agency official/employee responsible for designing and producing the artwork and layout for advertisements, and supervising their development from beginning to end.

**As-it-falls:** A method for stimulating a national test media plan into test markets.

**Ascender:** A portion of a lower case letter which rises above the body (the x-height) of the letter. The letters t, l, h, b, k, f, d contain ascenders.

**ASCII:** American Standard Code for Information Interchange.

**Association of Industrial Advertisers (AIA):** Professional organization of marketing and advertising executives in the industrial products field that serves to improve industrial advertising and related marketing techniques.

**Association of National Advertisers (ANA):** A national organization of advertisers, mostly large corporations. Its functions to promote the effective use of advertising as a selling and management tool.

**Audience:** A group of people identified by either sociodemographic or psychographic profile as an advertiser’s best prospective buyers to approach with ad messages. Also the total number of people that may see some part of the editorial content of a publication, or see some part of a broadcast programme, or have the opportunity to read an outdoor, transit or point-of-purchase and message. Also known as **target audience**.

**Audience accumulation:** The total number of people (or homes) exposed to a medium during its duration (a half-hour broadcast programme or a magazine issue, for example).

**Audience composition:** The demographic profile of media audiences.

**Audience duplication:** Measure of viewers, readers or listeners who have been exposed two or more times to a vehicle or schedule within a particular time-frame. Without such estimates it is generally not possible to determine the reach of a schedule.

**Audience spill-over:** Extent to which secondary target audience members are likely to be exposed to a schedule that is developed for a particular primary target audience.

**Audience turnover:** The average ratio of cumulative audience listening/viewing to the average audience listening/viewing.

**Audit Bureau of Circulations:** See ABC.

**A/V:** Audiovisual.

**Availability:** In broadcast, the opportunity to buy a desired segment of time. Also, the commercial position in a programme or between programmes on a given station or network that is available for purchase by an advertiser. Avails for short.

**Average audience (AA):** In broadcast, the number of homes (individuals) tuned in to the average minute of a programme. In print media, the number of individuals who looked into an average issue of a publication and are considered readers.

**Average frequency:** Mean number of times target audience members reached by a media plan are exposed to vehicles or messages.

**Average paid:** The average circulation, qualified as paid circulation, of all the issues of a publication.

**Average Quarter-Hour Rating:** See AQH. It is the estimate of the percentage of an audience exposed to the typical 15-minute segment across all such segments within a



broader daypart. Depending on the method used, it is to be counted as a listener or viewer the respondent must tune in for at least three or five minutes within a quarter-hour segment.

## B

**B:** Source code for a web page that gives it hypertext links and multimedia. Other languages include Visual Basic Scripting and JavaScript.

**B & W:** Black and White.

**Back lighting:** In television, the lighting of a subject from behind to give depth to a scene.

**Back-Bar materials:** Point-of-purchase advertising used behind display counters and bars.

**Backing up:** 1. Printing the reverse side of a printed sheet. 2. Storing data on alternative medium and/or a second location.

**Backlit:** Describes an out-of-home display where the advertising message is printed on translucent plastic and backlit with fluorescent bulbs.

**Back-to-back:** Adjacent time periods, programmes or commercials.

**Bait advertising:** Advertising exceptional prices or terms for a product to draw prospects to a store, where they find it difficult or impossible to buy the product advertised.

**Bait and switch:** Advertising a low-priced brand first and then attempting to switch buyers over to a more costly brand.

**Balance point:** The ratio in a budget with ideal equilibrium between promotional and institutional advertising.

**Balloon:** Commonly used on cartoons and comic strips to connect the dialogue with the speaker.

**Bandwidth:** The range of frequencies a transmission line or channel can carry. The greater the bandwidth, the greater the information carrying capacity.

**Banner:** In point-of-purchase advertising, a rectangular piece of printed plastic, cloth or paper, suspended in windows, on walls, or overhead, carrying ad messages.

**Banner head:** Headlines set in large type and usually extending across the top of a page.

**BAR (Broadcast Advertisers' Reports):** A media research supplier concentrating on the reporting of television commercial purchases.

**Bar code:** On printed matter, a pattern of wide or narrow bars that can be scanned and read by a computer. The most widely recognized bar code is the Uniform Product Code (UPC) used in retail applications.

**Barter:** The exchange of goods and services without the use of cash. Usually, the acquisition of media time or space in exchange for merchandise.

**Bastard size:** A non-standard size of any material used in the graphic arts.

**Baud:** A unit of measurement that quantifies the speed with which information is transferred. For example, a 14,400 baud modem takes 14,400 bits per second (BPS) and encodes it into an audiosignal.

**BBS:** See Bulletin Board System.

**Ben Day:** A mechanical shading tint that enables engravers to produce a variety of shadings in line plates. This process reduces the amount of artwork necessary to obtain the effects desired of a more expensive halftone.

**Beta Binomial Exposure Distribution (BBD) Model:** Popular mathematical procedure for estimating vehicle exposure distributions based on single-insertion ratings and self-and cross-pair reach of the schedule.

**Beta Binomial Matrix Exposure Distribution (BBMD) Model:** Similar to the BBD, which is applied to individual vehicle only, using the product of individual vehicle exposure distributions to derive a multiple vehicle exposure distribution.

**Bezier Curve:** A mathematically defined curved line, instead of freely drawn, that is quite precise. Used in DTP for drawing and printing.

**Bible paper:** A fine, very lightweight book paper commonly used in the printing of bibles and other heavy-volume books.

**Billboard:** Term used in connection with outdoor advertising broadly used to encompass poster panels; 8-sheet, 30-sheet and junior panels, and painted bulletins. **In broadcast,** free airtime given to an advertiser, usually to one that purchases multiple commercials within a programme. In outdoor advertising, an advertising structure. See Painted Bulletin. Term used for an outdoor sign. **In television,** the credits shown at the start or closing of a programme, listing the sponsor, talent, director, etc.

**Billings:** The total amount of money charged to clients by an agency, including media bills, production costs and service charges.

**Bind-in Card:** An insert card in a magazine that is bound in with the printed pages. Also called a **Tip-in**.

**Birch:** A media research supplier.

**Bit:** Short for binary digit and is a standard by which storage capacity is evaluated. Eight bits = 1 byte.

**Blanket contract:** Agreement between an advertiser and a medium that applies to all the advertisers' products or services, regardless of the agencies involved.

**Blanking area:** In outdoor advertising, the white paper border surrounding the poster copy area.

**Bleed:** In print media, to extend the illustration or copy to the edge of a page so that there is no white border. An illustration (photo or drawing) that goes to the edge of the printed page without leaving space for margin. Bleed artwork has no borders or margins. The printing extends to the very edge of a page. Applies to photographs or areas of colour, mostly. The effect is produced by printing a fraction of an inch beyond the desired image area and then trimming the sheet to obtain the bleed. **In outdoor media,** a poster panel that uses the entire available space.

**Blind offer:** An offer hidden in an advertisement. Frequently used to measure reader attention.

**Blister pack:** A packaging term used to describe the mounting of merchandise to a card with a pre-formed piece of plastic.

**Block:** In broadcasting, either a group of conservative time periods or the same time period from day to day.

**Blow-up:** Enlargement of copy, photograph, artwork or type.

**Blow-in Card:** A loose insert in a magazine, used primarily by the publication to sell subscriptions.

**Blue chip:** A highly profitable company or product.

**Blueline:** A proof made on photosensitive paper prior to offset printing. The proof is made from a negative or negatives and has a distinctive blue colour.

**Body copy:** The main copy block or blocks of an advertisement, as distinguished from headline, subheads, etc.

**Boiler plate:** Standard copy used because of legal requirements or company policy.

**Boot:** Process of restarting a computer, often using the ON/OFF switch (cold boot), or CTRL+ALT+DEL keys (warm boot). Some microcomputers also accomplish this with reset switches.

**Border:** A continuous line or rule that extends around the text; a design that surrounds an advertisement. A rectangular, oval or irregular-shaped visual in an advertisement.

**Bottle hanger:** A promotional message printed on paper or foil designed to hang around the neck of a bottle.

**Bounceback (noun):** Second mailing sent to a prospective customer who responded to an advertisement. Bouncebacks are designed to increase response to the initial mailing of product information.

**Boxtop offer:** A premium or refund offered to consumers in return for a boxtop of label from the product's package indicating proof of purchase.

**BPA:** Business Publications Audit of circulation.

**Brainstorming:** Generating as many ideas as possible in a brief session; also working alone or with others to come up with ideas to solve a problem, capitalize on an opportunity. It is usually a loose but energetic discussion.

**Brand:** The label by which a product is identified.

**Brand Development Index (BDI):** A tool often used by advertisers to allocate media effort across markets where typically an index of 100 means that the percentage of brand sales in a market is proportional to the percentage of target consumers in the market. Planners often customize these indices to account for a variety of important and weighted marketing factors. These are often used in conjunction with product Category Development Indices (CDIs). BDI is a numerical display showing the geographic strength or weakness. See also Index.

**Brand name:** A brand or part of a brand consisting of a word, letter or group of words or letters comprising a name which identifies the goods or services of a seller and distinguishes them from those of competitors.

**Break position:** A commercial aired between programmes as opposed to in-programme. Also called **Adjacency**.

**Bridge:** A short audio or visual sequence that connects one part of a programme to another, or a commercial to a programme.

**Broadcast:** Refers to radio or television. As a verb, it refers to the transmitting of a signal that can be received by a radio or TV set.

**Broadcast Advertisers' Reports (BAR):** A private service that measures television advertiser activity in 75 markets, estimating commercial use and expenditures.

**Broadcast coverage area:** The geographic area within which a signal from an originating station can be received.

**Broadcast fax:** Automatically sending out the same fax transmission to several fax machines.

**Broadsheet:** Synonymous with a standard size newspaper, as compared to a tabloid size paper.

**Broadside:** A one-page promotional flyer folded for mailing, and intended for quick reading. Originally, the word meant a large sheet of paper printed on one side.

**Brochure:** A document, a booklet, with words and visuals about a product or service created to promote its sale or acceptance. Its production is generally considered to be more expensive in respect of quality of paper, printing, etc.

**Brown-print:** Also called a Brownline or Van Dyke. A photoprint made from a negative and used as proof to check position of the elements before the printing plate is made.

**Browser:** Software that allows you to search subjects and view the World Wide Web.

**Buckeye:** Slang expression used to describe a crude or unappealing advertisement or collateral piece.

**Budget:** The amount of money allocated for an advertising campaign or in a given medium or market. Generally, the amount of money the advertiser plans to spend on advertising.

**Bulk mailing:** The mailing of a large number of identical pieces of book-post at a reduced rate.

**Bulletin Board:** An online or Internet area that allows you to post messages.

**Bulletin Board System (BBS):** A computer service similar to an online service that allows subscribers to post messages and share information by exchanging messages.

**Buried Ad:** An advertisement surrounded by other advertisements; one in a crowd of many!

**Burnishing:** To adhere pasteup copy to the basic reproduction page or to material prepared for printing. A smooth burnishing bone is most suitable. The copy is secured in place by heat from friction and pressure.

**Bus shelter/Bus bench:** Advertising posters positioned as an integral part of a free-standing covered structure or bench, often located at a bus stop.

**Business Reply Mail:** Mail sent back to an advertiser at no cost to the reader/sender. The advertiser pays postage only on postcards or envelopes returned.

