

UNIT-II

ADVERTISING APPEALS

ADVERTISEMENT APPEAL- An advertising appeal refers to the approach used to attract the attention of consumers and/or to influence their feelings toward the product, service, or cause. It's something that moves people, speaks to their wants or need, and excites their interest. Advertisement appeals are designed in a way so as to create a positive image of the individuals who use certain products. Advertisement agencies and companies use different types of advertising appeals to influence the purchasing decisions of people. Creating advertising appeal for a good or service begins with identifying a reason for people to buy it. Advertising agencies then build advertising campaigns around this appeal.

The advertisements are designed to convince the customer about purchasing the product. The appeals in an advertisement add to the influential power of the advertisement and creates a stronger desire in the minds of the customers for purchasing the product. Based on the type and nature of product and its prospective customers, a marketer chooses a particular appeal which creates a direct impact. For the customer a combination of advertisement and appeal, is what encourages them to buy the product from a particular company. For example through emotional, humor, youth, rational appeal the advertisement gets registered in the minds of the customers. Advertisements act like forces which make sales happen. Through their colourful catchy designs they spread awareness about the availability of a particular product/ service.

Relationship between advertisement and appeal

Advertising Appeal is an igniting force which stimulates the customer mindset towards the product or services. It not the only factor in the marketing mix which initiates a consumer for buying the product but it is certainly one of the advertisers' most important creative strategy decisions involves the choice of an appropriate appeal.

Advertising appeals are designed in a way so as to create a positive image of the individuals who use certain products. Advertising agencies and companies use different types of advertising appeals to influence the purchasing decisions of people. The following are the various types of appeals:

1. Rational or Informational Appeal
2. Emotional Appeal
3. Moral Appeal
4. Other types of Appeals

Rational or Informational Appeals

This is generally product oriented appeal, highlights the functional benefits like- quality, economy, value, or performance of a product. Following are different types of rational appeals:

Feature Appeal - Advertisements based on such appeal are highly informative, provides information of product attributes or features that can be used as the basis for rational purchase decision.

Technical and high involvement product often uses this appeal.

Competitive Advantage Appeal - Such appeal is used to compare the product with the competitor's product directly or indirectly and advertiser try to present his product superior then competitor's product on one or more attributes.

Favourable Price Appeal - Here price offer is considered as the dominant point of the message.

News Appeal - Some type of news or announcements about product or company dominates the advertisement.

Product Popularity Appeal - Product popularity is considered as the dominant point of advertisement by highlighting the increasing number of users of brand or the number who have switched to it.

High Quality - Some products are preferred for their quality not merely because of their taste or style, such products are advertised by highlighting the quality attribute in advertisement.

Low price - Many people prefer low priced goods. To target such audience products are advertised by highlighting the low price tag of the product.

Long Life - Many consumers want product of durable nature that can be used for a long period, in advertisement of such product durability is the dominant point of the message.

Performance - Many advertisements exhibit good performance of product.

Economy - Many customers consider savings in operation and use of product, for example in case of automobile the mileage is considered while selecting the brand or model.

Scarcity - Another appeal that is occasionally used is scarcity. When there is a limited supply of a product, the value of that product increases. Scarcity appeals urge consumers to buy a particular product because of a limitation.

Other Rational Appeals - Other rational appeals include *purity, more profits, time saving, multifunction, more production, regular supply and availability of parts, limited space required, artistic form*, etc. that can make advertising effective.

Emotional Appeals

An emotional appeal is related to an individual's psychological and social needs for purchasing certain products and services. Emotions affects all type of purchase decisions. Types of emotional appeals are as follows:

Positive Emotional Appeal - Positive emotions like- humour, love, care, pride, or joy are shown in advertisements to appeal audience to buy that product. For example- Jonson and Jonson baby products.

Negative Emotional Appeal - This includes fear, guilt, and shame to get people to do things they should or stop.

Fear - Fear is an emotional response to a threat that expresses some sort of danger. Ads sometimes use fear appeals to evoke this emotional response and arouse consumers to take steps to remove the threat. For example- Life Insurance

Anxiety - Most people try to avoid feeling anxious. To relieve anxiety, consumers might buy mouthwash, deodorant, a safer car, get retirement pension plan.

Humour - Humour causes consumer to watch advertisement, laugh on it, and most important is to remember advertisement and also the product connected with humour. For example- Happydent, and Mentos.

Moral Appeals

Moral appeals are directed to the consumers' sense of what is right and proper. These are often used to exhort people to support social and ethical causes. Types of Moral Appeal are as follows:

- Social awakening and justice
- Cleaner and safe environment
- Equal rights for women
- Prohibition of drugs and intoxication
- Adult literacy
- Anti-smuggling and hoarding
- Protection of consumer rights and awakening

Other Types of Appeals

Reminder Appeal - Advertising using reminder appeal has the objective of building brand awareness. For example- IPO

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Teaser Advertising - Advertisers introducing a new product often use this appeal. It is designed to build curiosity, interest and excitement about a product or brand. For example- Ponds ad of Saif& Priyanka

Musical Appeals - Music is an extremely important component in advertising. It captures the attention of listeners. For example- Docomo, Airtel

Transformational Appeal - The idea behind this appeal is that it can actually make the consumption experience better. For example- Ambay products

Comparison Appeal - In this appeal a brand's ability to satisfy consumers is demonstrated by comparing its features to those of competitive brands. For example- Tide & Surf

Direct Appeals - Direct appeals clearly communicate with the consumers about a given need. These extol the advertised brand as a product which satisfies that need.

Indirect Appeals - Indirect appeals do not emphasize a human need, but allude to a need.

Bandwagon appeal - This type of advertising appeal is meant to signify that since everybody is doing something you should be a part of the crowd as well. It appeals towards the popularity aspect or coolness of a person using that particular product/service. Here McDonald appeals to its customers that they have served millions and billions of customers. This encourages the customers to try out McDonald product.

Statistics appeal - Advertisements also use statistics and figures to display aspects of the product and its popularity in general. This is used to build confidence among the customers for the product. L'Oreal Paris - Total repair 5 advertisement claims that 90% of the Indian women trust their product.

Celebrity appeal - Famous celebrities are chosen to endorse the brand. The public gets attracted to see their favourite celebrity and tend to buy the product. Here, Saif Ali Khan is seen promoting Amul Macho male vest. Most of his fans would follow him and purchase this brand product.

Youth appeal - Advertisements that reflect youth giving aspects of the products. Cosmetic products in particular make use of this appeal. In the advertisements below, the product is shown used by some young celebrities of the country. The products are advertised in such a way that the young customers feel that it connects to them.

THE ADVERTISEMENT COPY

The word 'copy' has specific meaning in the world of advertising. Copy is the soul of advertisement. An advertising copy is all the written or spoken matter in an advertisement expressed in words or sentences and figures designed to convey the desired message to the target consumers. In a print media an advertisement copy is made-up of head-line, sub-headlines, both of the copy, illustration, logo-type, slogan and brand name. Strictly speaking, written content of the advertisement is called as copy and visual parts is called as illustration. An advertisement copy is the product of the collective efforts of copy writers and artists and the layoutmen. Copy writer and artist must collaborate to provide an advertisement though copy writing proceeds or succeeds the art work and layout. Here, the illustration is taken is an element of advertisement copy. Therefore, an advertisement copy is the written and visual content of an advertisement message or theme.

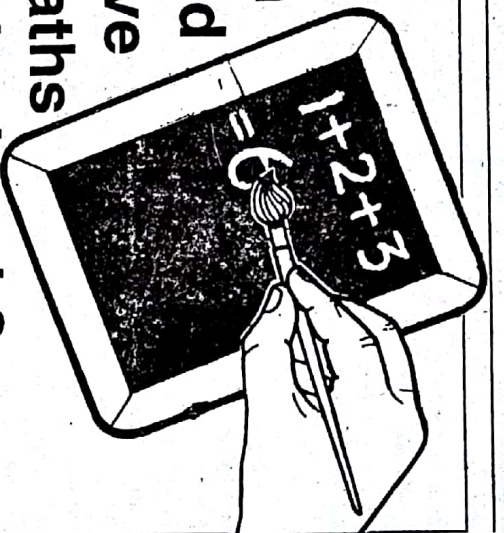
Objectives of an Advertising Copy

Advertising objectives must be set to guide the creation of advertisements. Without such set objectives, advertisements become 'hit or miss' propositions. It also becomes difficult to measure the results of such advertisements. Advertising objectives are indispensable for the well-planned and executed advertising campaigns. The advertisement copy in drafted with certain objectives to be achieved. According to professor James E. Littlefield and professor C.A. Kirkpatrick, these objectives can be of two types namely 'direct action' and 'indirect action'.

'Direct action' objective of a copy is to cause immediate direct action on the part of the consumer. That is as soon as the advertisement is read by the prospect, he responds to it and decides to buy the advertised product or service. Majority of the retail advertisements and those of direct advertising aim at direct action. Such advertisement copies include coupons for soliciting inquiries. In such copies, the USPs are very strongly presented to generate quick and instant buying action on the part of prospects.

'Indirect action' objective of a copy is to create indirect action on the

Can your child improve his maths with a paint brush?



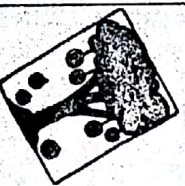
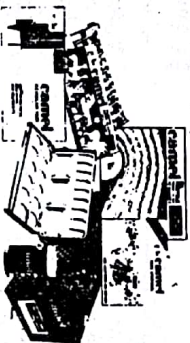
The answer is yes! Drawing and painting help him master dimensions and figures faster

Art improves school grades

Modern-day research in the USA shows that art increases a child's grasp of the 3 R's—Reading, writing and Arithmetic. Because art is a fun way to learn. To experiment.



Camel Art—lights the spark So, encourage your child to draw. Give him the best art colours money can buy, CAMEL ART MATERIALS. They will add more than colour and joy to his life. They will add new meaning



Key to mental growth
Art colours the child's imagination it helps him picture life and nature Look into the cause and effect.

Improves observation and expression

Why are leaves green? Is the sky really blue? The child artist wonders and dreams. Art awakens the child's powers of observation and sharpens memory. Improves his capacity for expression.



Encourage your child to enter the All India Camel Colour Contest '87.
Last Date : September 30, 1987.

camel
ART MATERIALS
Camlin for studies
Camlin for art

For details of the contest, write to:



Consumer Affairs Cell,
Camlin Pvt. Ltd.,
Art Material Division,
J.B. Nagar, Bombay-400 059

Fig. 7.

part of prospects. Such a copy hopes to establish favourable attitude towards the company and such favourable response may be delayed. It imprints brand or the company name on the metal-frame of prospects that they are to buy the product of the advertiser than the competitors. Majority of the institutional and product advertising aim at indirect action. That is, the prospect knows about the product and the company and will buy it in course of time.

Approach to Copy Writing

Good advertising copy is not the result of a sudden flash of inspiration. Rather, it is built or put together according to a definite plan to produce a definite result. Copy writing is a skill that is more than choosing the words and their casting. Each copy writer should know that his writing is not an end itself but a means to an end. Before any copy is written, the copy writer should have pre-thinking—a prelude to successful copy writing. He should have desired background information—a stuff for his copy. It relates to buyers, products, channels, promotion and legalities. Precisely, a successful copy writer answers the following six questions which are not fix. These are :

1. What am I Advertising ?

The copy writer is expected to determine what is there in the product or the service that he is selling that appeals most to the senses of a prospect. The job of advertiser is to sell the ideas as to what a product does for him or her. He is selling of self-interest to the buyer and knows how it satisfies his or her desire or interest. If the copy-writer is to write a copy on a face cream, it should appeal to her beauty concept. If it is a Hi-Fi sound gadget, it should speak of stereo effects of the sound. If it is a soft-drink, it should speak of thirst quenching and fun founting. If it is a copy on life insurance, the writer shows how insurance is a way to educate his or her children, provide financial security to him or her, a means of investment or savings for the future.

2. To Whom am I Advertising ?

The copy writer must ascertain as to who are the prospects for the product or service so talked about. Are they belonging to rich or middle or poor class ? Are they young or old ? What is their religion ? Are they educated ? Do they come from rural or urban area ? What are their needs or wants ? Who influence their buying decisions ? What evidence they need for going in for the product or the service so talked about in the copy ? In other words, the copy writer should know every thing about prospects. It is the target prospects that he is to size up and measure in all its multi-dimensions. Such a varied and vivid information is a must because consumers are unique and their needs and wants differ in accordance with income bracket-age group—sex—religion—area—level of education and so on. Again, the division

to buy differs. A consumer who needs the product may or may be the person to make the decision to buy. Thus, in case of medicines, it is the family doctor that influences the decision to buy; architect in case of building materials; parents in case of children and so on. Further the evidence needed differs.

3. How can I Convey best Advertising Message to my Readers ?

After having known about the needs of a prospect, his moods, motives, decision influence, the copy writer is to decide as to what brings together the product or service and the prospect together. He is to select the best ways to get the advertising message or appeal or the theme to the prospects. This aspect is of crucial importance as the ideas may be best understood by the copy-writer but of no avail if not understood and acted upon by the target prospects. He is to decide as to the format and the language of the copy. Format stands for the style of the story telling. The questions are : Should it be told in first person ? Should it be a dialogue ? Should it be a question answer type ? Should it be purely visual ? or Should it be purely verbal ? or both ? Again, the language needs due consideration as it is the vehicle of thought. The copy should be written in a language and the words which the target audience understands and interprets correctly particularly in a multi-lingual country like ours.

4. Where and How the Product is being Sold

Though the channels of distribution are not a subject of permanent concern to most of the copy-writers, a general grasp of advertiser's policies and procedures in distribution is a must. He must know whether the channels are direct or indirect or short or long for the products. Whether the product is to be 'pulled' through or 'pushed' through the channel is of crucial importance. For instance, all patent medicines have to be pulled through the channels and this warrants greater emphasis on the appeals to the final users. Take the cases of cough syrups, pain killers and pain-balms that are house-hold items where appeal that strikes most. In case of shopping goods, on the other hand, there is need for pushing through the channel where brand identity is more important. It may be a pair of shoes, ties, garments, kitchenwares, millinery items, furniture items, sound gadgets and the like where consumers hop from shop to shop to compare quality, style and price before buying.

5. When the Product is Purchased and Used ?

Consumer purchasing activity has time dimension. His buying mood has its own time schedule. The copy-writer is to correlate his advertising message to his time period when the consumer is primarily interested in purchasing the product or service so advertised. Each product has its own time when it is bought. The time on demand differs widely from religion to

religion, occasion to occasion and person to person. Our Christian brothers make their jewellery purchases on the eve of X-mas ; Hindus on the occasion of Diwali or Dushera and Mohmedian brothers on the eve of Id-Ul-Zuha. It is found that the jewellers realise 70 per cent of annual sales on these festive occasions. Again, there will be greater demand for wedding dress materials between November and May of the year. It is, therefore, important to correlate the appeals to the time cycle of the year with emphasis on purchase habits and practices.