**Business-to-Business Ad:** Advertising of products and services and sold by a business to other businesses.

**Byline:** The line indicating a writer's name, usually following an article's deadline.

## C

**CAB:** Cable Advertising Bureau.

**Calendar paper:** Paper with a gloss finish created by compressing it between rollers.

**Call letters:** A broadcast station's name. With few exceptions those stations east of the Mississippi River begin with W, and those west of it start with K. Call letters are assigned by the Federal Communications Commission (FCC) for broadcast stations in the U.S. The first U.S. station was KDKA of Pittsburgh, Pennsylvania, for radio.

**Callout:** A descriptive label referring to a visual element, used to call attention to a part item in an illustration by indexing it with a number or letter is found in an accompanying legend with the information concerning the part.

**Camera-ready:** Copy assembled and suitable for photographing by a process camera with a minimum number of steps; a printed piece of advertisement with the types and graphics printed in place and ready for publication.

**Campaign:** All advertising and related efforts on behalf of a product or service directed towards the attainment of a predetermined goal. A well-organized and coordinated programme of advertising and sales promotional activities scheduled for a specific length of time, designed to achieve set sales objectives.

**Cannibalize:** Diminishing the sales of a product as a result of introducing a new product or repositioning an existing product.

**Caption:** Descriptive matter accompanying an illustration or a table. Loosely refers to any headline or title, short explanation or description accompanying an illustration or a photograph. It can appear at the bottom of the TV screen picture, captioning is done for the hearing-impaired. In the print media, caption is also called **cutline**.

**Car card:** An advertising unit within a transit vehicle, such as bus, tram or subway.

**Catalogue:** A printed booklet, circular or leaflet of say, two to several pages showing select merchandise with descriptive copy and visuals of products sold by a company, their specifications, and usually prices, list of names and addresses of manufacturers, suppliers or services. Using it, people can order goods by phone, fax, mail or e-mail.

**Cell:** A clear sheet of acetate on which copy or line art is set.

**Centre-spread:** The facing pages in the exact centre of a magazine. Also refers to an advertisement in the centre of a publication, appearing on two facing pages printed as a single sheet. A centre-spread permits printing across the fold or gutter.

**Chain break:** The time between network programmes when a network-affiliated station identifies itself to viewers and during which commercial announcements are aired. Also see Break.

**Chat rooms:** Areas on an online service, Internet or Bulletin Board Services (BBS) that allows real-time communication with other people.

**Checking copy:** Copy of a publication sent to agency or advertiser to verify insertion of an advertisement as instructed.

**Cheshire:** An automatic machine that adheres addressed, perforated labels to mail matter. This system is used by many direct-mail advertisers. The company, Cheshire Inc., also sells machines that heat transfer addresses from label forms to mail pieces.

**Circular:** An inexpensive form of direct advertising consisting of small sheets of paper printed on one or both sides for delivery by hand or mail. Sometimes the circular is stuffed in other printed materials, packaging or shopping bags.

**Circulation:** In print media, the number of copies sold or distributed by a publication. In broadcast, the number of homes owning TV/radio set within a station's coverage area. Or, in cable TV, the number of people passing an advertisement, who get an opportunity to see it. It also refers to the number of copies of a publication actually distributed. In TV, the term is used loosely to refer to the number of homes regularly tuned in to the station. In outdoor advertising, the number of people passing an advertisement, who have a reasonable chance to see it.

**City zone:** The area bounded by the corporate limits of a community. The urban area of a central city and adjacent communities that comprise a local market.

**Classified advertising:** Advertising arranged according to the product or service advertised, and usually restricted in size and format.

**Claymation:** An animation technique in which clay figures are bent as needed for a particular form and filmed and taped at each formation, giving the impression of movement and live action.

**Clayton Act:** A 1914 American Federal law containing provisions concerning price and other discriminations in inter-state commerce; exclusive dealing contracts upon condition that the buyer will not deal in goods, wares or merchandise of a competitor. The provisions of this Act have been amended and extended by the Robinson-Patman Act of 1936.

**Clearance:** The broadcast stations carrying a network or syndicated programme. This list is usually accompanied by a 'coverage' percentage indicating the percentage of U.S. TV homes in markets where the programme airs.

**Clios:** Awards given for the best TV commercial every year in the U.S.

**Clip art:** Pre-drawn illustrations stored in disks in electronic format for use in advertisements, newsletters, brochures, etc.

**Clipboard:** An inexpensive cardboard made from paper waste frequently used as a packaging reinforcement.

**Clip photos:** Photographs scanned and stored on disk for use in advertisements, newsletters, brochures, etc.

**Closing date:** The last day (deadline) for accepting an advertisement artwork for inclusion in a particular publication; the deadline set by a publication for the receipt of material (keyline or mechanical) for it to appear in a forthcoming issue.

**Cluster PLUS:** A geodemographic clustering system.

**CMYK:** An abbreviation for the primary colours: CYAN (deep greenish blue, one of the substantive primary colours); MAGENTA or purplish red; YELLOW and BLACK, used in four-colour separations.

**Collateral:** Printed product information such as brochures, flyers (also spelt fliers), catalogues and direct mail.

**Colour separation:** The process used to produce full-colour advertisements; colour images are broken down into four parts: cyan, magenta, yellow and black, and each colour is transferred to a separate printing plate. See CMYK.

**Combination rate:** A special rate for advertisers using both morning and evening editions of a newspaper which has two editions, or for an advertiser using more than one vehicle in a group of publications. Related to, but different from 'multimedia' buys.

**Competitive (report):** The compilation of figures on media spending and/or media usage by products/services competitive to the advertised brand/service.

**Composition:** Usually refers to the portion of a media audience which falls within specified demographic parameters.

**CompuServe:** A database that is accessible online with a computer and modem; offers 48 basic services plus special features.

**Considered purchase:** A purchase made after careful evaluation of the product.

**Consolidated metro areas:** As defined by the U.S. Government's Office of Management and Budget, a grouping of closely related metro areas.

**Consumer:** One who buys or uses products and services.

**Consumer advertising:** Advertising of products sold to the general public.

**Consumer products:** Goods sold to individuals rather than to business or industry.

**Contest:** Sales promotion in which the consumer uses his skill to try and win a prize. Some contests require proof of purchase.

**Continued Discount:** A rate discount allowed to an advertiser who purchases a specific schedule within a series of a publication's issues. Also called Frequency Discount.

**Control ad:** A tested advertisement with known results, used as a bench-mark when testing with other advertisements.

**Controlled circulation:** The circulation of a publication that is sent free and addressed to specified individuals.

**Conversion factor:** A percentage applied to a number (for example, a household rating) to obtain a different number (for example, an 18–34 rating for women).

**Copy:** The text of an advertisement, commercial or promotion, including the headline, deck, subheads and body copy. Words in advertising written to catch the attention of readers, create in them sufficient interest, develop a desire to see, touch or experience a product/service and eventually make them buyers of it.

**Copy-contact:** An advertising agency copywriter who works directly with the client instead of through an account executive.

**Copywriter:** A person who writes copy for an advertisement.

**Cost-per-Rating Point (CPP):** The cost of an advertising unit (for example, a 30-second commercial) divided by the average rating of a specific demographic group, say, women aged 18–49 years.

**Cost-per-thousand or Cost-per-Mile (CPM):** The cost per 1,000 people or homes where message is delivered by a medium or media schedule.

**County size:** Designation of all U.S. counties into one of four categories as defined by A. C. Nielsen based on population density and labour force concentration. Commonly referred to as A, B, C and D counties.

**Coverage:** The percentage of a population group covered by a medium. Commonly used with print media to describe their average issue audience within defined demographic or purchasing groups. Akin to a rating.

**Cover position:** The usually premium-priced cover space in a magazine. The second cover is the inside front; the third cover is the inside back; the fourth cover is the outside back.

**Creative:** Refers to activities directly connected to the creation of advertising, such as copywriting, calligraphy, layout art designing, photography, drawing, etc.



**Cross-pair reach:** Net audience of one insertion each in a pair of different vehicles.

This estimate is a required input into many advertising media exposure distribution models. One can use AD plus default pair-wise data, or provide any that are available.

**Cume (cumulative) rating:** The reach of a radio or TV programme station, as opposed to the “average” rating.

**Cumulative audience:** (or Cume). Various definitions depend on the media type. In general, for advertising it refers to the reach of subsequent insertions or time periods within a particular vehicle.

**Customer profile:** Information about customers, their sociodemographic (age, sex, income, occupation, religion, race, education, buying habits, media use patterns, etc.) and psychographic characteristics.

**Cut-in:** The insertion of a commercial at the local level which replaces the nationally purchased (and airing) commercial originally placed in a network broadcast programme. Generally used to test media and/or alternative commercial executions.

## D

**Daily Effective Circulation (DEC):** The gross number of people (without regard to duplication) exposed to an out-of-home advertising display in one day.

**Dayparts:** Broadcast time people (segments). For example, daytime=10 a.m. to 4 p.m.

**Delayed Broadcast (DB):** The term given to a network TV programme that is delayed for airing in a given market at a time different from the time it airs nationally.

**Demographic editions:** special editions describing the characteristics of a segment of the population including customers and prospects of a product or service, presented in a qualitative manner.

**Demography:** The study of the characteristics of population groups in terms of size, distribution and vital statistics.

**Descender:** The part of a letter that extends below the body (the x-height) of the letter. The letters y, p, g and j contain descenders.

**Designated Market Area: (DMA)** A. C. Neilsen’s definition of a TV market.

**Designer:** A person who decides where in an advertisement or brochure the main visual, headline or body text has to be located; also determines typeface and order of graphic presentation.

**Diaries:** Often used to collect radio and television audience data on a continuous basis. Respondents simply record their media usage patterns for one week or so, and the data are compiled into audience profiles for programmes, stations and networks. Telephone surveys and meters are two alternative tools.

**Diorama:** A backlit display often located in airports, bus terminals and sports arenas.

**Direct mail:** Unasked advertising/publicity material delivered by mail. Usually involves a reply envelope, stamped and addressed or prepaid by the sender, a letter and a brochure. Utilizes postcards also.

**Direct response:** Advertising that asks for a direct order or inquiry by announcing a toll-free number or address. It is marketing that lets consumers complete the sale. It includes direct mail, telemarketing, catalogues, direct response radio and TV. It aims at instant results. It can be measured easily. It seeks to obtain orders or leads directly and immediately rather than build an image or awareness over a period of time.

**Discounts:** For advertisers from media based on the quantity, volume, expenditures or continuous placement of advertisements; discounts are a strong incentive to build frequency within a vehicle, as opposed to building reach across vehicles.

**Display ad:** A print media advertisement that is not a classified advertisement enables advertisers to show visuals. It stands out on the page as it is distinguished by white

space, border, illustration, etc., from the mass of small items filling the page of a newspaper or advertisement section of magazines and other publications.

**Display diagnostics:** Choose Display Diagnostics from the Adplus menu to present pair-wise and vehicle reach and duplication, among several other single media category schedule details.

**Displays:** In-store merchandising aids with large graphic or 3-dimensional presentations of products, models or service details. There can also be bins holding the product.

**Display type:** The large type in a headline, deck or other attention getting area.

**Donut:** A section, usually in the middle of a radio or TV spot advertisement copy left blank for special use; adds to the spot's flexibility.

**Double-duty receipt:** A receipt with standard numerical information plus an advertising message.

**Double-Truck:** The facing pages in the exact centre of a newspaper section where the copy runs across the margin without interruption.

**Downlink:** Part of a satellite transmission in which signals are sent from the satellite to earth.

**Downstyle:** A headline style in which only the first letter and any proper names in a headline are capitalized, while all other words start with a lower-case letter.