6. What Legal Implications are Involved ?

Copy-writer's work is not merely to present nicest and powerful words to persuade the prospects. Whatever he states has the commitment and legal binding. Legal aspects of advertising are very significant because, the copy-writer may unknowingly infringe any legalities during the course of his creative work. It is, therefore, necessary that the copy-writer has a general knowledge of the 'laws' and the 'acts' that affect his field so as to avoid the costly mistakes and to see that he is in the limits set. Generally these laws and enactments have bearing on advertising practice, methods and processes and whatever restrictions are laid down, they are in the best interest of general public. A few examples of this kind in India are : Ancient Monuments Preservation Act of 1904, Drugs Act of 1940, 1950 and 1954, Emblems and Names Act of 1950, Harmful Publication Act of 1956, Copy-rights Act of 1956 and the like. Thus, statutory warning is given in each advertisement that speaks of tobacco products. Advertisements on pharmaceuticals do give warning in addition to the composition, price and taxes. Each label is to give details about the date of manufacturing, expiry, lot or batch number, formula, possible dangers or side effects including the antidotes.

In short, the copy writer should have background information about the product, people, channels, promotional restrictions to have effective presentation of the message of the advertiser to the target audience with total safety and satisfaction.

Attributes of an Effective Advertising Copy

Whether a copy is effective or ineffective is a matter of personal judgement. It is qualitative evaluation which is purely a subjective and perceptive case. It is really very difficult to pass the judgement. However, a good or effective advertisement copy is one that succeeds in reaching the target consumers to create a favourable attitudes towards the product and the producer impelling an action. To perform these functions, an effective copy fulfills the following conditions which can be called as the essentials or the attributes. These attributes are :

1. *It is Brief.* Brivity is the soul of wit. It should be brief yet effective. Most of the readers are interested in shorter advertisements. Advertisement should never longer than is necessary. Being brief is not dropping words or chopping sentences. It is the meticulous work of eliminating and substituting the words without jeopardising the wonderful meaning. Copy writer is to draft and redraft the copy, reading slowly and carefully; study each word and sentence so as to consider its meaning importance to have correct weighing. In this connection, we can no afford to forget the speech of Abraham Lincoln of hardly 300 words that became the world's best words. His associate spoke for three hours but only a handful of persons could understand and repeat. It is brief yet tells every thing to be told. It cuts to the core.

2. *It is Clear.* A clear copy is one which is easily and quickly read and grasped by the readers. It is unambiguous and self explanatory. It is one that quicks fast. Vagueness that cripples the beauty and the clarity is the result of three causes which we can call as faults namely, (i) the use of those words whose meanings are not understood by the readers, (ii) incorrect selection and use of words and (iii) use of ambiguous phraseology. Clarity gives clue to interpretation. The manner in which a copy is interpreted is dependent up on the factors like local tradition, habits, customs and nationality. In some sections people believe that white eggs are superior to brown and reverse is equally true. Many a times manufacturers are forced to pack the identical products in different coloured packages as colour plays vital role. In each religion and country colour has a specific meaning and connotation.

3. *It is Apt.* A copy is apt that matches to the needs and counts of the prospects. It is the correlation that exists between the product features and the desires of prospects that determines the power of copy. Writing an apt copy is the art of putting in the words that create strong desire to possess the product where the product features or the quality satisfy the consumer desire to possess. It is really a delicate task. The copy writer has to share the problems and hopes of prospects by putting himself in the position of prospects. It involves a continuous study of human nature. He is to appeal to the human nature, motives through product USPs. Thus, Cibaca Tooth Paste makes use of 'floride'; Forhans, the 'dentist's creation'; Promise, the 'clove oil'; Prudent, 'floride-clove oil and mint'. Emotion or feeling is very vital feature in good advertising copy duly accommodated.

4. *It is Personal.* A personal copy is specific where generality is dismissed to do away with ambiguity. A personalised copy is centred on the prospect. It presents something of interest to the prospect. It is an individualised appeal copy. That copy should be written from 'prospect' to the 'product' and not 'product' to the 'prospect'. A copy and copy message is remembered if it has 'you' touch or the touch of individuality. For instance, Coat of India may convey the message in 'group' and 'personalised' appeal. The group

appeal may be "Here is India's first forgettable tyre. Forget it for 60,000 kilo-meters". If it is personalised it can be "Brace yourself; you will get a 60,000 kilo-meters guarantee". The use of the words—"you"—"your"—"yours" has its own magic. Thus, a soap maker should say—"guard your health by washing with this soap" instead of saying, "This soap guards health of all". The copy-writer should think of a specific individual, one man or one woman to make message more absorbing and penetrating.

5. *It is Honest.* Credibility or believability of an advertisement message is decided by the extent of its honesty. An advertisement to be good, must be truthful. That is why Mr. David Ogilvy once remarked "the copy in most corporate ads is distinguished by self-serving flautent pomposity which defies reading". Misleading and misrepresented facts made in the copy are so made only to the detriment of the advertising house. Who never, an advertiser claims some special and specific merit of benefit of the advertised product, should exist in reality. Thus, all the cotton textile manufacturers should admit of colour fading, shrinkage to a certain extent. One of the surest ways of winning the hearts of good many customers is to talk of limitations of products indirectly. If the copy is dishonest, to that effect, it is likely to shake the consumer confidence. By honesty we mean commercial honesty and not the judicial as noted earlier.

6. *It is Conforming.* Every advertisement copy is to conform to the standards, rules and regulations acceptable to the advertising media and the laws of the land. Anywhere in the world, no copy is acceptable to any media that offends morality, declines decency and ravages religious susceptibilities of people. Thus, Times of India does not entertain the advertisements on buying and selling of telephones, on spiritual powers to cure or mitigate illness by tantrik puja, talisman, rites, etc., on matrimonial relations with dowry or life companionship. Similarly, no advertisements on cigarettes and alcohols are accepted on radio and television media. No copy can contain name or emblem of official seal, symbols suggesting the government support and international bodies are given in Emblems Names Act of 1950. The Drugs Act of 1940, 50 and 54 make it mandatory to give details of drug composition, date of manufacturing, prices and the warning necessary depending on the nature of the drug.

TYPES OF ADVERTISING COPY

Professor H.K. Nixon, in his title "Principles of Advertising" states that an effective advertising copy is one that arrests, informs, impresses and impells the reader. Certain elements are to be present in a copy to expect the above four functions. These elements are the values such as, attention, suggestion, money, conviction, sentiment, education, and instinct. In order to transmit the message, the advertiser makes use of different kinds of

copies, on one hand to meet the value requirements on the other. The classification of advertising copies differs from expert to expert in the realm of advertising. Broadly, these can be of six types with their own sub-division namely, Institutional—Reason why—Human interest—Educational—Suggestive and Expository.

1. Institutional Copy

Institutional copy sells not the product nor the service but the name of the business house or the advertiser. The aim is to build the sound edifice of reputation for a selling house or its departments. It is one that invites the prospects to check in the selling outlets at their convenience to verify about the policies, customer services, conveniences and the superiority of the store over the rivals. It seeks to build goodwill through its philosophies, objectives, policies, towards consumers—employees, government and the community so that the prospect remembers the company with a favourable attitude and orientation. It is more a public relations advertising copy. Following is the specimen of this kind.

2. Reason Why Copy

As the title says, it offers the reasons as to why he or she is expected to buy or go in for a product or a service of advertiser. By stressing the product points of difference and superiority, it endeavours to convince and persuade the reader in reference to those of rivals. It appeals straight to the intellect or the judgement of an individual rather than emotions or impulses. It tries to prove the product superiority by means of evidence in the forms of performance test, records, testimonials, guarantees, data etc. The desirability of the merchandise is substantiated by reasons, facts the opinions. It is most commonly used type as it appears to the rational motives of the consumers. Following is the specimen of this type.

3. Human Interest Copy

Human interest copy appeals to the emotions and the senses rather than the intellect and judgement. Sympathy, affection, love, fear, humour curiosity and other emotional appeals are used to the senses of sight, touch, taste, smell and hearing. Human interest copy tells about the product in relation to the people instead of conforming to the facts about the products. It gets to the selling points in a more leisurely, indirect and with reluctance. It capitalises on people's unflinching interest in themselves, their relatives and friends and other associates. As emotion is always new, such a copy can be made more exiting out of ordinary than the reason why copy. Human interest copy takes several forms but four are very important namely, humorous copy, story copy, and predicament copy.

7

Just a few moments a month
can protect you from breast cancer.



NOW YOU CAN FREE YOURSELF FROM THE LURRING DREAD OF BREAST CANCER. If detected early enough, breast cancer is wholly curable. A few moments of careful self-examination every month could save your life.

NOW DO THE SIMPLE EXTENDING BEFORE A MIRROR. Check for any lump, hard knot or thickening of breast tissue. Gently pinch both nipples. Any discharge should be reported to your doctor immediately.

NOW CANCER INSURANCE! The Indian Cancer Society offers India's only comprehensive insurance coverage against costs of cancer diagnosis and treatment... up to Rs. 40,000.

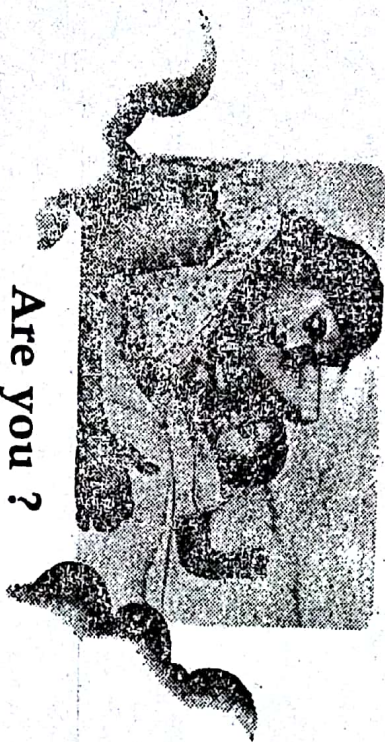
Don't take chances. Have an over-all cancer check-up once a year. Visit a detection centre of the Indian Cancer Society. Or consult your own physician.

Phone us for more details.

For appointments and phone:
• Family Service - 4051 3520
• Delhi Office - 4051 3520
• Mumbai Office - 4051 3520

INDIAN CANCER SOCIETY
Early discovery, early recovery

Millions of people across the country are saying *Good Knight* to mosquitoes.



Are you ?

The safe and trusted way to fight mosquitoes.

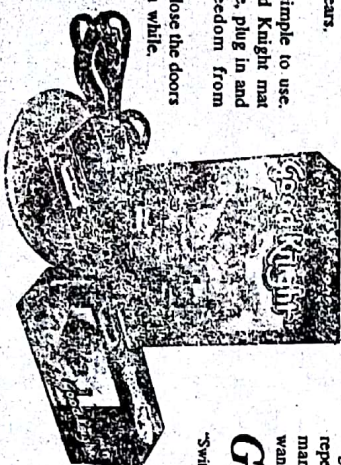
Good Knight has been tried and tested by millions of users all over the country. It's the safest, most reliable mosquito repellent ever.

No health hazards, no noise.

No choking fumes, no ash, no cream. Just a gentle fragrance that keeps away mosquitoes. Night after night. For years.

Easy to use.

Good Knight is simple to use. Just place a Good Knight mat on the heater plate, plug in and switch on... freedom from mosquitoes. For better results close the doors and windows for a while.



Sweet Dreams and
Good Knight

Specially treated Good Night mats. For best results use only Good Knight mats with your unit. We process them carefully in our own laboratory from imported Japanese chemicals so they remain effective the whole night through.

Japanese technology from Sundlomo. Good Knight is the mosquito repellent made with world famous technology and superior components imported from Sundlomo Chemicals Ltd. of Japan.

And so it is hardly surprising to know that Good Knight is the largest selling electrical mosquito repellent in the country. With so many advantages, everybody wants to have one!

Good Knight
"Switch on" Freedom from mosquitoes

Manufactured by: **Transelektra Domestic Products Private Limited.**

126 Creative Industrial Bldg. Sundernagar, Kalina, Bombay-400098. Cable "Good Knight" Tel: 6144661, 6140627.

Fig. Reason Why Copy.

Creative Unit 6851

CONSTRUCTING AN ADVERTISEMENT—PART 1

A. Humorous Copy. A humorous copy fully exploits the sense of humour. Humour is that quality which produces amusement, laughter, wit, fun and the ludicrous. It can be most successful in advertising provided it is used carefully. Humour appeals generally to a class rather than a mass of people. Even the slightest carelessness in writing such copy will turn it offensive and vulgar having repelling response. The verbal and the visible matter presented is very funny and strange to attract the attention of prospect forcing him or her to smile or laugh. Following is one such sample.

B. Fear Copy. Fear is a learnt drive in all human beings, beasts and birds. It is strong and resistant to extinction. Fear haunts the mind once aroused and comes alive in real life and dream all alike. It may be economic, social, physical, psychological, self and family. It is normally caused by a feeling of insecurity. A fear copy appeals to the sense of fear and arouses keen interest in protecting property, life and day-to-day needs. Like humour copy, it also be written carefully because there is imminent danger that it may arouse unpleasant association about the advertiser. Following is the specimen of a typical fear copy.

C. Story Copy. Narrating a story to teach certain values has been therewith human civilisation and culture right from the early dawn. However, all can not tell story effectively. It is an art. Copy-writer is creative and hence a very effective story teller. This story, rather interesting, is of product or a service and hence of a particular producer or the house of the advertiser. It may speak of past and present and future too. It is a story of success and failures too. A copy worth calling story copy must be capable of creating dramatic and vivid impact about the product or service or the institution so advertised. A specimen of this can by one given below.

D. Predicament Copy. Predicament copy usually overlaps the other three kinds of human interest copy. It may be humorous, fear and story copy, giving a fictionalised account of the situation. It is that type of copy which demonstrates product in use. It is also known as narrative type. It highlights a consumer predicament, discovers a solution, resolves the predicament and then suggests the product use. A typical predicament copy takes the following shape.

THE OPPOSING PARTY IS A BLOOD-SUCKER. HE ROBS MEN OF PEACE...

IS HE TALKING ABOUT THE MOSQUITOES?

Don't tolerate the mosquito menace, use

MOSQUITO COIL

Manufactures :
Bombay Chemicals Pvt. Ltd.,
Fort, Bombay 400 023. Phone: 273831.

ACCIDENT INSURANCE? DON'T YOU SELL MOSQUITO INSURANCE?

Sure insurance against mosquitoes.

Tortoise® MOSQUITO COIL

Manufactures :
Bombay Chemicals Pvt. Ltd.,
Fort, Bombay 400 023. Phone: 273831.

Fig. Humorous Copy.

If you were born before 1963 read this advertisement fully

9 out of 10 people over the age of 25 have falling hair...and don't know it!

Are you one of the 9 ? Try this test

1. Run a comb vigorously through your hair. If any tell-tale hair comes off on your comb, you suffer from falling hair. Pure Silvikrin is the answer
2. Thinning hair is caused by lack of vital amino-acids—your hair's natural food. And only Pure Silvikrin is a scientifically researched formula to correct this deficiency.

Here's how :

1. Pure silvikrin is a unique combination of 17 vital amino-acids—your hair's natural food.
2. Noble Prize winning research technique proves that Pure Silvikrin reaches the hair root quickly, feeds back the natural supply of food it lacks, and brings hair back to health. For best results, massage Pure Silvikrin into your scalp twice every day until your hair returns to normal.

Pure Silvikrin

CBM/571 M

Fig. Fear Copy.



Who is this man?

You can see him on the shop floor or in the turbine hall, in the research laboratory or at the project site, at the computer terminal or at the office desk.

He belongs to the nation's largest engineering company, a company that serves vital sectors of the Indian economy. Power, Industry, Transportation, Oil & Gas.

He has absorbed the world's latest technologies and adopted them to suit Indian conditions, given the nation's first 500 MW turbine generator set and made recently, the first desert oil rig.

He has produced power equipment for nearly 60% of the country's installed capacity, electrical drives for 65% of trains of the Indian Railways and supplied equipment for major industries.

He has developed new products through in-house R & D and commercialised them. To name a few fluidised bed boilers, mini-micro hydro sets, battery-driven pollution-free vans, solar thermal pumps and wind energy systems.

He has also ventured into new business lines: gas turbine based co-generation plants, cathodic protection system for the HBJ pipeline, Christmas tree valves and well-head assemblies, for oil exploration and AC locomotives for the railways.

His experience and expertise have been recognised in 45 countries. Besides supplying equipment, he has executed turnkey projects, undertaken operation and maintenance, repairs and renovation, consultancy and training of staff in different parts of the world.

His contribution has helped the company achieve a record turnover of Rs. 1,993 crores and a pre-tax profit of Rs. 162 crores in 1986-87. His individual turnover touched Rs. 266 lakhs in 1986-87 as against Rs. 1.66 lakhs in 1982-83—a testimony to his rising productivity.

Performance that did not go unnoticed. Performance that brought him prestigious national and international awards for Workmanship, Innovative R & D Productivity and Safety. And earned for his company, a pride of place among the 'Fortune International 500'.

Who is he?

Who else, but the BHEL man.

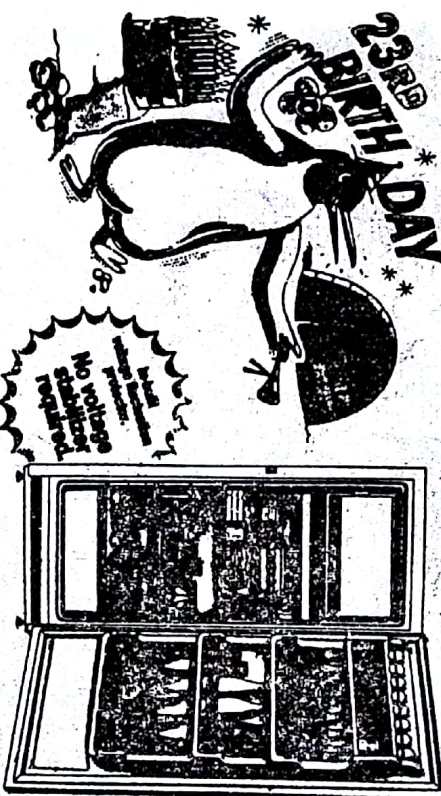


Bharat Heavy Electricals Limited
(A Public Sector Undertaking)

Fig. Story Copy.

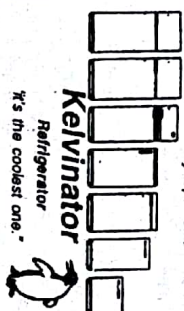
R.K. SWAMI/BHEL-87/4886

I have been surviving adverse conditions for years, and am still going strong.



(Emperor penguin lives for as long as 30 years or more. It returns year after year to the same colony to breed and survive through the hostile weather conditions during the two month long incubation period).

Ref.—BIRD LIFE by Nicola J. and Lorenz K. Published by G.B. Putnam's Sons, New York, 1974. BIRDS OF THE WORLD by Oliver L. Austin Jr. Published by Optimum.



Kelvinator
Refrigerator
It's the coolest one.

Sold and serviced by:
Expo Machinery Limited
Pragati Tower, 26, Rajendra Place,
New Delhi-110 008.

Kelvinator®

Fig. Predicament Copy.

4. Educational Copy

The copy designed to educate the prospects is known as educational copy. It may be introductory or missionary, depending on a case. When the products are introduced for the first time, they should have warm welcome.

It is also known as teaser copy. It is a 'blind' copy and such an advertising has series of advertisements run in newspapers at close intervals and containing little or no identification of the advertiser. The purpose is to arouse the curiosity of the reader and to stimulate interest in the forthcoming new arrival or event. Such a copy may not contain any message except the symbol. On the other hand, missionary or reminder copy depicts the possible improvements in the existing product in terms of structure, colour, size, utility etc. Since the product is known, it is sufficient to remind the prospects or the consumers of its existence and improvement. The specimen of these kind are given below.

5. Suggestive Copy

A suggestive copy tries to suggest or pinpoint or convey the message of the advertiser directly or indirectly to the readers. Much is left to the readers to infer the advertisement message. Such a copy is like a poem where suggestive language is freely used where the correct meaning depends on how the reader looks at it or interprets it. Such a suggestive copy may be 'direct' or 'indirect'.

A. Direct Suggestive Copy. A direct suggestive copy makes statements about the product or service straight to the target audience. Rather it appeals to the prospects directly. However, it does not tell him or her to buy it. Following is the fine piece of advertisement of this kind.

B. Indirect Suggestive Copy. In case of such a copy, the advertising theme or message is not addressed directly to the reader. It talks on behalf of such readers who read and grasp it in their own interest. In other words, it suggests indirectly to go in for the product or a service so advertised. The finer example of this can be one given below.

6. Expository Copy

Expository copy is open copy that exposes unlike suggestive copy that conceals. It is so open that facts are given in very simple and clear way so that there is no need for interpretation. The information given is so clear and concise that it hardly taxes the brain of the readers. It makes effortless to grasp. Even for the man or woman of average and below average understanding, a cursory glance is enough to perceive and pick and act. Following can be specimen of this kind.

60 years old or 60 years young?



Have you ever wondered why the old man who lives down the road is still full of pep and vigour at 60, while you feel tired and run down at just 30? The answer is Kesar Jivan, 2 teaspoons twice a day. Every day.

Saffron-makes the difference!

Open a bottle of Kesar Jivan. The first thing you'll notice is the fragrant bouquet of saffron. Pure, real saffron, one of the most expensive and exclusive herbs in the world. Specially hand-picked from the valleys of Kashmir.

Kesar Jivan combines the therapeutic and cosmetic values of saffron with the goodness of fresh amla and several other herbs. They work together to strengthen the constitution, keep body tissues young even at an old age and help you cope with the stress and strains of fast, modern life. Start now, take it regularly and build a life long resistance to disease. You'll end up with a unique health insurance in your old age. The gift of enjoying life—a full life.

Zandu Kesar Jivan



Full of life—all your life.

Fig. Suggestive Copy (Direct)

STRUCTURE OF AN ADVERTISING COPY

In print media, the advertisement copy is made up of the components like, HEAD LINE, SUB-HEAD LINES, BODY OF THE COPY, ILLUSTRATION, SLOGAN, IDENTIFICATION MARK OR LOGO-TYPE. These structural elements are crucial and warrant a detailed discussion.

1. Copy Head-line

What is it? Head-line is the first door or the main door to the entire building of advertisement. Head-line is the ticket on the meat. Mr. Loyd Herald, in his book 'Advertising Copy' defines head-line as the "name given to the display line which appears at the top or near top of the advertisement and acts as a sign-post in stopping the reader and impelling him to read the message". It is one that stands out in the copy by the size or the style of the type in which it is set, the prominence of its location or the white space surrounded by it. It is a word or a phrase or a sentence printed in large sized letters and implying the message underlying the advertisement. Head-line is a due or signal and not a caption to the whole advertising message. Head-line is the essence boiled down from the substance of advertising message.

What are its Functions ?

One can hardly imagine the advertisement without head-line. Head-line is the head in the body of advertisement. Head-line is so important that it makes clear distinction between the success or failure of an advertisement. It is the single most important element as it plays a role of paramount importance. The role of a head-line is clear from what functions it performs. The functions of head-line are :

1. *To attract the attention of readers.* The first function is to attract the valuable attention of readers. The head-line along with the illustration carries the burden of gaining the attention. Head-line is the most widely read chunk of the advertisement. It links the advertiser and the prospect by arresting the attention of stopping him at it. It is the mere white space surrounded by it or the stylish type or the size of the type used make it to stand out making an unusual scene and clearing a curiosity and interest, for the reader.

2. *To induce the reader to read the text.* Head-line is the telegram that decides the reader whether to read or not to read the text or the details of the message. It pulls the reader through the subject-matter of an advertisement. It converts readers' attention into continued interest making him or her to learn more and more about the matter hidden in the head-line. A true head-line is one that impels the reader to go through the script or read between the lines with its pulling power.

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3. *To give concise Selling Message.* Head-line strikes at the very root of message, and conveys the gist of the detailed advertisement. It is the summary account reduced to a sentence—a phrase—a word. Those readers who have neither for time nor the patience to go through the entire text can make it out by just reading the headlines. At least it makes them to remember it so that they can read the text at leisure. It gives the taste at its first bite, that lingers longer. It is so because, head-line is brief and concise by its very nature.

Types of Headlines

Copy headlines are classified in a number of ways by experts in the field of advertising. Of all the classifications one which is given by Mr. C. M. Edwards and W. H. Howards is more precise and convincing. According to them, headlines can be of four types, namely, informative, provocative, selective and label. These are outlined as under with specific actual examples.

1. Informative Headlines

Informative or news or message headlines feature the most important selling points of the product or service, the way the news headlines summarise the details of facts. People are interested in what is new in the product or the service affecting their families, themselves and friends and relatives. Facts about the product or service are new as long as a substantial number of prospects are not aware of them. The examples of this type are :

1. "Mother you need delicious OVALTINE before and after baby comes".
(*Hindustan Cocoa Products Ltd*)
2. "Look your loveliest with LACTOCALAMINE".
(*Dulphar Interform Ltd*)
3. New KLEENEX towels absorb 50% more because they are 2 layers thick—not 1".
(*Kleennex Towels Ltd*)

2. Provocative Headlines

Provocative headlines bait the reader's curiosity in order to complete the reading of a copy. Whenever a product or a service is introduced for the first time, a provocative headline weets the reader's curiosity to a degree not possible with other types of headlines. It is not strictly informative. An advertisement that gets the reader's interest by arousing his curiosity should proceed immediately to satisfy it else the reader feels that he has been tricked. The specimen of this kind are :

1. "RENNIE PILLS"

"Stomach troubles?"

Only Two RENNIE tablets are sufficient".

(*Glindia Ltd*)

2. "Don't gun mosquitoes—
Use TORTOISE MOSQUITO COIL."

3. "GROWING CHILDREN NEED COMPLAN" (*Bombay Chemicals Ltd.*)
(*Glindia Ltd.*)

3. Selective Headlines

Selective headlines seek their clientele by directing their appeal to those for whom the product holds a special interest. Its objective is to single out a particular audience for the advertiser. It is addressed to a particular segment of the total readership of a publication. By addressing to a particular group or class of prospects, it eliminates those who are not interested in the product. The purpose is to differentiate the class of consumers from others. By reducing the size of the audience that it addresses, it improves the chances of attracting a particular group. The examples of this type are :

1. "You need not be a MILLIONAIRE
to look a MULTI-MILLIONAIRE" (*Reynolds India Ltd.*)
2. "To all Collegians
CLEARSL for pimples" (*Helen Curtis Ltd.*)
3. "The best reason for going to Europe this summer is because
you are not any YOUNGER" (*Pan American Airlines*)

4. Label Headlines

These are the headlines that inspire the readers least. These headlines identify and name the product with its price. It is used when a prior interest in the product has been so established that the name and the price alone are sufficient to remember. They are so brief that they hardly require any thinking. A label headline is sufficient to capitalise on points of name and price of the product in a very limited place or space. The examples are :

1. "MOCCASINS—Rs. 195 per pair" (*Bata Shoe Company*)
2. "STAG-RAIN & SUN UMBRELLAS. Rs. 45 to 155".
(*Ebrahim Karim and Sons Bombay*)
3. "DOUBLE BULL SHIRTS Ranging from 185 to 387"
(*Akbarally's Departmental Store*)

Essentials of Good Headlines

As per the advertising wizards, the business of an advertisement can be attributed to the headline to the extent of 70 per cent and 30 per cent to other elements. There are five major characteristics in case of all good headlines. These are :

1. *It is Brief.* In the light of the functions of a headline, it is to be concise or short. It means that it contains minimum words. Each advertisement is prepared to attract the favourable attention and hold the interest of the reader. A short or brief and concise headline catches the eyes of the reader

as it makes possible reading at a single glance. Shorter the headline the more is the impact. There is no maximum word length for a good headline. It is wrong to say that headline should consist of only 3 or 5 or 7 words. It only means that it should be one that summarises the theme in minimum possible words. Following is the headline of this kind.

"THE NYLOGRIP TYRE"

(*Madras Rubber Factory*)

2. *It is Clear.* It is essential that the headline is to be clear and concise to appeal directly to the reader. It should be so clear in meaning that the reader need not read the body of the copy in order to get the headline's meaning. Many readers are depending on the headline and the illustration than on the text of the copy. These two elements, therefore, should get the copy story across. A clear headline saves good deal of valuable time for those or for whom time is more than money, yet has conveyed the ad message. Look at the following headline that proves this.

"THE HEALING TOUCH"

MEDICLAIM Scheme.

(*Oriental Insurance Company*)

3. *It is Original.* The headline creates a special interest for the reader if it is novel, fresh and unusual. A good copy-writer is one who has his originality in coining new word or words as headlines. He never uses the style that is already used by others. He does not use the trite, common place expressions. His wording, phraseology is ever changing to refine and renovate the existing one. Headline pinpoints self interest of the reader which is an excellent aid to the pulling power of the headline. The instance of this kind is one given below.

"The Cola

that sets you swinging"

DOUBLE COLA.

(*Distributors of Cola in India*)

4. *It is Relevant.* Mr. Frank Cables has rightly said "avoid headlines that merely provoke curiosity". Headlines should be relevant to the product or service, the central theme of the copy and the illustration. Such relevance helps to hold an advertisement together and allows each element of it to reinforce another. It is because, headline is like label on the bottle containing a drug—a life saver. The label cannot contain the message other than what the container contains. If relevance is disregarded, there is violation of the golden rule. Curiosity created should be supported by relevance. Following is one such example.

"Money is a blessing".

(*Union Bank of Switzerland*)

5. *It is Specific.* Headline should be specific and to the point. Specific headline attracts more readers. It should be written from the prospect's view point in terms of his own selfish interests. The copy writer should use the words 'you' and 'yours' than 'I' and 'mine' that make the copy more personalised and specific. Perhaps, there is no easier way to make headline

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more interesting than to make it to speak directly to the individual reader in a personal manner. The specimen of this type is :

"You have changed a lot lately,
so has BINNY" *(Polyster blend fabrics Binny Ltd.)*

2. Copy Sub-headlines

Sub-headlines are the subordinate or collateral captions that expand the main headline thought carrying the reader's interest a step further into the copy story exactly the way the newspaper sub-headlines do. It continues, clarifies and completes the headline. It divides the copy into smaller or shorter segments. These summarise the additional selling points as headline makes only main points clear to give a start. Such headlines have the power of strengthening the advertiser's bid for the readers. The following two examples make this amply clear.

1. "Only BRYLCREAM

* Grooms your hair perfectly without making it oily or messy.

** It is so economical—one application keeps your hair naturally in the place all the day.

*** It has unique formula that nourishes the scalp, encourages healthy hair growth.

**** It brings out natural colour to your hair.

Change to BRYLCREAM !

Used by millions of well groomed men throughout the world".
(H.M.M. Ltd., India)

2. "Why only GLYCODIN TERP VASAKA ?