**Drive time:** The morning and afternoon hours of radio broadcasting; 6.00 to 10.00 a.m., and 3.00 to 7.00 p.m.

**Drives:** Refer to the 3.5" or 5.25" floppy disk or hard disk drives typically available on the microcomputer. They are used to read from, or write to, their respective medium.

**Drop cap:** An initial capital, in a large-point size, set into a block of text so that the top of the cap aligns with tops of the other letters in the same line.

**Drop shadow:** A solid black or gray screen placed 'behind' a visual, giving the effect of a shadow.

**DTP:** DeskTop Publishing.

**Dub (dupe):** Making one or more copies of an audio or video recording.

**Dumps:** Display bins in which products are held in stores.

**Duotone:** The separation of a black-and-white photograph into black and a second colour. This effect enriches the look of the photograph.

**Duplication:** The number or percentage of a medium's audience, or of those reached with a media schedule, who are exposed to more than one media vehicle or to more than one advertising message.

## E

**Early fringe:** The TV daypart between day time and prime time; 4–7.30 p.m.

**Early morning:** A television daypart—usually 6–10 a.m. Also sometimes referred to as 'Breakfast'.

**Editorial:** Those portions of a newspaper's or magazine's reading matter that are **not** advertisements. Editorials include not all articles, newsbriefs, fillers and other material produced by the publication's own editors and staff writers and special articles contributed by outside experts.

**Effective frequency:** Range of frequency required for a message to have its intended effect, often set at 3+, 4+, or 3–10 impressions per relevant time period. It is the level of exposure frequency at which reach is deemed 'effectively delivered.'

**Effective reach:** The percentage of a population group reached by a media schedule at a given level of frequency.

**Efficiency:** Generally refers to the relative costs of delivering media audience. See Cost-per-rating-point and Cost-per-Mille.



**Eight-sheet-poster:** A 5' by 11' poster panel, also known as a Junior Panel because it has the same proportions as, but is smaller than, a 30-sheet-poster.

**Environment:** Everything a customer can see, smell, touch, taste and experience while visiting a place of business.

**EPS:** Short form of Encapsulated Post-Script. A file format used for storing a visual.

**Exclusive listeners:** The number of different people who listen to a given radio station and to no other radio station during a specific daypart.

**Expanded type:** A widened version of a typeface design. This and other types of effects can be created by DTP software using scaling, condensing or stretching commands.

**Exposure:** A person's physical contact (visual and/or audio) with an advertising medium or message.

## F

**Facing:** In outdoor advertising, the direction a poster faces. For example, a south-facing can be seen by northbound traffic.

**Farm out:** To assign work to an outside outfit rather than handle it in-house.

**Fax on:** A system that allows a caller to request automatically for a specific document (brochure, price list or order form) to be sent directly to the caller's fax machine.

**Feature story:** A full-length article, usually on the editorial pages of newspapers but more often appearing in magazines.

**Fee:** The charge made by an agency or advertising professional to the client for services performed.

**Fiber optics:** Thin glass fibers used for transmitting information (for example, audio/video) from a central source to a person's set.

**Fill:** See Screen tint.

**Fixed position:** In broadcast, a commercial unit purchased with non-preemption guarantees. In print, a position guaranteed to the advertiser within a specific section and/or adjacent to specific editorial.

**Flagging:** In outdoor posters, a tear in the paper causing the advertisement to hang loose and 'flag' in the wind.

**Flat rate:** The non-discountable rate charged by a newspaper for advertising.

**Lighting:** The scheduling of advertising for a period of time, followed by a hiatus, then another 'flight' of advertising.

**Flip chart:** A vertical 'book' of large sheets of paper hung on wall or blackboard in front of a group of viewers in a room. Flipping one page after another, synchronizing with the presenter's oral text to supplement the spoken words, the presenter achieves order and flow to the presentation. The chart will have words and visuals (graphics, pictures, pie-charts, bar graphs, etc.) usually in different colours.

**Flop:** To make a mirror image of visuals such as photographs or clip art (Also called 'flip').

**Flush-left:** The formatting of text so that all lines of text in a column align on the left column margin.

**FM (frequency modulation):** A clear radio-signal, without static or fading that results from the adjustment of the frequency of the transmitting wave to the originating sound.

**Focus group:** A research group of 10 or 12 people invited for a discussion that focuses on a product or service and its advertising, often observed through one-way mirrors.

**Font:** A typeface usually specified by a designer or typographer. Also refers to the complete collection of all the characters (numbers, upper case and lower case, small caps and symbols) or a given typeface in a specific point size.

**Format:** DOS process used to specify the configuration of a floppy or hard disk and to prepare it for receiving electronic information.

**Four A's:** American Association of Advertising Agencies, an industry association.

**Four-colour:** Artwork reproduced in full colours.

**Four-colour-page:** An advertising page that utilizes three colours (and/or combinations of these colours) plus black and white. Abbreviated as P4-C or 4C-P. Artwork reproduced in full colour.

**Fractional ad:** An advertisement that takes less than a full page in a magazine or newspaper.

**Freelancer:** A self-employed copywriter, photographer, artist, media-buyer, advertising professional, journalist or writer.

**Frequency:** The average number of times an audience sees the ad message over a given period of time. Also, the period of issuance of a publication. For example, daily, weekly, monthly, quarterly, etc.

**Frequency discount:** A rate of discount allowed to an advertiser who purchases a specific schedule within a specified period of time. For example, six advertisements in one year.

**Frequency distribution:** The array of reach according to the level of frequency delivered to each group.

**Free-Standing Insert (FSI):** A preprinted advertisement message which is inserted into, but not bound into, print media (generally into newspapers).

**Fringe time:** See Early Fringe and Late Fringe.

**Full-service agency:** An advertising agency that offers its clients a full range of advertising services—creative services, media-buying, planning, marketing and research.

**Fusion advertising:** Increasing advertising exposure and reducing advertisement expenditure by sharing costs with one or more businesses; formerly known as tie-ins and collaborative advertising.

## G

**Gallup & Robinson, Inc.:** Provides advertisers with several measures of print and broadcast advertisement registration, communication and effectiveness. These can be used to estimate message/vehicle ratios in media planning programmes.

**Gatefold:** A folded advertising page which, when unfolded, is bigger in dimension than the regular page.

**General advertising:** Advertising that seeks to instill a preference for the product in the consumer's mind to promote the future sale of the product at a retail store or through a distributor or agent. This is the **opposite of direct response** advertising.

**Generation X:** The people aged 18–34 years during the 1990s; too young to be hippies, yuppies or the beat generation in the U.S.

**Geodemography:** The demographic description of people living in specific geographic areas.

**Graduated screen:** A fill pattern that goes from dark to light or from light to dark.

**Graphics:** The visual presentation and details in any advertising; generally determined by a graphic designer.

**Grid rates:** Typically used in broadcast to show how prices of announcements vary by daypart and preemptive protection, allowing stations to set prices in relation to demand.

**Gross impressions:** Total duplicated vehicle or message exposures achieved by a plan. See also Impressions.

**Gross Rating Points (GRPs):** The sum of all ratings delivered by a given list of media vehicles. Although synonymous with TRPs (Target Rating Points), GRPs generally refer to a 'Household base'. See TRPs.

**Guerilla (also spelt Guerrilla):** A person who employs unconventional and non-traditional techniques in business combined with common sense and a keen eye for the bottom line. 'Guerilla Advertising, Guerilla Marketing,' etc., are concepts patented and popularized by Jay C. Levinson, former Vice-President of J. Walter Thompson, New York.

**Gutter:** The space formed by the inner page margins in two-page spreads; that is, where the right margin of a left-hand page joins the left margin of a right-hand page.

## H

**Half-tone:** A reproduction process in which a screen transforms the tones of a photograph into dots of various sizes to prepare the photo for printing.

**Harvey Research Organization, Inc.:** Provides publishers of business publications and their advertisers with recall data for readers and buyers on seeing and reading of advertisements, among other information. Editorial and additional services also are available.

**Headline:** The largest and usually the first line in an advertisement; it tells the story or encourages further reading. It is designed to attract the attention of readers.

**Hiatus:** A period of non-activity; the period between advertising flights.

**Hi-Fi (High Fidelity):** Advertising on a continuous roll of paper that is fed into and becomes a pre-printed insert in a newspaper. The completed advertisement, usually run on a heavier-than-newspaper stock and in full colour, resembles a wallpaper pattern.

**Households Using Television (HUT):** Percentage of households in a market viewing any programming during a specified daypart. Summing the station or network ratings in a given daypart will equal HUT. Dividing the ratings by HUT will equal the station or network share of audience. In advertising media planning, it is important not to let share and HUT sizes, which are almost always higher than ratings, confuse the critical link between ratings and costs which determines schedule efficiency. Similar concepts include Persons Using Television (PUT), with duplicate terms for radio (ex: HUR and PUR).

**House organ:** A company-published newsletter or magazine. Also called house journal.

**Hue:** The essence of a colour such as yellow, red or blue.

## I

**Identification (ID):** A 10-second TV commercial (10 seconds visual and 8 seconds audio).

**Illustrator:** The person who draws or paints the picture used in advertisements.

**Image:** The public's perception of a firm or product. The tone, character or personality projected by a firm to the public. How an organization wants itself to be seen by the public is the essence of the image according to the firm.

**Image-setter:** A high-resolution output device (12,000 dots per inch and above) such as Linotronic, that prints camera-ready paper or photographic film masters.

**IBM compatible:** Microcomputer hardware that has been designed to be a clone of standard IBM equipment. IBM stands for International Business Machines Co., which is a major producer of computer products.

**Impression:** A single exposure of an audience member to an advertising unit.

**Impressions:** The gross sum of all media exposures (numbers of people or homes) without regard to duplication. See also Gross Impressions.

**Impulse buy:** A spur-of-the-moment purchase motivated by chance rather than by plan.

**Independent station:** A broadcast station not affiliated to a network.

**Index:** A number indicating change in magnitude relative to the magnitude of some other number (the base) taken as representing 100. A 110-index indicates a 10 per cent positive change in magnitude; and a 90-index, a 10 per cent negative change.

**Industrial advertising:** Advertising of industrial products and services.

**Infomercial:** A long-form broadcast commercial which provides much more information than can be supplied in a typical, say, 30- or 60-second commercial. Also called an **Advertorial**, it is a programme-length interactive television commercial that often appears to be a TV show; ratings are sometimes low but responses from viewers are high.

**In-home readers/viewers/listeners:** People who read a magazine or newspaper and view TV or listen to radio in their own homes.

**Initial cap:** A large capital used as the first letter of the first word in a block of text.

**Inquiry:** A request for information made by a potential customer responding to an advertisement or promotion material.

**Insertion order:** The form or document sent to a publication that contains information relating to the placement of an ad, its size, rate, frequency, date, etc. Also known as insertion schedule for a media plan that states when specific advertisements will run, where they will run, what size they will be, before or after what programme, in which media units or channels and such other essential release instructions. It is a purchase order for an advertisement in a medium.

**Insertions:** Number of advertisements placed in a vehicle within a specified time period.

**Institutional ad:** Non-promotional advertising stressing features and benefits plus identity of the institution rather than offering specific merchandise on sale.

**Integration cost:** The payment charged by a broadcast network to 'integrate' a commercial announcement into a programme.

**Interactive cable:** A two-way communications system which allows cable TV viewer to respond (interact) to what is being telecast via an electronic device (a remote control, for example).

**Interconnect:** Two or more cable systems which are linked together to air commercials simultaneously (if possible). A 'hard' or 'true' interconnect is linked by cable or microwave. A 'soft' one is a group of systems with an agreement to insert commercials into programmes or time periods.