Because :

* It is Tested by Doctors.

** It is Economical.

*** It is Effective.

**** It is Tastier than other Syrups.

***** It is trusted by Millions.

A Cough Syrup for All !
(Allenbic Laboratories, Baroda)

3. Slogans

A slogan is any word or a group of words used regularly by the advertiser to impress the readers of the basic idea about his product or service. It is brief, general and unchanging that widens horizons of publicity. It sings of the qualities of product or producer. It is a sales argument for a product or service expressed in a few words. It is a capsule of fundamental sales points to attract the prospects. It is the cry of the sales battle to try an impression on others. There is difference between a headline and slogan because, all slogans can be good headlines but all headlines can not be good

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slogans. It is an original catch phrase that associates selling idea with the product or service. Following are the ten best examples of such slogans.

1. "Any surface that needs painting needs ASIAN PAINTS"
(Asian Paints Ltd.)
2. "We Understand"
(Air France)
3. "The Tooth-paste created by a Dentist"
(Geoffrey Manners Company Ltd.)
4. "The Company that Cares"
(Tata Salts Ltd.)
5. "It is the COOLEST one".
(Kelvinator Company Ltd.)
6. "Self-sufficiency is independence"
(Oil and Natural Gas Commission).
7. "BHEL builds communication"
(Bharat Heavy Electronics Ltd.)
8. "Dunlop leads the way"
(Dunlop India Ltd.)
9. "If it is Godrej, it is safe"
(Godrej India Ltd.)
10. "Time keepers to the Nation"
(Hindustan Machine Tools Ltd.)
11. "The airline that treats you like a Maharaja".
(Indian Airlines Corporation)
12. "PUNWARE—where no job is too tough".
(PUNJAB WIRELESS Systems Ltd.)
13. "Nobody knows better than Kinetic Ltd."
(Kinetic Ltd.)
14. "Born Tough"
(Cear Tyres India Ltd.)
15. "Just you can't beat Bajaj".
(Bajaj Auto Ltd.)

Why Slogans ?

The role of slogan cannot be over-estimated. A good slogan is known for the following.

1. *It replaces Headline.* It is already noted that all slogans can be headlines but all headlines cannot be slogans. Slogan headlines can be best used as reminders. Like headline, they summarise the text matter. The gist is reduced to a word or a phrase or a sentence at the most. That is, it is of much use in outdoor advertising and package inserts.

2. *It communicates faster.* Like headline and illustration, slogan is a quick communication device. It has the power of presenting the idea rapidly and concisely. It has a great reminder value. It is one that can be retained longer. One forgets easily any thing but the slogan. It is so because it is snappy, catchy and piercing. Advertising message changes but not the slogan.

3. *It speaks of company personality.* Slogan is normally given at the end of the advertisement and clearly projects the every nature of the company, its philosophy, its objectives, its sense of social responsibility, its

sense of belonging, its efforts and its contributions. A slogan depicts the status of a company. It pinpoints—as to what for the company can be relied upon.

Attributes of a Good Slogan

Though all the advertisers use slogans, all are not really effective. Some are ineffective; some are effective and still some are more effective than others. To increase the effectiveness of the slogans, the following points are to be possessed by them. These points can be very well called as the essentials of good slogans.

1. *It is Shorter.* Small is beautiful that is applicable—with the restatement that shorter is better. Experts are of the opinion that a good slogan is normally less than seven words. The slogan of M.R.F. "The Tyre with the Muscle" and the Ceat India—"Born Tough" are the best examples which are very short but very sweet.

2. *It is Original.* A true slogan is original. It contains an idea not being used by other slogans. Copy-casting has no place in slogan designing. The examples of this kind are that of Coca Cola Company—"Things go better with Coca Cola" and Pepsi Cola Company—"You have lot to live and Pepsi has a lot to give". These are really original.

3. *It is Recalable.* A good slogan is easily recalable or cued. It has this reflex power because it contains uncommon thought, flash of idea, rhyme and rhythm. The examples of this type are that of Crompton Greaves Limited—"From Power to Productivity to Progress" and Premier Tyres Limited—"Built Stronger to Last Longer".

4. *"It speaks of Product, Brand and Producer.* An effective slogan includes the product quality or the brand name of the product or the name of the producer. It is so because, these are inter-related terms in which the prospect is interested. His decision to buy is hinged on these. The examples of this kind can be that of Godrej Limited—"If it is Godrej, it is Safe" and of Geoffrey Manners and Company Limited—"Strong and Trusted Anacin". Similarly that of Hindustan Lever Limited—"Surf washes whitest ... keeps clothes like new".

5. *It is Multi-media.* A good slogan is one which is capable of being used in different media of advertising. Each advertiser has to depend on a nice blend of media of advertising to get the best results for the rupee he spends on the advertising space and time. The slogan designed must be capable of being used without any change in print, broadcast, cinema, outdoor and display media. This condition is normally fulfilled. Practically all the slogans have this attribute and, the more, there is no need to give examples to typify the condition.

4. The Body of the Copy

The body of the copy is the textual matter. It is one that explains and develops the ideas hidden in the headline. It is the amplification of the

headline. If the headline captures the reader's attention, the text matter is to convert that interest into product interest. It is intended to what the desire of the prospect and convince him of the basic worth of the product or service about which a story is conveyed.

Practically many readers curiously glance at the headline or sub-headlines along with the illustration but brush aside the paper or the page of the magazine. However, there are prospects with real intention of buying who are really interested in the sales message. There are certain guidelines which are to be observed to get best results. These are :

1. Write the text matter for the 'average person' sounding like personal letter in the language used and understood.

2. Arrange ideas in order of priority with repetition of key ideas in various guises.

3. Make use of 'you attitude', Replace the words 'We', 'Our', 'Ours' by 'You', 'Your', and 'Yours'.

4. Present full and specific information within the space or time limits. Never misrepresent the facts and exaggerate.

5. Determine the suitable length of copy. Copy should be just long enough to tell the story and move the prospect to action. Generally, the shorter it is the better. However, in cases where much information is a must, it can be lengthier. Lengthy copy is justified so long as it meets the requirements of the reader.

6. Call for buying action on the part of prospect as the end or the closing part of the copy by using the sentences like "get yours now at your grocer". "See your local dealer right now" and so on.

In a nut-shell, a copy written in acceptable manner answers the following questions in affirmative. These key questions are : Is it arresting? Is it clear? Is it simple? Is it compact? Has it given the full information sought? Are all the factual claims supportable? and is it believable?

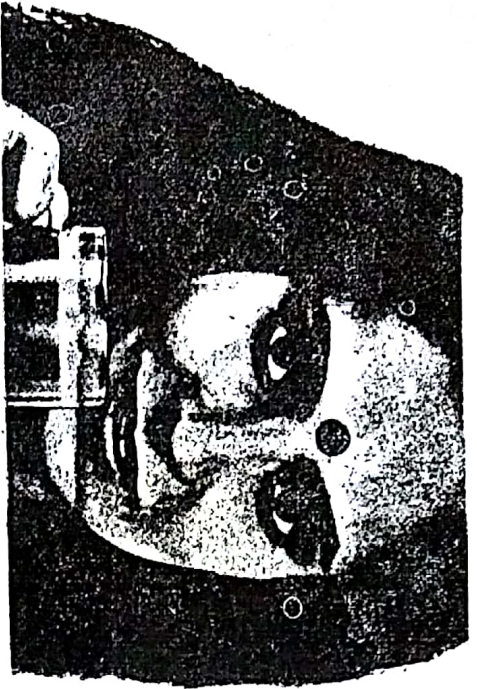
5. Copy Illustration

What is an Illustration ?

Illustration is the picture—may be a drawing, a photograph, a chart, a diagram or a painting—used to gain attention, comprehension and behaviour change. Pictures are the nearest things to universal language. Pictures do what words cannot. A picture stands for the art work. Illustration is that powerful force that shapes the character, the personality and the tone of the advertisement. It is one that furthers the ad's objective by enhancing the basic selling ideas.

Why Illustrations ?

Of late the significance of pictures in commercial advertising has become so profound that more than 85 per cent of the ads we face today,



"I was only an occasional coffee drinker until I tasted Bru Instant when I discovered Bru Instant I discovered the taste of real coffee-filter coffee. Coffee with an unique flavour quite unlike any other instant. And I discovered Bru is economical too!"

FREE
BRU
RECIPE FOLDER
Write to
P.O. Box No. 5021
Bangalore - 1.
for your copy.



No wonder it's
India's largest selling instant.

OBM 1156

Fig. Copy Illustration.

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are with illustrations. It means that illustrations have definite and secured place in advertisements. They enjoy that envious position of all the elements because they are known for the following.

1. *Attracting the Attention.* The first function of an illustration is to get attention. This art work attracts the attention of readers by creating interest and curiosity through realism, sentiment, adventure, humour and maturity. Attention got for a picture is attention got for headline and the text of the copy, that is, the whole advertisement. If illustration fails, it has no place in the advertisement copy.

2. *Stimulating the Audience.* We as human being have accepted to identify ourselves with the characters depicted in a given picture. The more close the picture comes to our 'self-interest' the more interest we show in it. That is why a picture that is meaningless to an individual from his angle of self-interest, makes all the creativity a futile show. An illustration that serves only decorative purpose is costly and useless.

3. *Selecting the Audience.* All pictures in the advertisements do not attract the attention of all the readers. The prospect's interest in picture is dependent on the subject matter of picture so presented. Some pictures are liked only by females, some by males and still others by both males and females. In fact, audience selection is not dependent only on sex but on other factors like age, education, status personal taste and the philosophy. Since a picture attracts the attention in a differing way, that helps in audience selection.

4. *Creating Receptive Mood.* Creating mood is another function of a picture. Mood is emotional excitement. Pictures create or evoke definite moods and stimulate feelings which may either lead to acceptance or rejection on the part of an observer. A picture has different kinds of effects on different people. A picture of flood evokes fear for some, sympathy for others, pity for still others. The basic instrument of mood creation is symbolism. Thus, a picture of tooth-paste in the background of a pearl necklace is symbolic; a picture of toilet soap in the background of rose flower with dew-drops over it is double symbolic.

Essentials of Good Illustration

In case the illustrative content of the advertisement fails to attract the kind of readers to whom the advertisement is directed, it is wasted as far as the latter is concerned. Hence, a lot is being done to attract and keep the audience's interest alive, even by appealing to sex instinct. A picture worth calling should have certain basic traits. These characteristics are :

1. *It is Simple.* Simple illustration is one that is understood by the prospects without much thinking. It should steer clear complexity and confusion. To be memorable and interest inspiring, it should reveal the

situation and the meaning at a glance. Thus, a modern art illustration can be brought about by composition in a layout.

2. *It is Suggestive.* Suggestive illustration is one which pinpoints and projects the meaning at once without making it too detailed as in case of children. It is one that does not make the things very clear by pictures and words. Thus, when we hear or read the word 'poison' we know what it is and what it does. There is nothing to tell that poison is a killing agent. Every human being has the capacity to perceive and understand the things. It is an insult to human intelligence and dignity if the illustration is made too clear. Picture is a great time saver yet effective universal language to convey. A suggestive illustration upholds the human understanding and intelligence.

3. *It Creates Interest.* An attractive illustration creates interest and curiosity. In other words, it is beautiful. Beauty of an illustration is not based merely on colour combinations used, but on its background and setting, credibility, shape, size, position, weight, style, defacement, action and the like. These factors must be given due priority to make the illustration attractive and interesting.

4. *It is Relevant.* An illustration is relevant if it matches to each element of advertisement copy. It is relevant to headline, sub-headlines, text of the copy, slogan and the identification mark. A conflict or incongruity is a source of misunderstanding finally killing the very purpose of advertisement. An irrelevant illustration does more harm and, therefore, it pays not to include such illustration in the copy.

5. *It is Credible.* Credibility of an illustration is a significant factor deciding the reader acceptance. Lack of confidence or believability means the failure of the advertisement, efforts behind it and the time lapsed in the course. Many a times, even a normal illustration though realistic seems incredible to reader. That is why, it is safer to have pre-testing of picture to be included in the copy.

Ways or the Techniques of Illustration

The major aim of illustration is to attract the attention to tell the advertising story in an enchanting way. Good many ways are open to the advertiser to illustrate his copy message. The selection of a technique is dependent on factors like advertising objective, the target audience, medium to be used, differences in product, the quantum of message to be conveyed and the like. Ten alternative techniques are of much relevance, here, which are outlined as below.

1. Comparison

Comparison technique used in illustration is simple yet effective. It compares the product with other product or products. Such an illustration