**Internet:** The world's largest online computer network, the nets' net, providing access to data, fora and individual users.

**IOA:** Institute of Outdoor Advertising.

**Issue life:** The length of time it takes a magazine to be read by the maximum measurable audience.

**Italics:** A version of typeface, designed with letters slanted to the right to resemble handwriting.

## J

**Jingle:** Music or lyrics used in a commercial.

**Junior panel:** A scaled-down version of a 30-sheet poster.

**Justified type:** Type formatted so that text aligns on both the left and right margins of the column or page.

## K

**Kerning:** Automatic or manual adjustment of space between two letters in a word in order to improve appearance and readability. (See also letterspacing).

**Keyboard:** 83 to 101 or more key device for manually entering information into a computer.

- Keyword:** A word or benefit that has been proven successful in attracting the attention of prospective customers.
- Kicker:** A short text item that introduces an advertisement usually set in smaller type and placed above the headline.
- Kiosk:** A cylindrical display booth or area for displaying posters and buying/selling information.

## L

- Landscape:** The shape of an advertisement whose width is greater than its length or height. See also Portrait.
- Late fringe:** A TV daypart that follows Prime Time; usually 11 p.m. to 1 a.m., or later.
- Layout:** A drawing used to get a rough idea of how a finished advertisement, poster or brochure will look.
- Lead-in/Lead-out:** A programme preceding/following the time period of the programme being analyzed.
- Leading:** Space between two lines of type.
- Leads:** Names and addresses of prospects.
- Lettershop:** A firm that reproduces sales letters and other advertising literature.
- Letter spacing:** The space between the letters within a word. See also Kerning.
- Lifestyle:** Pertains to the non-demographic characteristics of people in describing their behaviour (for example, recreational habits). See Psychographics.
- Lift letter:** A second letter included in a direct mail package; it is designed to increase response to the mailing. Also known as a **publisher's letter**, because it is primarily used in mailings that ask for magazine subscription.
- Line art:** A drawing or piece of art work with no half-tone screening.
- Line network:** Now called TV network; was based on transmission of TV signals over telephone lines from one station to the next.
- Line screen:** The number of lines per inch used when converting a photograph into a half-tone.
- Line-up:** The listing of stations carrying a radio or TV programme.
- List broker:** A person who rents mailing lists. A list house refers to an organization that administers direct mail advertising lists, often including purchasing and developing lists, maintaining them, and selling or renting them to clients, among countless other services.
- Little America:** A method for simulating a test media plan in a test market.
- LNA (Leading National Advertisers):** A media research supplier reporting on advertising volume by medium by advertiser brand or service.
- Logo:** The name of a company set in specially designed lettering. Usually a small image representing a business. A logo provides a distinctive 'signature' and helps to establish recognition of the advertiser's name and products.
- Log on:** Gaining access to an Online network by giving one's ID and password.
- Loss leaders:** Products that are priced so low that retailers take a loss; sold to attract people who will purchase more products; the net result is a profit.
- Lottery:** In a lottery, winners are chosen by chance; but to enter the contest, one has to make a purchase.

## M

- Macintosh:** Brand of microcomputer products distributed by Apple Computers, Inc.
- Mailer:** A self-contained direct mail piece requiring no envelope; generally unfolds to reveal the entire message.

**Makegood:** In broadcasting, a commercial position offered in lieu of an announcement which was (or will be) missed due to either station error, preemption by another advertiser; a movement of the programme purchased from one time slot to another. In print, the free repeat of an advertisement to compensate for the publication's product or service.

**Marketer's Guide to Media (MGM):** Published semi-annually by ADWEEK, Inc., this Guide provides nearly 200 pages of data on national, ADI and metro audiences and costs for most major advertising media categories.

**Marketing plan:** A plan including strategies and a time-table for achieving sales objectives. The positioning of the company and products and services, advertisement campaigns, budget and target market can also be part of this plan.

**Mask:** To conform shape of a photograph or illustration to another shape such as a circle.

**Mass advertising:** Advertising aimed at the general public.

**Masthead:** A listing in a newspaper, magazine or journal (usually set off in a box or borders) giving the names, addresses and telephone numbers of the publisher, editor and the editorial staff. In the newspaper, masthead appears on the editorial page right above the day's editorial on the left. Many people confuse the **Name Plate** (see later) with the masthead.

**Mean:** The sum of all items divided by the number of items. Commonly called the **average**. See also Median and Mode.

**Mechanical:** Type and artwork pasted up on a board for reproduction by the printer. A camera-ready pasteup of artwork. Includes type, photography and art work or line art, all on one piece of artboard. Keyline.

**Media:** Any means of communication: telephone, telegraph, telex, newspapers, magazines, radio, television, film, signs, hoardings and everything that carries news, information, entertainment and education, and also advertisements to the media users (the public or private individuals, the general population or specific community).

**Media category:** Also known as media type, it refers to a similar group of media vehicles such as consumer magazines, newspapers, radio, TV stations, etc.

**Mediamark Research, Inc. (MRI):** A media research supplier.

**Media mix:** The combination of media which advertisers and agencies determine as ideal and most effective. Combination of media vehicles and media categories which make up a schedule.

**Median:** The middle number in a sequence of numbers. See also Mean and Mode.

**Mediaweek's Guide to Media (MGM):** Published quarterly to provide planners with broad data on most major advertising media categories.

**Menu:** Any computer screen that offers choices for selection by the user.

**Message/vehicle ratio:** Estimate of the probability of message exposure. Data that are helpful in estimating these ratios can be obtained from Starch, Gallup and Robinson, and in-house research, among others.

**Merchandising:** Promotional activities that complement advertising and which are provided free or at a minimal/nominal charge by media purchased for advertising. Products are made noticeable, attractive and saleable, through merchandising.

**Metro area/Metropolitan Statistical Area (MSA):** Countries encompassing an urban market as defined by the U.S. Department of Commerce. Audience measurement services often use these criteria to define their Metro Survey Areas. It is a geographic area defined by government. Also called a Standard Metropolitan Statistical Area (SMSA).

**Micro-marketing:** Marketing to only a few prospects instead of a mass market; allows customization and closer attention.



**Mode:** The number occurring most frequently in a sequence of numbers. See Mean and Median.

**Modem:** An electronic device that connects a computer to the telephone lines by converting digital information to audio and back again. The word has been coined from MO (dulation) and DEM (odulation) = MO+DEM.

**Monitor:** Television-like device that displays the status of the computer.

**Monroe Mendelsohn:** A media research supplier. Provides extensive data for advertisers on upscale audiences in terms of demographics, geodemographics, socio-economic, media usage, and consumption of products and services.

**Morning Drive:** A radio daypart, generally 6 a.m. to 10 a.m.

**Mousetrap:** Text set in small type, usually at the bottom of an advertisement or at the end of a print piece that cites trade marks, copyrights, disclaimers and other legal information and restrictions.

**MPA:** Magazine Publishers Association.

**Multimedia:** The combination of sounds, video images and text to create a 'moving' presentation.

**Multimedia Buys:** The purchase of advertising in more than one medium owned by a media supplier, or by media suppliers who have a cooperative agreement. Multimedia buys can encompass multiple media vehicles within a media form (several magazines, for example) or different media forms (magazines and TV, for example).

**Multiple System Operator (MSO):** A company that owns more than one cable system.

## N

**NAB:** National Association of Broadcasters; also, Newspaper Advertising Bureau.

**Nameplate:** The area, usually at the top of the first page, containing the name of the newspaper or newsletter in decorative type.

**Narrowcasting:** Aiming advertising/programming at a small, well-defined target audience instead of a large number of people in broadcasting.

**Newsstand circulation:** Copies of a publication which are sold and purchased at outlets (such as newsstands), selling single copies.

**Network:** A broadcast entity that provides programming and sells commercial time in programme aired nationally via affiliated and/or licensed local stations. For example, ABC television network, ESPN cable network, Mutual Radio Network, etc.

## O

**OAAA:** Outdoor Advertising Association of America.

**Objectives, media:** The statement(s) of action required of media to fulfil marketing needs.

**Oblique:** The slanted version of a typeface (usually at a 12-degree [12°] angle).

**Online:** Also written on-line. Enabled by a computer and a modem to participate in activities and access databases by subscribing to services for conversation, recreation and information. The state of a computer when it is connected to another computer via a modem.

**Online classifieds:** Advertising that appears on electronic bulletin boards allowing users to buy or sell. Often these classifieds are free; and they reach precise target audiences.

**On speculation:** Work that the client will pay for, only if he/she likes it and uses it.

**O & O:** A station owned and operated by a broadcast network.

**Open rate:** The maximum rate charged by a magazine or newspaper, its rate for one insertion.

- Organic advertising:** Advertising centred around a theme and identity, yet capable of change and offering a high degree of flexibility; works in any medium.
- Outdoor Visibility Rating System (OVRs):** A system of grading a poster panel's visibility.
- Out-of-home media:** Those media meant to be consumed only outside of one's home. For example, outdoor, transit, in-store media.
- Out-of-home readers:** People who read a magazine some place other than in their own homes.
- OTS (Opportunity to See):** A commonly used term in Europe, indicating the amount of 'frequency' which a media audience receives in a media schedule.

## P

- Packaged goods:** Products wrapped or packaged by the manufacturer. Packaged goods are low in cost and sold from store shelves.
- Package insert:** An advertising message, usually a small brochure, inserted into product packaging or retailers' bags.
- Paid circulation:** Reported by the ABC, a classification of subscriptions or purchases of a magazine or newspaper, based upon payment in accordance with standards set by the ABC.
- Painted bulletin:** An outdoor advertising structure on which advertising is either painted directly or printed on special vinyl and affixed.
- Panel:** Generally, a 'poster panel', an outdoor or transit advertising vehicle.
- Pantomime Matching System (PMS):** A system for specifying colours by number; used by printing shops and DTP centres to assure uniform colour matching.
- Participation:** A commercial that appears in-programme, as opposed to between-programmes during a 'break'.
- Passalong readers:** Readers of a publication who are not primary readers. Also called 'secondary readers'.
- Pasteup:** Also known as camera-ready mechanical. This is the final form of an advertisement before production.
- Pay cable:** Programmes and/or services provided to basic cable subscribers for an additional fee. (For example, STAR PLUS, HBO, Asianet, Surya, etc.)
- Pay-per-view:** A telecast, usually of a special event, for which subscribers pay a one-time fee to view.
- Penetration:** The percentage of people or homes within a defined universe that are physically able to be exposed to a medium.
- People meter:** A small, hand-held device by which members of a household panel record their individual viewing; results are transmitted to rating service computers.
- Per diem:** Fees charged by the day.
- Perfect binding:** The process of binding that uses glue rather than staples or stitching and results in a square spine.
- Permanent Display of Bulletin:** An indoor bulletin at a specific location—that is, the bulletin is not rotated to other locations. See Rotary Display.
- Photo CD:** A CD format that allows for storage of photos.
- Photocomposition:** Copy produced from a typesetting machine using film negative masters.
- PI:** Per Inquiry advertising; advertising for which the publisher or the broadcast station is paid according to the number of inquiries produced by the advertisement or commercial.
- PIB:** Press Information Bureau. Also Publishers Information Bureau, a media research supplier reporting on print advertising volume (vehicle, space, cost) by advertised brand or service.



**Pica:** A measure of line-width used in typesetting; one pica equals one-sixth of an inch. Or, six picas = 1 inch and one pica = 12 points. Also, size of typewriter type measuring 10 characters an inch.

**PICT:** A file format that supports bit-mapped and object-oriented images.

**Pixel:** A tiny point of light or picture element displayed on a monitor. A typical colour monitor may consist of a 640 by 480 pixel array.

**Planographic printing:** Printing from a flat surface, whether direct or offset.

**Plant:** The total number of outdoor structures under a single ownership in a city.

**Plant operator:** The owner of an outdoor advertising company in a certain city or area.

**Plate:** A term loosely applied to any material used to make a printed impression (photo engraving, plastic plate, etching, lithoplate, embossing plate or gravure cylinder).

**Plug:** To promote a product or advertiser on a broadcast programme.

**Pod:** A grouping of commercials and non-programme material in which, usually, more than one advertiser's commercials are aired. Also referred to as a 'commercial interruption' or 'commercial break', but airing in-programme.

**Point:** A unit of measurement used to specify type size. There are 72 points to an inch.

**Point-of-Purchase (POP) Display:** An advertising display at the place where consumers purchase goods or services. For example, counter card at a retail outlet. Signs and displays at the selling location. Also known as p.o.p. A last chance in a store or super-market for the advertiser for bringing a product to the attention of a customer.

**Poll:** A survey of attitudes, opinions, and/or desires of a specific group of people.

**POP Account:** Server stores e-mail until downloaded to a local computer to be read in a mail programme.

**POPPI:** Point-of-Purchase Advertising Institute.

**Porta-panel:** A mobile poster panel that is wheeled to a given location (for example, a super-market parking lot).

**Portfolio:** A presentation folder containing samples of one's work. Shown to prospective employers at the time of an interview. Agency portfolios will carry clippings and tapes of ads and commercials for prospective client's inspection.

**Portrait:** Refers to the shape of an advertisement whose width is greater than its length or height. The shape of an advertisement that is longer than it is wide. See also Landscape.

**Position:** A specific section of a particular newspaper or magazine page where an advertisement is placed.

**Positioning:** The position of a product or service in the market as determined by the target audience. It refers to brand preference accorded by customers to a particular product or service. Also, a decision that defines how the advertiser wishes to have target market consumers perceive the brand in relation to competitive producers.

**Post-analysis:** An analysis of media schedule after it runs—generally based on physical evidence of its running (affidavit of performance, magazine tearsheets, etc.)

**Post binding:** Method of binding that uses three screwposts inserted through holes punched in the cover and pages of a publication.

**Poster:** In outdoor advertising, a message printed on large sheets of paper and pasted on boards or panels. In transit, the advertisement placed on the exterior of vehicles and on walls of stations or platforms. In p.o.p., a printed promotional piece for window or interior use.

**Poster-panel:** An outdoor advertising structure on which a preprinted advertisement is displayed.

**Post-expiration copies:** See Arrears.

**PostScript:** A page description language from the Adobe Systems that translates what is seen on a monitor (type font or graphic element) into a printed output.

**Predate:** To print and sell an edition of a newspaper or publication ahead of its cover date.

**Preemption:** The displacement of a regularly scheduled programme or commercial announcement, on a broadcast facility, by the station or network, for some programme of immediate interest.

**Preferred position:** A location in a newspaper/magazine/ publication requested by the advertiser for the insertion of his advertisement. In the broadcast media also, the advertiser has his preferences for morning, noon or evening; between certain programmes; after or before certain programmes, etc. opposite of ROP (Run-of-Press or Run-of-Paper, which see later). These ads/commercials command a premium price.

**Premium:** An offer of merchandise, either free or at nominal cost, in conjunction with the sale of a product to promote its use. Also, a gift offered to potential customers as incentive or motivation for buying a product. Customer gifts include T-shirts, coffee mugs, pens, etc., which display the logo and ad message of the advertiser.

**Preprint:** Reproduction of an ad before its publication in a medium.

**Pre-sell:** To soften up the market through advertising, to prepare the target buyers so that direct mail, telemarketing or sales representatives have an easier time selling.

**Press conference:** A meeting called to inform members of the press/news media about an event or news subject, and to provide them with an opportunity to ask questions and explore their areas of interest.

**Press kit:** A package of information prepared for editors to aid exposure of a company's products, services or developments through publicity writeups.

**Press proof:** A proof pulled from the production press to determine quality and to detect late errors. Press proofs are expensive and requested only as a final check at the time of printing.

**Press release:** A document of written informational material distributed to the print and broadcast media for public relations purposes on a current/recent event.

**Press Run:** The printing of a specific job. Also refers to the number of copies printed.

**Pressure-sensitive:** Any material that will stick to another material when lightly pressed on that material.

**Pre-testing:** Testing of advertising and/or its elements before exposing in the media.

**Price-point:** The place on the cost spectrum where a product is positioned; may be low, high or medium.

**Primary colours:** In printing, red, yellow and blue.

**Primary coverage:** The area where the reception of a radio station is consistently good to excellent.

**Primary Market Area:** A geographic area defined by a newspaper in which the publisher believes the newspaper has its greatest strength.

**Primary readers:** Readers who purchased a magazine or are members of a household where the publication is purchased.

**Prime access:** A TV daypart immediately preceding prime time in which local stations were originally charged by the FCC to broadcast programmes in the interest of the local community, but which now contains various local or syndicated programmes. Generally, the half-hour from 7.00 to 7.30 p.m. or 7.30 to 8.00 p.m. EST.

**Prime time:** In broadcasting, the general reference is to that time period which attracts the most viewers or listeners. The time when TV viewing is the greatest is 6.30 p.m. to 11 p.m. in the Eastern, Mountain and Pacific Zones and 5.30 p.m. to 10 p.m. in the Central time zone of the U.S. In radio, the time is 6.00 a.m. to 10 a.m. (also known as the Morning Drive) and 3.00 p.m. to 7.00 p.m. (known as the Afternoon Drive).

**Print spooler:** A programme that stores computer output to expedite printing. Allows the user's programme to finish creating the output without waiting for the printer to print. The spooler then sends the stored output to the printer at the proper speed.

**Printer:** Device that prepares hard (paper) copies of programme output to the printer at the proper speed.

**Printer's Ink Model Statute:** A 1911 legislative act in the U.S. sponsored by the publication called Printer's Ink against fraudulent or misleading advertising.

**Private brand:** A brand owned by a distributor or retailer as against one owned by manufacturer, or producer of a national brand.

**PRIZM:** A geodemographic clustering system.

**Probability sampling:** A method of sampling that is accomplished randomly, so that every unit has an equal chance of being selected.

**Process plates:** Two or more colour plates used together to reproduce artwork or other copy. The primary colours are used with black to produce any combination of primary and secondary colours.

**Process printing:** A process to obtain a range of colours and tones in printed photographs or illustrations by using two or more halftone printing plates.

**Prodigy:** A large online service with a membership kit.

**Product insight:** Knowing the details about one's product or service, including its benefits, competitive advantages, weaknesses, competitive public perception, etc.

**Product manager:** A manager employed by an advertiser to supervise the marketing and advertising of a product or product line.

**Production department:** Persons responsible for converting copy and artwork into printed advertising material. In broadcasting, those people who are responsible for producing or presenting a programme.

**Programme rating:** The percentage of broadcast receiving sets tuned in to a specific programme, at a specific time.

**Progressive proofs:** A set of engraver's proofs used in colour process printing showing each colour plate separately and in combination. Progressive proofs give an indication of colour quality and serve as a check against requirements.

**Promotion:** Special activities or events designed to create and stimulate interest in a person, product, organisation or service. These non-advertising activities promote the awareness of prospective customers and help in the sale of the product or service.

**Proof:** To read typeset against original copy to make sure it is correct.  
A trial print or sheet of printed material that is checked against the original manuscript for errors.

**Prospect:** A person with the money, authority and desire to buy a product or service; a potential customer.

**Prospect insight:** Knowing the details about one's prospects; their buying habits, goals, dreams, personal details, family size, age, income, education, media habits, etc.

**Protocol:** Rules two computers must follow to exchange message formats across the Internet.

**Proxy:** Authorization given by a stockholder to someone else to vote his stock.

**PRSA:** See Public Relations Society of America.

**PSA:** A Public Service Announcement on TV or radio.

**Psychographics:** A term used in reference to media audiences to indicate certain psychological qualities relevant to a product or service. It pertains to the identification of personality characteristics and attitudes that affect a person's lifestyle and purchasing behaviour. It gives the statistical and psychological description of an advertiser's target consumer; personality profiles, attitudes and lifestyles of various segments of the target

population. The lifestyles of consumers are described through their activities, interests and opinions.

**Public domain:** Property belonging to the public and subject to appropriation by anyone.

**Public relations:** All activities and attitudes intended to judge, adjust to, influence and direct the opinion of any group or groups of persons in the interest of an individual, group or institution.

**Public Relations Society of America (PRSA):** A group of public relations practitioners formed to provide members with placement services and professional development.

**Public TV:** Television programming sponsored by direct donations and through government grants without the benefit of advertising funds.

**Publicity:** A communication developed for a company on its behalf in a form which has some informational value for a medium. The communication is used at the medium's discretion without charge to the company.

**Publisher's Information Bureau Inc. (PIB):** An organization of magazine publishers that issues monthly reports, account by account, of volume and character of advertising carried by general and farm magazines and newspaper sections and supplements.

**Publisher's letter:** See Lift Letter.

**Pub-set:** Advertisements designed and typeset by the publication in which they will appear.

**Publisher's statement:** The statement of circulation issued by a publisher.

**Puff sheet:** A publication that survives by giving favourable mention to advertisers and others who aid it financially.

**Puffery:** Exaggerated claims made by an advertiser.

**Pulsing:** A fighting technique that calls for either a continuous base of support augmented by intermittent bursts of heavy pressure, or an on-off-on-off pattern. (For example, one week on, one week off).

**PUR:** The percentage of people using radio at a particular time.

**PUT:** The percentage of people using TV at a particular time.

**PVT:** Same as above; People Viewing TV.

## Q

**Qualified circulation:** Readership eligible to receive a controlled circulation periodical.

**Quality discount:** A rate reduction granted to advertisers by media when a specified amount of space or time is purchased during a given period.

**Quarter showing:** In transit advertising, a message placed in every fourth unit of the system.

**Queen-size poster:** An outside transit advertisement measuring 30 by 88 inches.

**Questionnaire:** A series of questions asked by persons interviewed in a survey of opinions, intentions, desires and/or activities.

**Quintile distribution:** A display of frequency (or related data) among audiences grouped into equal fifths of reach.

**Quota sampling:** A non-probability sampling where interviewers look for respondents with known characteristics.

## R

**RAB:** Radio Advertising Bureau.

**Rack:** In point-of-purchase advertising, it is a display with a stock bin for merchandise that depends on the display of the products for its major appeal. It is a multi-purpose display piece for retail environment. Some racks revolve; some are fixed on counter-tops; some glitter with on-and-off neon lights.

**Rack jobber:** A sales representative or contractor who places racks in retail outlets and keeps them stocked with merchandise.

**RADAR:** Usually, an acronym for **Radio Detecting And Ranging**. Here, it stands for Radio All Dimension Audience Research report issued by Statistical Research, Inc. Offers syndicated radio network audience data to subscribers and online service.

**Radio Advertising Bureau: (RAB)** Organization of representatives, stations and networks to promote radio as an advertising medium.

**Rag paper:** Book or typing paper of high quality composed entirely or partially of textile fibres.

**RAM:** Acronym for **Random Access Memory**, which is electronically activated working space of the computer where programmes and files are temporarily stored and manipulated. The area in a computer allocated to run programmes and temporarily store files. Long-term storage of files goes on the hard drive.