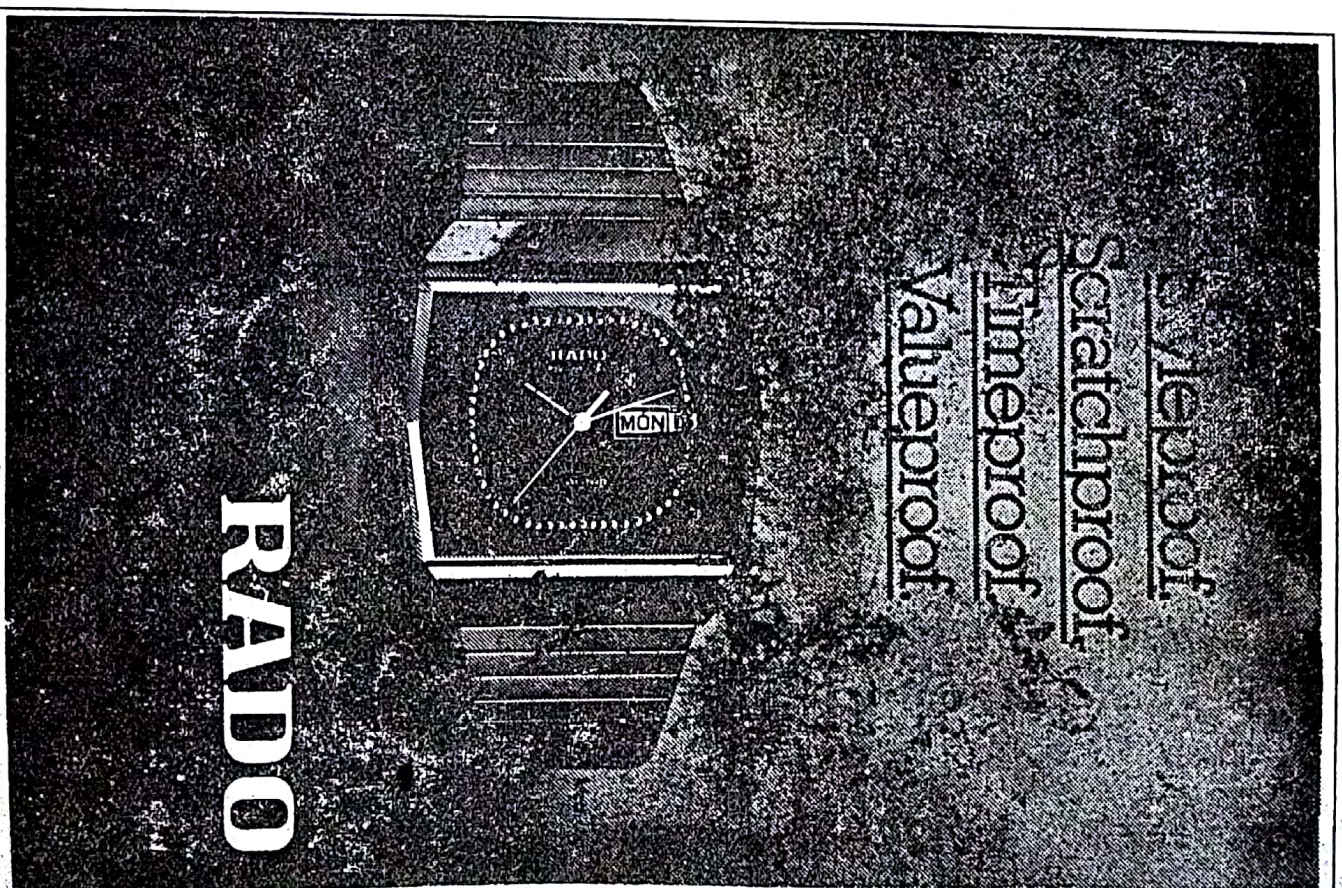
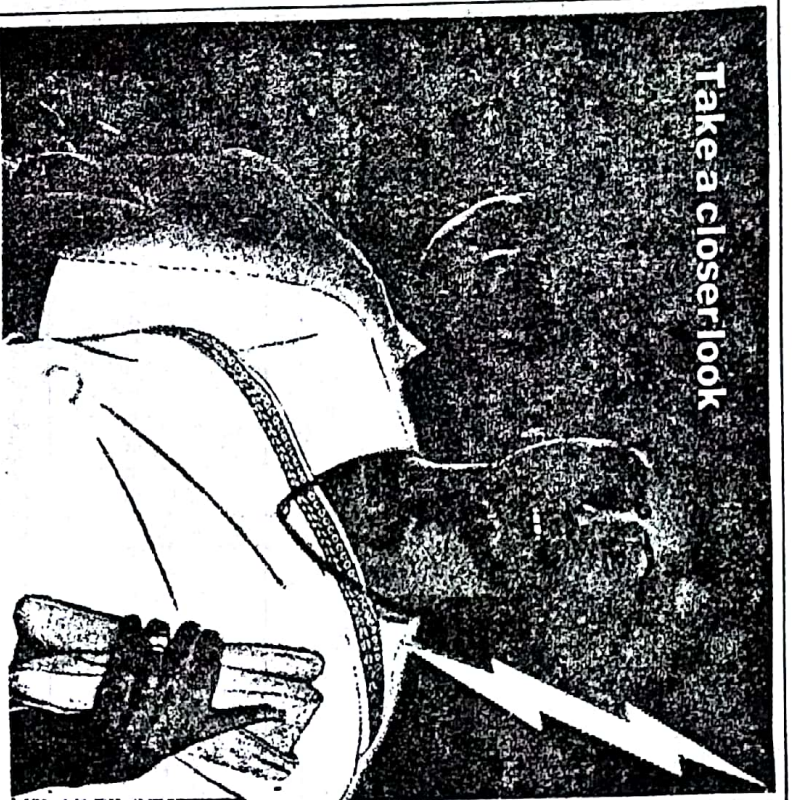


Fig. ... Contrast.

Take a closer look



Super Rin

**gives you extra whiteness
no other detergent tablet can match**

Take a closer look at
Super Rin
It has a smart new
wrapper. And a fresh
new perfume!



A Quality product by Hindustan Lever.

LINTSRIN 391711

Fig. Product Comparison.

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relates the product illustrated to the product or products already gained the ground, in terms of similarities. It is a wise device to introduce a product by highlighting its merits and features. Effective comparative technique diverts the reader's attention to the new one from the one already in existence.

2. Contrast

Contrast technique works exactly in opposite way the comparison technique. Contrast illustration emphasizes the dissimilarities or differences between the products or product or service ideas. It may be case of 'before and after' or 'plus and minus'. Such illustrations are better suited to bring home the product benefits. The only care to be taken while using this technique is that the copy writer must not overdo the contrasting.

3. Headlines Dramatisation

Both headline and illustration are the great attention getters. That is why headline and illustration go hand in hand. These attention getters are made to emerge from the copy theme. Headline summarizes the theme in key words and these key words are reinforced by the illustration that is matching perfectly. The combined effect guarantees not only getting attention but creates keen interest at first sight. Most of the advertisements depend on this technique.

4. Magnification

Magnification technique is used to emphasise a particular section of a product in detail. It is normally used in case of industrial products like



Fig. Headline dramatisation.

equipments—installations—machines and consumer durables like automobiles—sewing machines—washing machines—sound gadgets—watches—clocks and the like. Smaller pictures like inserts to show details or the cross-sections may be used along with larger picture.

5. *Product*

Product technique is one that uses picture of a product in isolation. For product identification—whether for introductory advertisement or normal campaign—it is essential and common to include product picture. Normally product picture is quite larger in the copy in case of introduction and smaller in case of teaser copy. The basic purpose of such a technique is to image for the product and, therefore, for the brand and the company.

6. *Product in Setting*

Meaningful setting or background is capable of adding information and the grace to the objects pictured against them. Background details stimulate the reader's imagination and arouse interest when a picture is scenic that suggests a locale, a place with atmosphere, scale and relationship. An aeroplane without the background of sky and mountain range or sky and sea or sky and landscape will fail to create the impression that is expected. More than the males, the females take more interest in the background setting.

7. *Product in Action*

An action picture is one that suggests movement. Motion or action is one of the factors governing the attention and interest as contrasted to a product that is presented in a static form. An illustration that uses the technique of product in use or action, makes a dramatic impact on the readers. That is why, an advertisement on a ready shirts is shown not in isolation but being worn by a smart man. A pressure cooker in actual use is depicted with a house wife. In use or in action technique succeeds in convincing the prospects to their hearts' content.

8. *Product Result*

Consumer is more interested in the satisfaction that a product gives rather than the product itself. To emphasise this want satisfying quality and deeper satisfaction, product result technique is used. The points that enhance consumer satisfaction are many and varied. Thus, in case of fridge, spacious storage capacity—power saver compressor that cools best—dependable service—high energy efficiency—durability—wide range of colours—sleek and strong structure and the like are counted. Thus, the intention is to pinpoint the special merits or benefits more clearly.

9. *Situation Dramatisation*

Human beings are the slaves of the situation that are created by themselves or supernatural powers. His interest in a product or a service is the outcome of feeling to come out of such situation to do away with pain, strain, stress or discomfort. Copy writers and art-men take full advantage of this. Such an illustration depicts a situation—dramatises it creating a situation and the solution is the product. All advertisements on pain balms for cold, back-ache, head-ache, sprain, catches do use this technique. The best one is that of prickly heat powder.

10. *Symbol*

There are some abstract ideas like freshness, status, respect, danger, purity, responsibility, speed, intelligence, generosity and so on which can

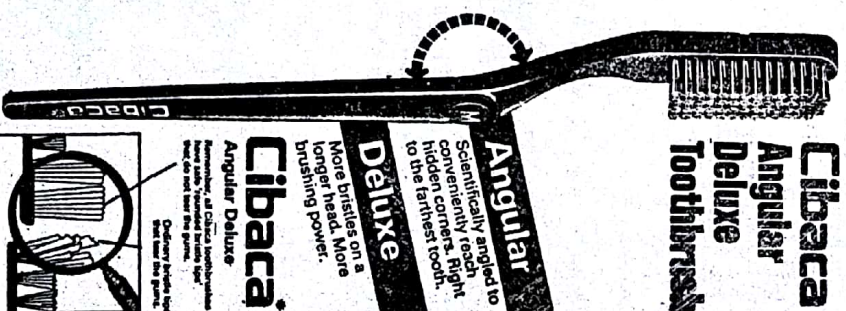


Fig. Product magnification.

be symbolised. Symbols have specially assigned and accepted meanings. Thus, in India 'folded palms' symbolise respect which we all call as 'Namaste' or 'welcome'. Freshness of the flower or a vegetable is clear from the dew-drops on it. A picture of two happy lovers against a setting Sun symbolises love and evokes a mood of romance. The symbol of danger is a skull caught in crossed arm or leg bones. A recognised symbol is identified with an idea and the advertiser hopes to identify his product with such symbol in the mind of reader.

6. Identification Marks

Identification mark is the last part of an advertisement copy. Each advertiser who wants to speak, to his prospects about product or service merits, features and benefits, must use some identification marks on product or container. Without such identification marks, the prospect will not be able to know as to what he wants to buy and about which product or service he is getting the information. Again, such a mark separates the product from similar manufacture by the competitors. Precisely, the identification marks help the prospects to know the products and the producers very correctly.

Identification marks are lumped under three groups, namely, 'trade-name', 'brand-name' and 'trade-mark'. 'Trade' or 'firm' or 'commercial' name is the name of the company that makes the product. From the angle of manufacturer, such a name is of least importance as an identification mark. Thus, we identify a product say as 'Fresca' and not as 'Godrej Soap'. It does not mean that it is useless. Some cases favour more the names or the surnames than the product. Thus, 'Johnson and Johnson', 'Baja', 'Larsen and Tubro' are highly reputed houses. Normally the name and the address of the company is given at the end of advertisement for trade enquiries and solicitation. However, trade name is of much significance to the retailers and the dealers as identification mark because he sells the products of the other manufacturers.

'Trade-mark' is a word, symbol or a device used to identify a manufacturer's goods or services and distinguish them from those of others. These are registrable. The term trade-mark is broader than trade-name because, trade-mark may contain the trade-name as a part of it.

'Brand-name' is the name or a word or words used as a means of identification and distinction. Like trade-mark, brand-name can also be registered. Though it has narrower meaning than trade-mark, it is more effective than trade-name or trade-mark. Whether it is a brand name or a trade-mark, it should be registered because, registration means : (i) constructive notice of ownership claim. (ii) open evidence of exclusive right of use and (iii) conclusive evidence of exclusive right to use, under certain circumstances.

The guests were expected. The fire was not.

Trading guests. The hum of happy conversation. A table laden with exotic dishes. And then disaster—a flaming flying pan set the house on fire. Turning the party into a death trap.

Fire. You never imagine it could happen to you. But it can. And does. That's why you need the protection of Oriental Insurance's Householders' Package Policy. For a small premium, it covers you securely against unforeseen damages resulting from fire, theft, riots, explosions, floods and storms. And at no extra cost, the same policy covers you for personal accidents (upto Rs. 10,000), baggage lost while travelling (upto Rs. 1,000) and legal liabilities to the public (upto Rs. 20,000 per year.)

So why take chances? Especially when Oriental gives you such good value at such a reasonable cost.

For details, contact the nearest office of Oriental Insurance or write to HPP, P.B. No 7037, New Delhi 110 002

Householder's Package Policy Premiums			
Estimated Annual Sum Insured	Current Annual Premium	Estimated Annual Sum Insured	Current Annual Premium
Rs. 50,000/-	Rs. 60/-	Rs. 60,000/-	Rs. 100/-
Rs. 75,000/-	Rs. 90/-	Rs. 75,000/-	Rs. 125/-
Rs. 1,00,000/-	Rs. 150/-	Rs. 1,00,000/-	Rs. 300/-

LIVE WITHOUT FEAR



ORIENTAL INSURANCE
(Member of the General Insurance Corporation of India)

Because anything can happen at any time.

Fig. Situations Dramatisations.

We cannot exclude one more term used which is very closely related to these trade-marks and brand-names, namely, 'logotype'. 'Logotype' is the distinctive symbol representing the name or initials of an organisation, lettered or coloured in a characteristic way and often boxed within a special shape. Logo becomes part of the house style or livery. It may be registered as a trade-mark. It is the condensed form of company name or a symbol or the combination of both used to identify the producer of a product or the product range.

KEYING THE ADVERTISEMENT

Keying the advertisement is a must to measure the consumer response. Keying is nothing but giving code number or mark as a part of address or the coupon to an advertisement. This makes possible calculation of the pulling power of the medium. Cost per reply cost per conversion figures are based on keyed responses. Keying is of particular importance when the advertiser uses wide range of newspapers and magazines at a time for his mail order business. By analysing these keyed advertisements, he can decide as to which of the vehicles is more powerful. Normally, these keys are either a departmental number in the address where magazines or newspapers can be serially numbered or different catalog numbers varying in a single magazine or a newspaper.

Structuring a Poster, Radio and Television Copy

Every student of advertising as a discipline should know little more about the structuring of a copy for the poster, a radio and a television. Following few pages are reserved for the discussion of these three aspects as a conceptual approach.

A. Designing a Poster

Poster is the most common vehicle of outdoor advertising. It is a sheet of paper pasted on the face of a cardboard or metallic sheet supported by frame made of metal or wood around. These frames are erected at strategic places at a commanding height. Posters are displayed on walls, tops of buildings, street corners, road junctions, railway stations and platforms. Designing means organising or arranging or displaying the elements of an advertisement in such a manner as to achieve the purposes preset. Poster copy consists mainly of three elements, namely: text, illustration and slogan. The advertisement restricts only to these three elements from the angles of clarity, legibility and effectiveness.

The effectiveness can be harnesses by using simple and clear block letters. Spacing and colour combinations used in lettering are of vital

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importance. The usual bold letters are to be used; the colour combinations can be black on yellow—green on white—red on white blue on white and white on blue. Outdoor advertising is fundamentally an art medium and

**SOME ONE, SOME WHERE
ALWAYS WORKING FOR YOU !!!**



Overnight to London.
2nd day to U.S.A. & major European cities.



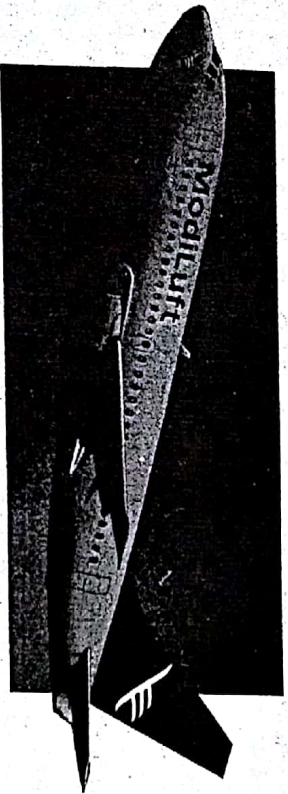
**ALFA COURIERS
PVT. LTD.**

106 AUTO COMMERCE HOUSE
OPP JYOTI STUDIO
KENNEDY BRIDGE, NANA CHOWK
BOMBAY 400007
TEL : 389365, 353078, 351357
TELEX : 11-76971 ATUP-JN
B-38, SOMDUIT CHAMBERS-II
9, BHIKAJI CAMA PLACE
NEW DELHI-110 066

Pink Advt. 2

Fig. . Keying the advertisements.

Modiluft Creates Aviation History in India



98.5% ON TIME

A WORLD-CLASS PERFORMANCE

Since its inception Modiluft has achieved a record 98.5% on-time performance. Credit for which goes to the latest 737-230 ADVANCED aircraft and the extensive maintenance and intensive training by Lufthansa.

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hence rests on art work in addition to the words. The illustration used must be graphic, bold and dynamic providing a real and true projection of product giving a clear visibility from a distance. Colours add to these attention getters.

Hints for Effective Poster Copy

Posters are meant for the moving prospects outdoor. Following are the hints or the tips to gain much from such poster copies.

1. *It should be short.* For a running reader, too many words will be of no use. Experience shows that the copy message must not be of more than five to six words. This is considered as the safe limit that assures total reading, grasping and action orientation.

2. *It should portray people.* The theme of the copy is to be grasped at a glance. The copy contents must be reasoned out at a flash glance. Prospects show keen interest in illustrations containing people and particularly people in action. The copy should keep human interest alive and kicking.

3. *It should use single idea.* The poster copy should harp on a single yet very arresting idea. A good poster copy has no place for two ideas. Not that the space is lacking but the reader's attention has a limitation. One can imprint one idea at a time. Two ideas divide the unified attention.

4. *It should be simple.* People don't move out to read the outdoor posters. It is otherway round. Advertisers display these posters because people move out. However, it should be remembered that people do not have total attention towards posters. Every one is in his or her own world of imagination as he or she is on the move. The copy must be so simple that it clicks without any brain taxing.

5. *It should give product name and package.* The copy crew is to give central position to the product name or the product package. It must be at optical centre. These two things are given primacy in presentation by size, space and side.

6. *It should be visible.* Visibility is of paramount importance. A poster that is clearly visible from a longer distance has greater advertising productivity. Visibility can be improved by using limited elements and the wise colour combinations.

In short, posters must be so designed as to attract the attention—self explain—give brief and simple message—appeal emotionally and create an impact that guarantees action or response.

B. Structuring a Radio Advertisement

The production of a radio commercial starts with a script that contains copy, sound effects and other instructions for the participants. The script written is passed on to the advertiser for his approval. Once it is approved,

Fig. A Typical Poster Copy Writing.

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a radio producer (mostly advertising agencies) arranges for hiring of performers, sound effects and music, and conducts rehearsals for recording. When the producer is satisfied with the rehearsals, a master tape of the final performance is made. Duplicates of these original commercial are made on an acetate record or by means of an electric device called electric transcriber. Acetate records are capable of being produced quickly; the limitation, however, is that only 50 playings can be got from each record. On the other hand, electric transcriptions are economical whenever larger number of duplicates are required.

Instead of relay of prerecorded tape, sometimes, a radio commercial is aired alive by the station announcer and/or performer. The script is furnished to the announcer and/or the performer at the time of broadcast. To take much out of this audio medium, the copy writer must care for the following hints as given by Mr. J.D. Bruke.

1. *Do prior home work.* Before writing a radio commercial, the writer must do some home work. He should review all the available facts about the product or the service to determine the copy strategy. Then, he is to decide about the selling idea that is to be conveyed. As listening time is very short, he should capitalise on only one major point. He must also decide about the length of the commercial.

2. *Decide on its format.* What type of commercial is suitable to the copy strategy or objectives is to be determined. If his problem is developing a reminder advertising in short length, a musical jingle with an announcer tag line do. On the other hand, a more elaborate format would required if the copy length is of say 60 seconds. Whatever the copy strategy problem is, a straight announcement is of much use in delivering the sales message effectively because, it is simple to construct and builds confidence for the copy writer.

3. *Involve listener immediately.* The writer is expected to gain the attention of the listeners during the first few seconds of the announcement. This can be done by good advertising practice of appealing to a prospect's self-interest and talking in terms of a benefit or reward. Attention getting devices such as provocative dialogue, humour and distinctive sound effects do the trick. These devices must be related to the product or service of the commercial. That is, they should serve as vehicle to carry along the flow of the selling points of the advertiser.

4. *Develop the copy after the opening.* The opening seconds of radio commercial are meant for attracting the attention. In the balance, the writer of radio commercial should elaborate, explain, demonstrate, repeat and reinforce the main selling idea. In writing, he should try easy natural words and sentences that provide a good conversation. The copy writer should be of conversation. If the commercial time permits, repeat the selling idea more

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FLOW-CHART FOR RADIO COMMERCIAL

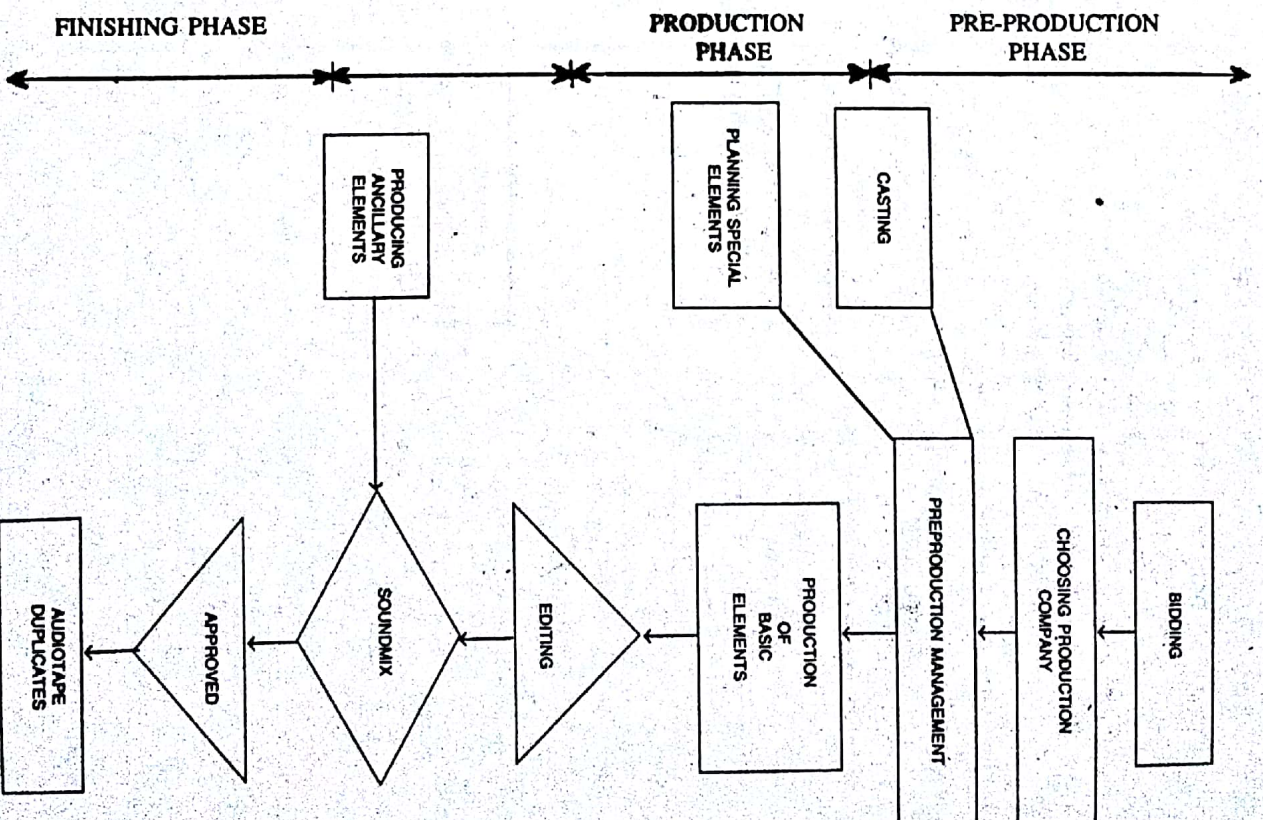


Fig.

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C. Structuring a Television Advertisement and Video Advertisement

C. Structuring a Television Advertisement and Video Advertisement

Once the story-board is approved by the client, it is passed on to the producer to give it a final shape. The producer may be an advertising agency or an outsider working for a studio. The producer brings together all the ingredients such as actors and actresses, props, music and sound effects and conducts the rehearsals to his heart's content or till he succeeds in giving final form to the commercial.

Hints on Writing a Television Copy and Video Copy

Before starting the actual script, the copy writer must master the facts and selling points, work out the copy strategy or the objectives of the



FLOW-CHART OF FILM COMMERCIAL

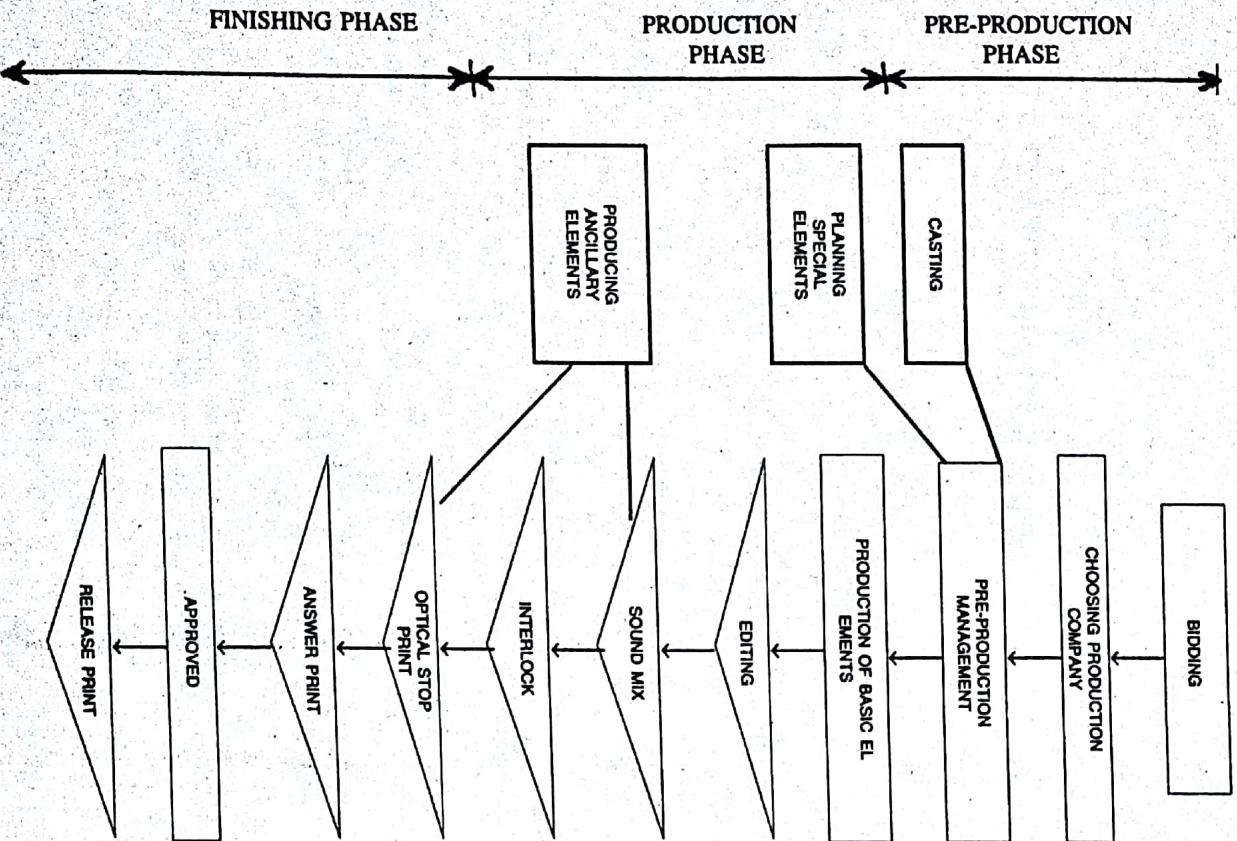


Fig.

CONSTRUCTING AN ADVERTISEMENT—PART 1

commercial. He should decide on the length and the format of the copy. The most successful copy is one that accommodates the following hints as given by Mr. J.D. Bruke.

1. *Keep the copy simple.* Because of short span of time, the television copy must move single minded and simple bred. The viewer is expected to retain only one idea at a time. In writing, the writer must stick to the important sales idea and eschew from adding unrelated matter and present in very simple words meant for the average man.

2. *Emphasize the visual.* The copy writer should think visually constantly. Television viewers are conscious first of what they see than what they hear. It is wrong to develop first the audio side of the script completely and then filling in the video side of it. That is, pictures fit in the works. In fact, it should be other way round; the words should fit in the pictures.

3. *Make words and pictures work together.* The words and the picture should concentrate on the same thing, at the same time. The features should be shown and demonstrated, and not just talked about. A commercial without this picture and word coordination is likely to kill the keen interest of the viewer. This audio-video coordination is the television's greatest selling opportunity that is to be encashed.

4. *Do not over-change the scenes.* Logical scene sequence is the greatest asset of television copy writing. He should keep in mind the audience's viewpoint to avoid confusion. Too many changes of scenes are confusing. Maximum three scenes can be advisable in case of ten second idea. Even a single scene will do. Close-ups should follow the establishing shots.

5. *Use minimum players.* The players can be principals and extras. Principals are the actors and the actresses with speaking roles or those who are seen full face on camera. Extras are non-speaking bit players who are common providing a background. From the point of view of economy, the copy writer should include minimum number of principals as necessary for the effectiveness of the commercial.

6. *Do not waste the opening.* The first few seconds are of vital importance where it is a must to capture the attention and involvement of the viewers. There are countless ways to capture the attention as startling statements, surprise scenes, humour, including sight gags, conflict between the two individuals, statement of product news, statement of problem and so on. The opening scene must relate to the main setting idea. Attention can be captured and then lost if opening device does not relate to the commercial.

7. *Follow through after the opening.* The commercial so written should involve the viewer throughout via opening. It states the benefit or a problem and then proceeds to indicate a solution. It identifies the product, adds reasons to buy, includes demonstration whenever possible and winds up with *signature*.

Advertising Agencies

BACKGROUND

When a company does not intend to organise a separate advertisement department or wants to organise it on a small scale with a skeleton staff, it may opt to assign its advertising job to an outside professional intermediary known as advertising agency. It is the fountainhead from which ads flow from that we hear and see. This chapter plans to discuss various aspects of agency business in the global background with passing reference to Indian conditions. It concentrates on its meaning, origin and growth, functions and services, working, selection, relations with clients and the media and the methods of compensation, including agency turnover.

WHAT IS AN ADVERTISING AGENCY ?

Advertising agency is the core of advertising profession and industry. It is a unique type of business organisation specialising in the creative line of advertising providing counsel relative to the advertising and allied operations of its clients and actually preparing, buying space and time for and placing a large part of the advertising of its clients. It also undertakes performing services such as conducting market research, preparing sales-promotional materials, counselling on public relations, preparing and distributing public relations materials and messages. It is that organisation which provides specialised knowledge, skills and experience needed to produce effective advertising campaigns. According to American Advertising Agencies Association (A. A. A. A.) an "advertising agency is:

- (i) an independent business organisation,
- (ii) composed of creative and business people,
- (iii) who develop, prepare and place advertising on advertising media,
- (iv) for-sellers seeking to find customers for their goods and services".

Outstanding Features

From the definitions analysed above, following points emerge as the outstanding features of this unique organisation that has emerged as a powerful

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service intermediary and has become inseparable wing of this fast growing advertising industry. These features are :

1. **It is an Independent Organisation.** An advertising agency is an independent business organisation owned independently and not owned by the advertisers or the media owners or the suppliers. It is independent so as to bring the clients' problems on outside objective point of view made more valuable by the experience with other clients' sales problems in other fields. It is independent of the clients so as to be always an advocate of advertising and independent of media or the suppliers so as to be unbiased in serving its clients.
2. **It is Composed of Creative and Business People.** These creative and business people are the writers, artists, showmen, market analysts, media analysts, merchandising men, actors and actresses, musicians, announcers, technicians. These are the research people, sales people, advertising specialists of all sorts, but with all that they are business people, running an independent business, financially responsible applying their creative skills to the business to make their client's advertising a grand success.
3. **It Develops, Prepares and Places Advertising.** The advertising agencies seek in every way they can to apply advertising to advance their clients' business. Everything that goes before and every thing that comes after the advertisement is prepared for the advertising or follow-up to help to make it succeed. To prepare and place advertising is the primary purpose and set of functions of any agency worth calling an advertising agency.
4. **It Works for Sellers.** Agency does all this not for itself but for the sellers seeking to find customers for their goods and services. It is a service agency and totally devoted to the service of others. It helps the interested sellers through its creative crew to increase the sales and profits to the sellers and satisfaction to the final users.