**Random combination:** A mathematical formula for estimating the reach of two or more media.

**Random sample:** A sample taken from a population where there is an equal chance for all sections of being selected.

**Rate base:** The circulation of a print vehicle upon which advertising space rates are based; it may or may not be guaranteed by the publisher.

**Rate card:** A printed document issued by an advertising medium listing rates, mechanical requirements and other pertinent data required by advertisers.

**Rate holder:** A unit of space or time, usually small, that is used to maintain or establish a contractual agreement over a period of time.

**Rating:** In broadcasting, the same as programme rating, that being a research-based estimate of a programme's audience size expressed as a percentage of the total sample. It is the percentage of a given population group consuming a medium at a particular moment. Generally used for the broadcast media, but can be used for any medium. One rating point equals 1 per cent.

**Reach:** The number or percentage of a population group exposed to a media schedule within a given period of time. It can also refer to the total audience of different individuals a medium covers. Cumulative reach refers to the total number of different individuals reached in a specific time period.

**Reach (1+):** Estimated percentage of the target audience exposed one or more times to the vehicles or messages in a plan.

**Reach (3+):** Estimated percentage of the target audience exposed three or more times to the vehicles or messages in a plan.

**Reach curves:** Two-dimensional diagrams showing how audience accumulates with increases in gross rating points or budget levels. The diagrams can be based on individual vehicles, schedules, and single and mixed media options.

**Readership:** The number of people who actually read a publication. Also, the percentage of a publication's audience who recall a specific advertisement or editorial item in a given issue. Total number of individuals in a selected group (adults, males, females, aged 18–34 years) that are estimated to recognize, or to have read or looked into a particular publication within an issue's life cycle.

**Readers-per-copy (RPC):** The number of individuals who read a given copy of a publication. It is the average number of subscribers, news stand buyers and pass-along readers of a publication for each copy that is distributed (for example, total readership divided by circulation). This index is often used to estimate readership based on relevant circulation.

**READEX Inc.:** Offers publishers of agricultural, business, and professional publications and their advertisers, data on advertising messages, including recall, seeing, recall

reading, interest rating, usefulness, perception, attention getting, believability, also conducts custom studies and provides data on readership of editorial content.

**Rebate:** A payment to the advertiser by a medium when the advertising schedule exceeds the contractual commitments originally agreed to and the advertising schedule earns a lower rate. Also refers to payments by media who fail to fulfil contracts, as in mechanical failure of the medium.

**Recent reading:** A research technique to determine the average issue audience of print media.

**Reel:** A reel of film or videotape containing small commercials written by the copywriter.

**Register:** Printing in which the impression is made in the precise spot desired. In colour printing it means the exact position for superimposition of each colour to blend the colours properly.

**Register marks:** Crosses or other marks at the edges of artwork, negatives or printing plates to aid correct registration.

**Release:** A signal statement or manuscript prepared for issuance to the press or broadcast media.

**Relief printing:** Printing from a raised surface, such as letter press printing, as opposed to planographic, gravure or silkscreen printing.

**Remote broadcast:** A radio broadcast originating from a store or a special event location. The show business element adds excitement and attracts customers.

**Repaint:** Executing of an advertiser's printed bulletin copy subsequent to the original painting.

**Reply card:** A self-addressed postcard with advertisement material to encourage the prospect to reply.

**Reprint:** A second or new impression of a printed work. Often refers to an advertisement printed after its appearance in a publication.

**Reproduction proof:** A clean, sharp proof of type used for reproduction in planographic printing. Also referred to as a **Repro**.

**Research:** Surveys, interviews and studies designed to show an advertiser how the public perceives his product or service and his company or how they react to the advertiser's ads and commercials.

**Resizing:** The production of an advertisement in various sizes to fit the space units of different publications.

**Resolution:** The number of dots per inch of a printer or output device. The higher the resolution, the crisper the output. It is the visual sharpness of a monitor or printed output.

**Retail advertising:** Advertising by retail stores through local media such as radio and newspaper to build store traffic and induce sales.

**Retail Trading Zone (RTZ):** A geographic area around a central city, whose residents trade regularly with retailers in the city zone. Defined by the ABC, it refers to an urban area outside of the city zone that accounts for the high proportion of a market's retail sales and is also included within a newspaper's circulation.

**Retouching:** Correcting or improving the photographs or artwork for reproduction.

**Reverse:** The opposite of the conventional black objects on a white background. For example, white type on a black background. It is an engraving or print that is opposite in value to the original. Also refers to the type that drops out of the background and assumes the colour of the paper it is printed on.

**RGB:** Short for Red, Green and Blue. Combinations of these colours create all the hues and tones seen on a monitor. Used by computers to display the full spectrum of colour.



**Riding the boards:** A physical inspection in the field of the poster panel or bulletins that comprise a showing.

**Rights-free music:** Pre-recorded music of all kinds available at a nominal cost; used for radio and TV sound tracks/special effects.

**Roadblock:** A scheduling device used with broadcast media to increase reach at a given point in time (for example, scheduling a commercial on all local market stations at 9 p.m.)

**Robinson-Patman Act:** U.S. legislation enacted in 1936 that restricts price of promotional discrimination between customers in interstate commerce, helping to ensure that all middlemen are treated equally by manufacturers.

**ROI (Return on Investment):** Generally refers to the advertiser's desire to have a return on the advertising funds invested in media.

**Roll-out:** A marketing procedure where advertising is progressively expanded into more geographic areas over time.

**Roman type:** The normal, unslanted version of a typeface. Most commonly used style of type characterized by serifs with characters having greater thickness in the vertical strokes than the horizontal strokes.

**ROP (Run-of-Press or Run-of-Paper):** A position request to run an advertisement anywhere (unspecified) in the publication. Also commonly used to describe any form of newspaper advertising.

**ROS (Run-of-Station):** A tactic used in broadcast media whereby commercials are scheduled throughout the day and night at the discretion of the station or network, as opposed to time periods designated by the advertiser.

**Rotary display:** An option for purchasing painted bulletins whereby the display face is periodically rotated to new locations, as opposed to a Permanent Bulletin.

**Rotogravure:** Printing by means of a sensitized copper cylinder on which an image to be reproduced is etched.

**Rough:** A preliminary layout, sketchily drawn, to demonstrate an idea for a printed piece of advertisement.

**Runaround:** See Wrap.

**Run-of-Paper and Run-of-Station:** See ROP and ROS.

**Rushes:** Film viewed to select 'takes' for the final version. Not necessary when shooting on tape because of instant playback facility. Also called 'dailies'.

**SAU (Standard Advertising Unit):** A measurement system for selecting and placing advertisement sizes in newspapers.

**SIC (Standard Industrial Classification):** A numerical coding that classifies businesses in the U.S. according to the principal end product made or service performed.

**SMSA (Standard Metropolitan Statistical Area):** A county or group of counties in the U.S., that contains at least one city of 50,000 or more people; or one city with a population of at least 25,000. The city and nearby places must be in a county or counties with a population of at least 75,000 people.

**Saddle-stitched:** The binding process whereby a publication is held together by staples through the middle of the fold, like *Time* or *Newsweek*. Saddle-stitching is a method of binding a booklet or magazine by means of wire staples through the centre fold, which permits the pages to be flat when opened.

**Sales promotion:** Promotional efforts that supplement or co-ordinate personal selling and advertising to increase sales, but which cannot be strictly classified as either. It is a temporary marketing effort designed to generate short-term interest in the purchase of a product. Coupons, discount sales, premiums, sweepstakes and contests are all examples of sales promotion.

**Sample:** In research, the selecting of a representative portion of a universe, to permit conclusions applicable to the total with a minimum degree of error. Also refers to the distribution of miniature or full-size trial packages of a product to stimulate interest in it.

**Sampling error:** The possible deviation in the reported finding of media influence research based on a sample from what might be the actual finding, had a complete census been done. Usually reported as plus or minus ( $\pm$ ) the reported number.

**Sans-serif:** A typeface without serifs; no cross strokes or serifs at the bottom or top or the characters.

**Satellite station:** A broadcast station that re-broadcasts the transmission of another station (generally operating in a nearby market) to an area that cannot otherwise be serviced by that station.

**Satellite TV:** Television beamed from earth to a satellite 37,600 kms (23,500 miles) away in space, then beamed down to satellite dishes owned by individuals and TV firms. Dozens of satellites are now in space beaming to hundreds of channels.

**Saturation:** The heavy use of commercials over a short period of time for extensive market exposure and penetration. That point in an array of vehicle, media category, or mixed media options where additional insertions or expenditures lead to limited or unacceptable additions to reach or effective reach.

**Scaling:** Process of enlarging or reducing an illustration or advertisement.

**Scaling (type):** Condensing or expanding a typeface in order to achieve a particular graphic effect.

**Scarborough:** A media research supplier.

**Scatter:** Purchasing commercial time in broadcast media in many different programmes. Also refers to the purchasing of network TV time which is not purchased during an 'upfront' media buy.

**Schedule:** A listing of advertisements by media showing dates of appearance and amount of space or time, that have been selected to be used in an advertising campaign. Also refers to a list of programmes of a station or network that is planned to run.

**Scheduling:** Methods of timing advertisements across weeks and months. Typical patterns include continuous flighting (on/off) and pulsing (high/low).

**Scoring:** Making a partial cut in stock to aid folding.

**Scratch & Sniff:** Releasing a scent by scratching an area treated by a microencapsulation process, used frequently with print ads promoting cosmetics, thus breaking the 'scent bubbles'.

**Screen tint:** In printing, the result of a solid colour being broken up (screened) into dots to simulate a lighter colour or shadow. (See Fill)

**Script:** In broadcasting, the written material used to produce a programme or commercial. In typography, a typeface based on handwritten letter forms.

**SCSI (Small Computers System Interface):** Standardised connectors that allow for interfacing a computer to disk drives, tape drives, and other devices that require high-speed data transfer.

**Secondary coverage:** The outlying area surrounding a radio station where reception is generally fair, but beyond the station's primary coverage.

**Secondary readers:** See Passalong readers.

**Segmentation:** A marketing strategy that isolates target groups by demographics or common characteristics.

**Selective distribution:** Wholesale distribution of items to retailers that meet certain criteria or standards.

**Self-cover:** A printed leaflet or booklet without a protective cover. The cover is printed at the same time as the inside pages.



**Self-mailer:** A piece of direct mail literature that can be folded to make its own envelope.

**Self-pair reach:** Also known as two-use reach, it is the net audience of two insertions in a single media vehicle. This is a required input into many advertising media exposure distribution models.

**Semantic differential:** A 7-interval rating scale marked with a pair of bi-polar adjectives, used in advertising, to evaluate attitudes towards products, brands and companies.

**Separation:** The isolation of the three primary colours by means of camera filters in preparing 4-colour film negatives.

**Serif:** Small decorative cross strokes on letters at the end of elements. A typeface with small strokes at the ends of the letter form.

**Server:** A resource provider.

**Service Bureau:** A business that provides image-setting services to desk-top publishers. Some service bureaus also provide scanning, consulting and design work.

**Service mark:** A mark used in the sale or advertising services to identify that services of one person and distinguish them from the services of another, such as names, symbols, slogans and distinctive features of radio and other advertising used in commerce.

**Sets in use:** Antiquated and replaced by HUT. Refers to the number of radio and TV sets in use (turned on). The phrase designates the number of media units turned on at a particular time.

**Share:** Percentage of all viewers or listeners during a particular daypart or programme who are tuned to a selected station or network. See also Households Using Television (HUT). ‘Share of audience’ is the percentage of HUT (or PUT, PUR, PVT) tuned to a particular programme or station. ‘Share of market’ is the percentage of advertising impressions generated by all brand, but often also refers to share of media spending.