In a nutshell, an advertising agency may do all the things related to advertising and to help to make advertising succeed but if the agency does not plan, prepare and place advertisements, it is not an agency at all.

History of Advertising Agencies

As business of advertising agency has mostly developed in America, the history of American agencies can be considered to be the history of advertising agencies in the world. The emergence, growth and expansion can be systematically studied under four clearly demarcated periods. These stages of development are those given by Mr. Dorothy Cohen in his title 'Advertising', namely, 1. The period of early growth. 2. Wholesaling period. 3. Semi-service period. 4. Service period.

1. **Period of Early Growth (1841-1865).** The world's first advertising agency came into being in 1841 pioneered by Voney B. Palmer in Philadelphia. He organised newspaper and subscription agency. By 1849, he had established

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his offices in New York, Boston, Baltimore, in addition to that of Philadelphia. He served basically as a salesman on space for publications at a commission of 25 per cent of such sales. He was the only agent for advertising space till 1848. Within a period of two decades, that is, by 1861 there were some 30 agencies. The increased competition naturally reduced the profit margin of operators.

2. The Wholesaling Period (1865-1880). It was George P. Rowell who opened an agency in 1865 who bought space in bulk and resold to advertisers and the small interested agents on retail basis and earned a profit for himself in the process. He remained powerful for the period between 1865 and 1880 so far as newspaper space was concerned. Mr. J. Walter Thompson added literary magazines to his selling portfolio. Throughout this period, the agents continued to sell space to the advertisers. This took different forms one of which was the exclusive right to sell space in certain publications.

3. Semi-Service Period (1880-1917). The growing concern over the competitive bidding by the wholesalers affected adversely both the quality of services to the clients and the quantum of business for the agents. It was F. W. Ayer who thought of combining not only buying space but helping in production of the advertising message for the clients. In the early semi-service period, agencies offered to write the copy for the advertisers. Thus, such an additional work added weight to their claim as the servants of the advertiser.

4. Service Period (1917-1988). The direction shown by Mr. F.W. Ayer bloomed into a fully developed unit of highly specialised activities. By 1917, the idea of service had grown until not only copy writing done for the advertisers but many more things. During the service period, many agencies had grown to the position of advertising and marketing consultants for the advertisers. Market research, media research, merchandise service, layout, construction, art-work, the supervision of engraving came under the usual focus of agency operation. The 1920s and 30s are considered to be the formative years of advertising agencies. Today, the service element has solidified the position of agencies to such an extent that radio and television networks and magazine publishers have been depending upon them as the basic channel for selling time and space on lucrative lines.

The U.S.A. has 6600 as against 6500 in 1989 agencies today accounting for 75 per cent of the national, 70 per cent of regional and 55 per cent of local advertising, mainly in palling, preparing and placing the ads on media. The world's best known advertising agencies in 1989 were Dentu, Young and Rubican, J. Walter Thompson Co., Ogilvy and Mahur, McCann Erickson World wide, Ted Bates, BBDO International, Leo Burnett Co., SSC & B., Fotte Cone and Bailing. These agencies have annual billings in the range of 3.75 billion dollars and 1.75 dollars.

ADVERTISING AGENCIES

At present in 1994, there are 7,000 advertising agencies doing rosing business. The top ten advertising agencies of America working multinationals are given below in the form of a table as to their name, rank, gross income, growth rate and headquarters.

TOP TEN ADVERTISING AGENCIES IN THE WORLD IN 1994.

Name of the Agency	Rank	Gross Income million \$	Growth Rate ***	Head- quarter
1. W. P. P. Group Ogilvy & Mathur World-wide J. Walter Thompson Co. Scall, McCabe, Sloves	1	3998.70	42.13%	London
2. Interpublic Group of Companies Limas : Lowe Group McCann-Erickson-Worldwide	2	2344.80	17.88%	New York
3. Omnicom Group BBDO Worldwide DDB Needham—Worldwide Other Independent units.	3	2102.75	16.39%	New York
4. Saatchi & Saatchi Co. Saatchi & Saatch Advertising Worldwide, Backer, Spielvogels-Bakes Worldwide C.M.E. KHHB.	4	1898.20	11.90%	London
5. Dentu Incorporation Young Rubican Young & Rubican; Chapman Direct; Cresswell, Munseu, Faltz & Zitbel; Muldoon Agency; Sudler & Hennessy; Wunderman Cato Johnson Worldwide.	5	1521.65	9.66%	Tokyo.
6. Young Rubican Young & Rubican; Chapman Direct; Cresswell, Munseu, Faltz & Zitbel; Muldoon Agency; Sudler & Hennessy; Wunderman Cato Johnson Worldwide.	6	1201.50	12.05%	New York
7. Euro RSCG Neutly Robert A. Incorporates; Colin & Wells; Comart-KLPV; Messner Vetere-Barger McNamu—Schmellerev/ Euro RSCG; Jathan Euro RSCG	7	1081.20	13.67%	France
8. Grey Advertising Grey Advertising Beaumont Bennet Group; Font & Vaamonde; Gross Townsend— Frank Halfman; Grey Direct International	8	845.85	15.02%	New York

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Name of the Agency	Rank	Gross Income million \$	Growth Rate ***	Head- quarter
9. Foote, Cone & Belding Communications Foote, Oñe & Belding— Communications; FCB Direct/U.S. IMPACT ; Krupp Taylor USA; Vicom/FCB ; Wahlstrom & Co.	9	753.85	10.42%	Chicago
10. Hakuhodo : Hakuhodo America Advertising :	10	719.21	8.79%	Tokyo

Note : *Growth rate over 1992 figures.

**Percentages rounded off.

Indian Counterpart

In India, advertising agencies were promoted in the late 1920s and 1930s by the multinational agencies. Indian agencies started coming up on their own during the Second World War period. Two reasons were attributable for such growth. One, the foreign advertising personnel were being absorbed in the armed forces and that created a vacuum in the industry ; second, war propaganda required a different approach to win over the large mass of people that was hostile towards the war efforts. In the post-independence period, the growth has been quite impressive. India had 367 in 1989 advertising agencies accounting for 85 per cent of national, 65 per cent of regional and 50 per cent of local advertising. The best names in the line are: Hindustan Thompson, Clarion, Benson and Mather, Chaitra Advertising, Ulka Advertising, R.K. Swamy Advertising, Rediffusion Advertising, Sistas, Everest, Linas, Ogilvy and Mudra advertising. These agencies have annual billing of 450 million rupees and 125 million rupees range.

At present the ranking of top ten Advertising Agencies of India are given as below with details as to rank, gross income, growth rate and their location.

ADVERTISING AGENCIES

TOP TEN ADVERTISING AGENCIES OF INDIA IN 1994

Name of the Agency	Rank	Gross Income (million Rs.)	Growth Rate ***	Location
1. Hindustan Thompson Associates Ltd.	1	2,627.38	6.50%	Bombay
2. Lintas India Ltd.	2	2,308.65	4.70%	Bombay
3. Mudra Communications Ltd.	3	1,456.20	10.00%	Ahmedabad
4. Ogilvy Mather Ltd.	4	1,207.10	05.32%	Bombay
5. Ulka Advertising Private Ltd.	5	1,003.98	04.14%	Bombay
6. Clarion Advertising Services Ltd.	6	812.00	15.17%	Calcutta
7. R.K. Swamy/BBDO Advertising Co.	7	718.25	16.41%	Madras
8. Rediffusion Advertising Private Ltd.	8	640.20	18.55%	Bombay
9. Trikaya Gre Advertising Private Ltd.	9	605.25	14.38%	Bombay
10. Everest Advertising Private Ltd.	10	580.00	18.12%	Bombay

Note. *Growth rate over the figures of 1992.

**Percentage figures are rounded.

Elements of Agency Services

The American Association of Advertising Agencies (A.A.A.A.) has defined "An agency service" as "it consists of interpreting to the public or that part of it which is desired to reach, the advertising of a product or service." Such an interpretation is founded on the following seven points.

1. A study of client's product or service in order to determine the advantages and disadvantages inherent in the product itself and its relation to competition.

2. An analysis of present and potential market for which the product or service is adapted as to:

- location.
- the extent of possible sales.
- season.
- trade and economic conditions.
- nature and amount of competition.

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3. A knowledge of the factors of distribution and sales and their methods of operation.
 4. A knowledge of all the available media and means which can profitably be used to carry the interpretation of the product or service to consumers, wholesalers, dealers and other factors.
 5. Formulation of a definite plan and presentation of the plan to the client.
 6. Execution of this plan by:
 - (a) writing, designing, illustrating of advertisement or other appropriate forms of the message.
 - (b) contracting for the space.
 - (c) the proper incorporation of message in mechanical form and forwarding it for proper insertion and instructions for the fulfilment of the contract.
 - (d) checking and verifying of insertions and displays.
 - (e) the auditing, billing and paying for the services, space and preparation.
 7. Cooperation with the clients' sales work to insure the greatest effect from advertising.
- The following box gives the complete advertising services rendered by modern advertising agency.

1. Basic Services

- * Planning
- * Copy writing
- * Layout
- * Media Selection.

3. Trade Promotional Services

- * Wholesale Promotions
- * Dealer Promotions
- * Book-lets, Pamphlets, Broad-sides
- * Catalogues, Catalogue Sheets, Specification Sheets
- * Exhibits.

5. Publicity and Public Relations

- * New Product Publicity
- * New Stories
- * Company Image Building
- * Consumer Relations
- * Employer Employee Relations.

2. Research Services

- * Market Research
- * Consumer Research
- * Copy Research
- * Media Research.

4. Sales Training Services

- * Planning Sales Meetings
- * Salesman's Manuals and Port-folios
- * Visual Aids.

6. Product Services Services

- * New Product Development
- * Product Design
- * Creation of Brand Names
- * Creation of Trade-marks
- * Complete Packaging Design.

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7. Merchandising Services

- * Displays
- * Package Inserts
- * Banners, Streamers
- * Other Points of Purchase Material.

9. Other Services

- * House Organs
- * Contests
- * Calendars
- * Pricing.

8. Direct Mail Services

- * Letters, Folders, Booklets
- * Brochures
- * Sampling
- * Couponing
- * Premiums
- * Instruction Booklets
- * Annual Reports.

Functions of Advertising Agencies

There two great masters who are served by the advertising agencies, namely, the clients and the media-owners. To perform such functions of marketing and advertising, an agency warrants a keen understanding of the complete marketing and merchandising problems of the advertisers as well as an intimate knowledge of the markets, media and consumer psychology. These functions of agencies are discussed under two heads, namely, client functions and media functions:

I. Functions for the Clients

1. *It Replaces the Advertising Department.* An advertising agency practically eliminates the need for an independent advertising department which is costly to start and operate. When an agency is employed the advertising department remains only a coordinating and supervisory department acting like a clearing house between the unit and the agency. Agency does actually all the work based on the client feedback or requirements. This makes the advertising manager to concentrate on other more important and pressing problems warranting his brain and time. He works tension-free as the work is in the safe hands.

2. *It Provides Expert View-point.* Advertising agency is an outside organisation with professional touch. It identifies and analyses the client problems dispassionately with fool-proof testing. It is because, it has no bias towards a particular organisation. It is paid for the most accurate and reliable results. As it has a team of experts with independent research mind and orientation, it puts the company issues to the acid test of cold facts. Had the work being done by the advertising departmental people, there would have been chances over or under assessment of the company situation.

3. *It Brings in Economy and Excellence.* An agency is capable of doing the advertising job more economically and with excellence as it is a

professional organisation. It represents a pool of experts and creative people at its command. It can afford to hire the services of talented men and women who do the work copy and layout, production supervision, space and time buying planning of advertising product market and copy research, public relations, publicity and actual production of commercials for the radio and television. All these minute and tedious jobs are handled by people of creative bent of mind and professional touch.

4. *Its Shares its Rich Experience.* An agency has background in the areas of advertising and merchandising problems that are unique to a particular business unit. Big agencies have branch offices all over the country or the world and are better placed to solve the ticklish problems of the clients. Whatever may be the problem, the experienced agency has ready and effective solution. It is so because the agency has been handling thousands of such units with unique problems under differing conditions. An agency does not depend only on the actual experience of identifying and solving the problems but engages in research and experiments to find the ways and means either with its own study team or hiring the services of outside experts.

II. Functions for the Media-owners

1. *It assures Risk-free Business.* As agency is the intermediary between the clients and the media-owners, it is the media owners who are benefited by the service of agency that buys space and time for the large number of clients. Clients investigation as to their credit standing and ranking is done by the agency that reduces lot of botheration and investment in terms of time, talent and treasure. As the agency pays the media-owners in the first instance, there is absolutely no credit risk of whatsoever kind.

2. *It takes away the Sales Job.* There is no question of consumer solicitation on the part of advertising media-owners. Client hunting, location, maintenance and expansion is no more a problem of media. All this is being resumed by the agency itself in an effective and economical way. It is because of advertising agency, the media approaches the agencies for the ready accounts maintained up-to-date by the agency instead of running after hundreds and thousand of individual advertisers. It is this wholesaling of buying space and time by the agency that is worth appreciating.

3. *It Undertakes the Advertising Scheduling.* Opportune time for the release of advertising is of paramount importance from the angle of the advertiser who is naturally interested in getting the best for the amount spent. Advertising scheduling is the most tedious job of all the jobs involved in advertising industry. It is advertising agency which shoulders this responsibility with ease and interest. Take the case of scheduling of advertisements in newspaper with national circulation. Since the coverage is very vast and there are possibilities of untimely changes, regional differences,

the media owners will be at sea to readjust these exigencies and emergent changes. This headache is accepted by the advertising agency as a part of service package.¹

4. *It Slashes down the Production Cost.* The advertising agencies provide the media owners with the ready material like providing semi-finished product for further finishing processing. For instance, in case of magazine advertisements or newspaper for that matter, advertising palates or the mats are given for final printing straight. That is, the typographers, engravers of the media owners are exempt from their work. Such direct presentation of blocks and materials naturally reduces the production costs, time and above all the botheration. The crucial tasks of copy visualisation, layout and its creation are all done by the agency for the media on behalf of the clients. Practically, the technical job is resumed by the agency where media is only to print or relay.

Organisation of Advertising Agency

The internal organisation of an agency depends on its size. It may be a small, medium or large sized unit. Under normal circumstances, the internal organisation is made up of three major groups of activities, namely, client relations, creative work and administration. These broad functional areas ramify further into sub-departments and sections as needed by the individual requirements of the organisation to achieve the specific goal. The chart given on next page depicts a typical internal arrangement of departments.

Before we go into the details of what each personnel does in his functional area, it is essential to know how the advertising work flows in the organisation through various departments. The chart given on page 422 depicts this flow.