**Share of audience:** In broadcasting, the percentage of sets in use tuned in to a particular programme or station.

**Sheet-fed press:** A printing press that uses individual sheets rather than a roll of paper, as does a web press.

**Sheets:** A way of designating poster panel size based on the number of pieces of paper originally needed to cover a poster panel area; it used to take 30 sheets to cover the average panel.

**Shelter publication:** Consumer magazine with editorial content concerned with the maintenance and development of the residence.

**Short rate:** A higher rate charged back to an advertiser who fails to fulfil the requirements of a contract that would have earned him a lower rate. In the print media, the dollar penalty an advertiser pays for not fulfilling space requirements that were contracted at the beginning of a given period, usually one year. The penalty is the difference in rate between the contracted rate and the actual earned rate.

**Showing:** In indoor advertising, a group of posters of a particular intensity. Also, the number of illuminated and non-illuminated billboards or poster panels required for daily reach of a specified proportion of the mobile population within a market. Typical showing sizes are over the years to replace it with GRPs.

Sample adult reach and frequency estimates for different showing sizes are provided in the following table:

<i>Showing</i>	<i>Reach</i>	<i>Frequency</i>
25	76.8%	8.2
50	83.4%	15.0
100	87.8%	28.5

**Shrink-wrapping:** A special plastic which shrinks when heat is applied. Used in many bindaries, particularly those which do magazine work. Especially used for shipping purposes.

**Side-panel copy:** The words that appear on the side of a package, often containing promotional information, product benefits and in the case of food products, ingredients.

**Side-stitching:** A method of stitching through the edges of folded pages from front to back. The cover is glued to the pages and the publication is then stapled through the side of its spine.

**Signature:** The advertiser's logo and tag line or slogans, usually placed at the bottom of the copy. Sometimes it will include company address and phone number. In broadcasting, a signature is a sound effect or music that identifies a programme or commercial. Also refers to an advertiser's name, usually at the end of the advertisement. 'Signature' is also a name given to a printed sheet of a magazine after it comes off the press and has been folded into eight, 16 or 32 pages.

**Silhouette:** To remove part of the background of a photograph or illustration, leaving only the desired portion.

**Silhouette half-tone:** Half-tone in which all of the background has been removed.

**Silkscreen:** A printed method based on the stencil principle. Ink/on silk is forced through a stencil/or other material that has the design to be printed/embossed on it.

**Silver print:** A photographic print, made on sensitized paper, of a negative for an offset plate. Used as a final proof before plates are made.

**Simmons Market Research Bureau (SMRB):** A media research supplier. Major competitor of MRI that provides media and product usage data on various audience groups broken down by numerous demographic and socioeconomic variables.

**Simulcast:** To broadcast simultaneously by AM and FM radio or by radio and television.

**Single Source Data:** The reporting of data based on the products/service purchase patterns and medium consumption habits from a single source (an individual or family).

**Single-copy sales:** Denotes news stand sales of a publication.

**Slip sheet:** To place paper between printed sheets to avoid offsetting an image from one sheet onto the back of the next sheet.

**Slogan:** A phrase or sentence used consistently to describe and sell a company's products or philosophy.

**Small caps:** A type style in which lowercase letters are replaced by capital letters set in a smaller point size.

**Small Computer System Interface (SCSI):** See SCSI.

**Soft-sell:** Advertising that is gentle rather than strident, that attempts to convince people without pressurising them.

**Software:** Preset series of instructions or programmes designed to allow the user to manipulate data, text and graphics, among other information, with a computer.

**Sound bites:** Snippets of sound taken from longer segments, used effectively for radio and TV, especially by political candidates during election campaigns and TV magazine shows.

**Source credibility:** The believability of a person who makes a statement of recommendations, as in a testimonial advertisement.

**Space:** The portion of a magazine or newspaper devoted to advertisements.

**Space buying:** The selection and contracting for advertisement space in print media. In advertising agencies, this is done by the space buyer.

**Spectacolour:** An advertising insert in newspaper, similar to Hi-Fi, but trimmed at the correct place.

**Spectacular:** An outdoor advertising display embellished with electrical features such as flashing letters, special lighting and other features.

**Spiff:** A special sales commission offered by a manufacturer or retailer to increase sales of a product.

**Spill-in/Spill-out:** Spill-in is viewing of television broadcast from a different market (for example, people in San Diego viewing Los Angeles stations).

**Spill-out** is viewing outside the originating TV market (for example, Los Angeles stations delivering audiences in San Diego).

**Split run:** A scheduling technique whereby two different pieces of copy are run in the circulation of a publication with no one reader receiving both advertisements. This can be accomplished via a geographic split (if the publication offers demographic editions). A subscription/news-stand sales split, of an every-other-copy split (commonly called an 'A/B Split').

Also, advertising in newspapers and periodicals where two or more advertisements of the same size and position are alternated to test different copy effectiveness. Also used to feature different products in regional editions of national magazine. **In direct-mail advertising**, two versions of a mailing piece and two prospect lists are created to test which piece results in more sales or inquiries.

**Sponsor:** An advertiser who buys all or part of a broadcast programme which entitles him to all of the commercial time in the portion he buys.

**Sponsorship:** The purchase of more than one commercial within a programme, allowing advertisers to receive bonus time via billboards, or exclusivity of advertising within the brand's product category, or both.

**Spot:** Refers to the purchase of TV or radio commercial time on a market-by-market basis as opposed to network (national) purchase. Also commonly used in lieu of 'commercial announcement'. In broadcast, loosely used as a synonym for announcement or commercial placed between programmes.

**Spread:** An advertisement that occupies two facing pages of a publication, usually without separation between the gutters. Also refers to an area where one colour prints on top of another colour. A trap is created by enlarging the top colour slightly so that it overprints around the edge of the background colour.

**SRC (Strategy Research Corporation):** A media research supplier concentrating on the Hispanic market.

**SRDS (Standard Rate & Data Service):** Publications which list data (costs, circulation, etc.) for all media vehicles that accept advertising.

**Standard Advertising Unit (SAU):** Measure intended to make separate newspapers comparable despite different page layouts. Essentially, one SAU is equivalent to one column inch, whether the newspaper is a broadsheet or a tabloid.

**Standard colours:** Acceptable ink or paint colours adopted by a medium for use by advertisers at no extra charge.

**Starch INRA hooper:** Research company that provides advertisers with data on print and broadcast advertisement recognition and other communication measures. These data can be used to estimate message/vehicle ratios in media planning programmes.

**Starch scores:** Print media measurement showing the performance of individual magazine advertisements among readers. Three scores are reported:

1. **Noted:** The percentage of people that remember having previously seen the advertisement in the issue being studied.
2. **Associated:** The percentage that saw any part of the advertisement that clearly indicates the brand or advertiser.
3. **Read most:** The percentage that read at least half of the written material in the advertisement.

**Stencil:** A sheet of paper cut in such a way that when ink or paint is applied, it passes through the sheet to mark the surface over which it is laid.

**Stet:** Proof-reader's mark that indicates copy previously marked for correction should remain as it was before the correction was made.

**Still:** In television, a stop motion photograph inserted in a programme or commercial.

**Storyboard:** A series of sketches with accompanying copy that shows the sequence of a TV commercial with all its major visual changes. A comic-strip type presentation of a TV spot complete with pictures, dialogue and words describing the action.

**Strategies (media):** The media solution(s) used to fulfil the media objective(s).

**Stratified sample:** A sample that represents all categories of a total population.

**Stretch (type):** To expand or condense a typeface.

**Stripping:** Cutting out and assembling photographic negatives or positives in masking paper for a plate.

**Stuffer:** A printed piece inserted in envelopes with regularly mailed material such as an invoice.

**Subhead:** A secondary-level heading used to organize body text. Sometimes called topic headline.

**Subliminal projection:** The delivery of a message which is below the receiver's level of awareness, yet is registered subconsciously.

**Super:** Refers to superimposition. In television, the overlapping of two or more images to create one picture. Parts of one picture can be seen through the other.

**Superimpose:** Refers to superimposition. Same as 'super'.

**Superstation:** An independent TV station whose signal is transmitted throughout the U.S. via satellite.

**Supplement:** An addition to a newspaper or publication, intended as a special feature section.

**Surprint:** A combination plate made by imposing an unscreened line negative on a halftone negative.

**Survey:** An analysis of a market or state of opinion among a specified group of persons, groups or institutions.

**Swatch:** A colour sample used in printing. Aids in the selection of specific colours as well as matching colours when printing.

**Sweep:** The period when local market TV ratings are studied. Originally coined to represent the time when Nielsen would sweep the country to obtain ratings in all markets.

**Sweepstakes:** Consumers enter contests announced in the media by advertisers or agencies to win prizes. They are sales promotion efforts. Winners are chosen by chance. For entry into sweepstakes, products are to be bought in certain instances; but for most, no purchase is needed.

**Syndicated programmes:** TV programmes or series that are sold by syndicators to stations on a market-by-market basis without affiliated network involvement.

**Syndication:** In broadcast, a programme carried on selected stations, which may or may not air at the same time in all markets. In newspapers, an independently written column or feature carried by many newspapers (for example, 'Dear Abby' in U.S. newspapers). In magazines, a centrally written/published section carried by newspapers, generally in the Sunday edition (for example, **Parade**).

**Synergy:** A phenomenon where the sum of the parts is greater than the conventional total. Synergy occurs when several advertising weapons are employed at the same time, each boosting the other.

## T

**T.E.:** See Till Forbid.

**T<sub>1</sub>:** Bell System term for a digital line used to transmit data through a telephone system. A T<sub>1</sub> line can transmit a megabyte of data in less than 10 seconds.

**T<sub>3</sub>:** Much faster than T<sub>1</sub>, a T<sub>3</sub> line can transmit full-screen, full-motion video.

**TAA:** See Transit Advertising Association.

**Tabloid:** A newspaper format, approximately half the size of a standard 'broadsheet' newspaper. It has five columns across the page, with emphasis on photographs.

**Tag:** The customized ending of a radio or TV commercial, written for a specific location or making a special announcement such as voice-over message following the transcribed message. Often used in co-op advertising where the retailer's name and location are added to the merchandise advertised.

**Tagged Image File Format (TIFF):** A Macintosh picture file that does not offer as much compression as PICT or JPEG files. Used in DTP for bit-mapped images such as photographs.

**Target audience/market:** A group of people identified by either demographic or psychographic profile as a company's best prospective buyers to solicit with advertising messages. It is a group of consumers that an advertiser is attempting to influence. The target market identifies the geographic area(s) of interest.

**Tear Sheet:** A page containing an advertisement that has been clipped from a publication and sent to the advertiser for checking purposes.

**Teaser:** Copy printed on the outside envelope of a direct-mail package. Any advertisement designed to stimulate curiosity by withholding identification of the advertiser or product, but promising additional information in future messages. Generally precedes a main campaign.

**TelePrompter:** A visual script in large type to aid television performers/newsreaders, which cannot be seen by viewers.

**Television Bureau of Advertising (TVB):** Organization of television networks, stations, station representatives and programme syndicators that serves to promote and improve the use of TV as an advertising medium.

**Theme line:** The slogan or motto connected with a product or service and used in all its advertising materials. It is the central idea on which all its advertising campaign is constructed. It coordinates with the company/store image, campaigns and concepts.

**Tertile Distribution:** A display of frequency (or related data) among audiences grouped into equal thirds of reach.

**Test market:** A market (or markets) chosen for the purpose of conducting a media test.

**Thermography:** An expensive process of imitating engraved printing. Process involves dusting freshly printed sheets with a resinous powder that fuses and forms a raised surface in the printing.

**Third Cover:** A periodical's inside back cover.

**30-sheet poster:** A 10' by 22' poster panel.

**Thumbnail Sketch:** A rough miniature layout rendered by an artist.

**TIFF:** See Tagged Image File Format.

**Till Forbid (T.F.):** Instructions by an advertiser to run a purchased schedule of advertisements until notified to stop. Also, instructions to a medium to run an advertisement as scheduled until further notice.

**Time buyer:** An advertising agency employee who plans, selects and buys advertising time on radio and television.

**Tip-in Card:** An insert card in a magazine that is bound in with, or glued on to, the printed pages; also called a **Bind in**.

**Toll-free number:** A 1-800 number in the U.S. which is free for the caller. An advertiser or service-provider pays the phone company a monthly fee to let the public phone or fax to the advertiser free of charge.

**Tolerance:** See Sampling Error.

**Total schedule cost:** Estimated price tag of an anticipated schedule. It is obtained by summing up the media cost times the number of insertions.

**Total Survey Area (TSA):** The geographic area in which radio signals from an originating market can be received.

**Track advertising:** Advertising aimed at wholesalers, distributors, sales representatives, agents and retailers, rather than consumers.

**Track-setter:** A marketing consultant utilized at the start of a company's marketing efforts to help set it in the right direction, and used later to make sure that the firm stays on track.

**Tracking studies:** Research projects conducted to estimate the effects of advertising campaigns on target audiences, measuring such dimensions as awareness, recall and attitudes, often for both the sponsoring advertiser and its major competitors.

**Trade advertising:** Advertising targeted to wholesale or retail merchants of sales organizations through which the product is sold.

**Trade name:** The name under which a firm does business, which identifies the company and its products to buyers and sellers.

**Trade publication:** Periodicals with editorial content of interest to a particular trade or industry.

**Trade mark:** A registered word or symbol that provides identification and legal protection for a product or service.

**Trade shows:** Opportunities for advertisers to display, sell or intensify business relations, get names of prospective customers, advertise new products/services and also learn more about competitors. Exhibitions serve the same purpose.

**Traffic Audit Bureau of Media Measurement:** A non-profit organization that audits outdoor advertising structures, as well as other out-of-home media, for circulation and number of people reached.

**Traffic department:** A department in an advertising agency which keeps work moving steadily and on time. It is a creative services unit concerned with the internal routing and scheduling of creative work and with the delivery and scheduling of the advertisement materials used by the media.

**Transient rate:** The flat or one-time rate for advertising, without volume or quantity discounts.

**Transit advertising:** Advertising placed in mass transit stations and inside and outside public transport vehicles. It is a medium consisting of paper board, posters, etc., and it appears in bus/train/public transport stations/air traffic stations/airports.

**Transit Advertising Association (TAA):** Organization of firms selling transit advertising that serves advertisers and advertising agencies, and encourages wider and more effective use of transit advertising.

**Trap:** Refers to the area that overprints when two colours touch.

**Trapping:** A technique used in printing when adjacent colours marginally overprint to minimize the effects of misregistration. Digital prepress software is now available that creates 'traps' when outputting negatives for printing.

**Travelling display:** In point-of-purchase advertisements, a display designed to be shipped from place to place for use at various retail outlets. In transit advertising, a standard advertising unit.

**Trim size:** The final size of a printed publication or piece after it has been trimmed to its final dimensions.

**TRPs (Targeting Rating Points):** Essentially synonymous with Gross Rating Points (GRPs).



**TSA:** See Total Survey Area.

**Turnover Rate:** Extent to which a media vehicle changes audience within a specified time frame. In broadcast it is often measured within a daypart as cumulative audience divided by the average quarter-hour rating.

**TV market:** An unduplicated television area to which a U.S. county is assigned based on the highest share of viewing to originating TV stations.

**24-sheet poster:** A 12' by 25' poster panel. Same structure size as a 30-sheet poster panel but with less printed area.

**Twin-colour process:** A method of separating a four-colour photograph into two Pantone colours supported by photo editing programmes such as Photoshop in DTP.

**Two-use reach (self-pair reach):** It is the net audience of two insertions in a single media vehicle. A required input in many advertising media exposure distribution models.

**Typeface:** A design or style of type such as Helvetica or Times Roman chosen for an advertisement or brochure. It can be used to further ornament the identity of the advertiser. It must be reliable.

**Type family:** A set of typefaces created from the same basic design but in different weights, such as **bold, light, italic, book and heavy.**

**Typo:** Refers to typographical error in the setting of composition. Loosely applied to errors in typed copy.

**Typography:** Composing, setting and choosing type for printing.

## U

**UHF (ultra high frequency):** The band added to the VHF band for television transmission—channels 14–84 on a TV set. UHF is 300 to 3,000 megacycles.

**Unaided recall:** Research technique where respondents must answer questions without any aids to memory.

**Under run:** The printing of advertising material under the number specified.

**Unduplicated audience:** The number of viewers reached only once by an advertising schedule.

**Uniform Resource Locator (URL):** Refers to the address on an Internet site. Web URLs begin with <http://>.

**Universe:** The total number of people who are prospects for an advertiser's product. The total population within a defined demographic, psychographic or product consumption segment against which media audiences are calculated to determine ratings, coverage, reach, etc.

**Unjustified type:** Lines of type set with different lengths so that they are ragged on one side, either right or left.

**Unwired network:** Applicable to either radio or TV, it refers to the purchase of preselected local stations not connected by wire or satellite, through the sales organization representing the stations.

**Upfront:** A method for purchasing TV commercial time well in advance of the telecast time of the programmes and generally for a protracted period, such as for a one-year schedule. A relatively common practice among many advertisers for the purchase of prime time TV as well as other TV dayparts and entities. (For example, daytime network, cable TV, syndication).

**Uplink:** Part of a satellite transmission in which signals are sent from earth to a satellite.

**Upload:** Sending a copy of a file from one computer to another.

**Upper case:** The capital letters of a typeface as opposed to the lower case, or small letters. Abbreviated to u.c. in proofing.

**Upscale:** Prospective customers at the upper end of the social scale in terms of income, education and status.

**USP:** Unique Selling Proposition that should underlie all advertising. Term coined by a great advertising man, Rosser Reeves, who said that all products have a unique benefit that should be stressed by the advertiser and advertising agency.

## V

**VALS:** A research study developed by SRI International, which describes eight distinct population groups according to their **VAL**ues and **LiFeSt**yles.

**Varnishing:** Applying a protective coating or lacquer to reproductive copy or a printed piece.

**Vehicle:** Carrier of advertisement messages such as a magazine advertisement or TV programme.

**Velox:** A photographic print with halftone screened dots from which a line engraving can be made. This is a less expensive process than the regular halftone process because only a line shot is required.

**Verified:** Short for Verified Audit of Circulation Corporation. Also, to prove the truth of something by the presentation of evidence.

**Vertical publication:** A business publication edited for a specific trade, industry, business or profession, regardless of specific job categories.

**VHF (very high frequency):** In television, channels 2 through 13.

**Video Random Access Memory (VRAM):** Special memory allocated for monitors. Allows more colours to be displayed and/or larger monitors to be used.

**Video Tape Recording (VTR):** Magnetic tape recording of sight and sound. Although there are many different sizes, most stations use 2" tapes.

**Viewers per 1,000 households:** The number of people within a specific population group tuned to a TV programme in each 1,000 viewing households.

**Vignette:** A halftone in which the background fades from heavier to lighter tones until disappearing.

**Virtual Reality Modelling Language (VRML):** This is the 3 dimensional equivalent of HTML.

**Virus:** A computer programme which incorporates itself into other programmes that are shared among computer systems.

**Voice-over:** Any time narration takes place without the announcer being shown. Most often refers to commercials with film or slides as video.

**Volume discount:** The price discount offered to advertisers who purchase a certain amount of volume from the medium; for example, page or dollar amount in magazines.

**VRAM:** See Video Random Access Memory.

**VRML:** See Virtual Reality Modelling Language.

**VTR:** See Videotape Recording.

## W

**WAIS (Wide Area Information Services):** An information service which offers simple language input, and a 'relevance feedback' mechanism which allows the results of initial searches to influence future searches.

**Wait order:** An order sent to a publication to hold an advertisement for release at a date to be specified later.

**Wash drawing:** A water colour or diluted India-ink brush drawing in varying shades; reproduced by halftone engraving.

**Waste circulation:** The part of a publication's circulation considered to be without value to an advertiser.



**Watermark:** The identification mark, name or logotype impressed on paper that can be seen when held up to the light.

**Waxer:** Machine which applies molten wax to a thin material such as paper; when pressure is applied; it will stick to a keyline.

**Wearout:** A level of frequency, or a point in time, when an advertisement message loses its ability to communicate effectively.

**Web page:** A document displayed presenting any combination of text, graphics, links, sounds or videos, when one searches the World Wide Web.

**Web-fed press:** A rotary printing press which uses rolls of paper instead of single sheets. Used extensively in printing newspapers.

**Weight:** The thickness of the strokes of a type character; type weights include **light**, **book** and **ultra** (thin, medium and thick strokes, respectively).

**Weight of type:** The relative blackness; light, regular or bold, of a typeface.

**Weighted average:** Generally refers to the arithmetic average obtained by adding the products of numbers 'weighted' by a pre-determined value.

**Wheeler-Lea Act:** 1938 amendment enacted to the U.S. Trade Commission Act, designed to protect consumers against unfair trade practices in interstate commerce. Targeted against false or misleading advertising of food, cosmetics and drugs.

**Window strip:** In point-of-purchase, a narrow poster gummed on the printed side for attachment inside a dealer's store window.

**Windows:** Micro-computer operating system based on a graphical user interface (GUI) that is intended to make tasks easier, faster and more intuitive for the user than the text-based interface of DOS.

**Word of mouth:** The positive recommendation of a product or service by a user is more credible than mediated information.

**Word spacing:** The amount of space, determined by text alignment choice and other factors which the DTP software inserts between words.

**Work and turn:** To print on one side of a sheet of paper and then turn it to print on the other side. The same gripper edge is used for both sides of the sheet.

**World Wide Web (WWW):** An area of the Internet that allows for viewing in pages, similar to a magazine, with text, photos and sound. The WWW is the fastest growing segment of the Internet.

**Wove Paper:** Paper having a cloth-like appearance when held up to the light.

**Wrap:** Typeset on the page so that it wraps around the shape of a visual, either to the right, left or both sides.

## X

**X-axis:** The horizontal axis in a plane, in measurements or coordinates.

**X-height:** The height of letter x in a given typeface. Also known as the **body size** of the type.

**Xtension:** A small programme written to add functions to a popular desktop publishing programme. Can be written by the manufacturer or by a third party vendor.

## Y

**Yellow Pages:** Traditionally a section of a phone directory printed on yellow paper that includes business advertisement listings according to business type. Many search engines on the WWW now includes sections by the same name.

## Z

**Zapping:** The deliberate removal by a viewer of non-programme material (for example, a commercial) while recording on a VCR as to play back the programme without commercial interruptions. Remote channel changers are used to avoid commercials or mute controls are used to turn off the audio part of commercials. Also, the fast-forward button is used to erase commercials while videotaping programmes.

**Zipping:** Fast-forwarding through commercials and/or programmes while playing back a VCR recording is known as zipping.

**Zoned edition:** Applies to newspapers that offer advertisers subdivisions of their total circulation.

**Sources:** Several books have been used for preparing this Glossary. Some of them are:

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