1. Client Relations Department

Advertising agency has the services to sell to the clients or the advertisers. The very existence and working of any advertising agency is banking heavily upon the number of advertising accounts it enjoys. At any rate, the clients are to be located, identified, maintained and multiplied as a part of the programme of survival and growth. The growth of an agency is possible when it adds up new accounts and when it increases the quantum of business with the existing clients. That is why client relations department is charged with the sole responsibility of interpreting the clients to the agency and agency to the clients. Following are the personnel working in this crucial department of contacts.

1. *Accounts Executive.* An accounts executive has a group of clients to handle. He works in close liaison with the clients, studies their marketing and advertising problems and helps the advertising manager to sell the

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advertising programme to the client's management and the sales personnel. He directs the actual work that is done for the clients. All this covers the activities of supervising copy, art, checking the work of media department, directing media plans to the satisfaction of the client.

2. *New Business Man.* Growth and expansion are the necessary signs of a growing concern. New business implies two things, namely, increased number of accounts and increased quantum of business with the existing clients. The methods followed to obtain business are determined by individual circumstances of the agency. Competition for the new business is dependent on the quality of service than the price. New business man is a man of contact aiming at decision makers among the prospective clients and seeking to convert those contacts into new business solicitation. It is a four step activity, namely: identifying the contact, making contact, presenting the agency and presenting for business.

3. *Merchandising Man.* The activities of a merchandising man can be lumped under four categories as consumer matters, marketing matters, dealer matters and personal selling matters. The consumer matters relate to contests, premiums, sampling, coupons, consumer education and services. The marketing matters relate to product and package development, product identification, labels, inserts, pricing, channels, competition activities and market trends. The dealer matters encompass direct mail to middlemen, point of purchase advertising, retail promotions, advertising portfolios for the retailers, catalogues and vertical cooperative advertising. The personal selling matters relate to the trade shows, displays, exhibits, at sales conventions, salesman's portfolios and selling aids and sales literature. He is more involved in the background than advertising proper.

II. Creative Department

It is basically the ideas that stem from creative department, not the words and pictures. Its work is measured in terms of creative expression of clients rather than by graphic excellence of a final proof. This department has all creative people such as copy writers, designers, typographers, artists, layout men whose creative talents are welded into a cohesive team that interprets product benefits into a visual, setting proportions having deep impact on prospects. Let us see what each does.

1. *Copy writer.* A copy writer is highly ranked in advertising industry next only to accounts executives. He is expected to write copies for print, radio and television, outdoor and even direct advertising. He may specialise in any one of these or more of these media and media vehicles. He is known for skillful handling of words than the ideas though idea generation is having its own significance.

2. *Artist.* Artist is to illustrate the copy. Just as copy writer is to

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be art minded, the artist is to be copy minded because, both copy and the art work make an acceptable advertisement. Art staff works mainly with space advertising. It is charged with printed and outdoor advertisements and art are closely linked, there should be better understanding, cooperation and feeling of equality to get the best out of the two.

3. *Radio and T.V. Director.* The director is to direct the work of planning and producing of commercials for radio and television. He is assisted by a team. The persons working are not directly involved in making the advertisement. They are, however, creative people coming from the areas of dramatics, radio and television, motion pictures and theatres. The agency may have its own paraphernalia for producing the commercials. However, majority of the agencies go in for outside producers in terms of packaged programmes because of economy.

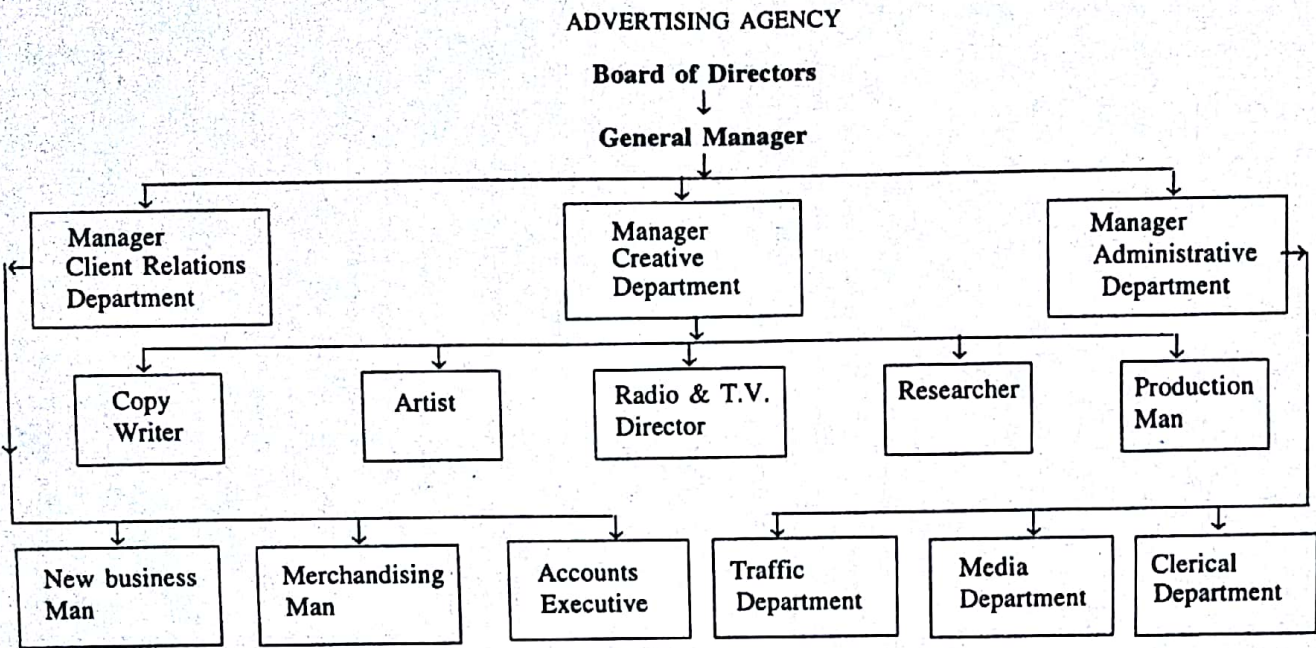
4. *Research Director.* Research Director and his staff help the advertising agency to get the clients, service the clients and hold the clients. Research assists in getting more new business by making more strong and effective presentations. Creative people are helped in writing better copies and enchanting art work. It helps the contact men to convince the clients. Most advertising agencies buy research than undertaking themselves as the bought research is cheaper, sounder and impressive.

5. *Production Man.* Production department has two major wings, namely, print production and radio and television production. Here, we are concerned with the print production. The production man, after getting the approval for the copy and layout, gets ready the copy for mechanical production. The production personnel specify the type and orders photo-engravings. Engraver's proofs are printed and sent to the client for his approval. Then the mats and the electrotypes are made and sent for the scheduled publications.

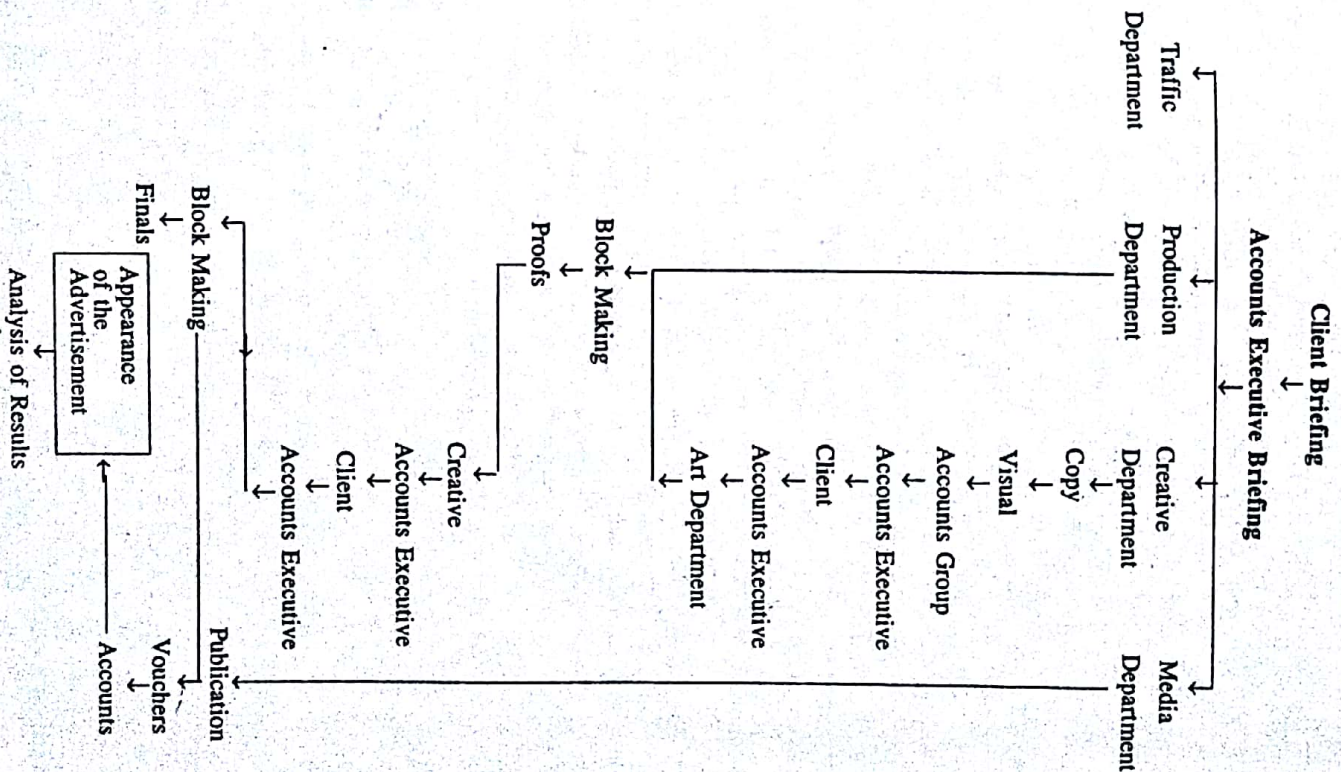
III. Administrative Department

By very nature administration is to plan, organise, direct, coordinate, motivate and control the activities of the agency. The sections of this administrative department are—traffic, media and clerical.

1. *Traffic Personnel.* Traffic people are concerned with routing, scheduling and supervising the work of each advertising department. The traffic men, after setting the route restrictions for the flow of work from client's feedback stage to its implementation, and the deadlines, chase the progress. Once the advertisement is ready it is forwarded to the media department for its implementation. If the message feedback is to go through the stages of copy, illustration, mechanical production and the client's final approval, the work of traffic department demands good deal of cooperation and coordination with practically every department.



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2. *Media Department.* The basic task of media department is the evaluation and selection of media and media vehicles for its clients. It chooses the best way or the ways to deliver the advertiser's message to the target audience. Once its recommendations are approved by clients, it goes ahead with media schedule showing the dates, publications, sizes and so on for the print media and the dates, stations and timings for broadcast media. It buys space and time for the clients on behalf of the agency. Thus, it contributes to the overall strategy of media for each client with cost calculations.

3. *Clerical Personnel.* In fact, these members of the clerical staff are not directly involved in creative work. However, their work cannot be underestimated as they facilitate the working of the agency. They are the people behind the curtain yet responsible for the success of the show. These are basically accounting people such as book-keepers, stenographers, billing clerks, file clerks, despatch clerks, record-keepers, measurers, valuers and so on. These may work in and outside the organisation for the agency. For instance, a bill collector is always on the move like a pigmy collector, contacting the clients and collecting the dues.

Selection of an Advertising Agency

Though the advertising agencies are almost indispensable these days, much care is to be exercised in selecting the agency of the choice of a particular organisation. In this connection, we cannot afford to neglect as to what has been said by Professor J.E. Littlefield and Professor C.A. Kirkpatrick. According to them, the relationship between the advertiser and the agency is one of wedding for life-time. Like a selection of a life-partner, selection of agency should be done with much exploration and thorough investigation so that both will not repent at leisure. Each must know and approve the ideas, the philosophy, the beliefs and the principles of other. Each must be willing to compromise up to a point because partnership is a matter of give and take to guarantee long standing relations based on tolerance and better understanding. The question arises as to what shall be the criteria for selection of an advertising agency. A set of seven factors serves best the process of choosing the best possible agency. These seven factors are—suitability, facilities, imagination, reputation, management and method of payment. An outline of these factors will not be out of place here.

1. Suitability

The point of suitability is to be seen at least from five angles. These dimensions are—competing accounts, location, policies, size and connections of agency. No advertiser will give his advertising work in the hands of that agency which handles his competitors accounts. If allowed it results more

in loss than the gain to the advertiser. So far as location is concerned, majority of the agencies prefer that agency which has its office in the vicinity for administrative convenience. The agency policies do affect the point of suitability. An agency is not available if there are restrictions for acceptance. The points relevant are the size and the specialisation of the agency *vis-a-vis* the size and requirements of the advertiser. Equally important is the size of agency. The virtues claimed by large agencies are perfection, wider range of skills and numerous facilities and services. The limitations are—smaller advertisers are not attended, costly service, and lack of personal touch. On the other hand, small agencies are more ambitious and eager, more receptive and enthusiastic than the larger ones. The merits are—quick response to needs, attention to personal needs and details, and locally situated. The limitations are—lack of specialisation, lack of breadth of knowledge, absence of quality service. The last point is that of connections. Smaller agencies are known for closer and personalised services than the larger one. Advertiser feels satisfied with special care and attention given to the personal details.

2. Facilities

The service facilities extended by an agency are of equal importance as that of suitability. In evaluating an advertising agency with regard to its facilities, the dominant factor is the needs of the advertiser. It is the question of not what an agency is having to serve but what his specific needs are. It is he who decides as to what role the advertising agency is to play in his total programme of advertising or marketing efforts. And to what extent this can be fulfilled by a given advertising agency. That is why the advertiser checks first to see whether or not the agency is capable of rendering the services and extending the facilities. He also checks further as to strength of the departments of the agency so as to accept his case and serve with full satisfaction for longer.

3. Imagination

An effective advertising is the off-spring of profit slanted imagination. An agency is considered worth to sell its services to the advertiser if it is competent to create productive advertisements. The stuff of the creative agency is the stock of new ideas, creative ideas and profitable ideas. Fertile imagination is the source of all these ideas. It is the creative imagination that enables an agency to develop a programme, a policy and a strategy of advertising. It helps him to learn the specific problems and issues of the advertiser, grasp them and sense what the proposed advertising might contribute towards its solution.

4. Record

What an advertising agency is—is best reflected by its records. These records pertain to the clients—both present and past. The details are available as to—Who are the present clients? What are their problems? What the agency did for them? How large are they? How long they are with the agency? Why only this agency? Similarly, the details regarding the past clients can be—Who were they? How many? How long were they with the agency? How big were they? Why did they leave the agency? These details of present and past clients are of great assistance to the advertiser to assess the experience of the agency, of the product or service range of his type. If the answer is 'yes', it means that the agency is known for committing a fewer mistakes, lesser uncertainty and little or no scope for trial and error experimentation, sound decisions and quicker and better results.

5. Reputation

Any advertiser with a sense of self-respect and status is naturally concerned with the reputation of the agency he likes to contact and continue. Advertisers seek the financial standing of their agencies to be based on the strength and stability. It is quite obvious that an agency with financial soundness can pay its dues promptly. It can make its moral strength felt by its resisting pressure from clients. In this context, the ethical standards, character and integrity are a must in advertising profession like any other research firm, a legal firm or an accounting firm. The sources of information about the agency reputation for the purpose of scanning include—its media, clients, past and present and, of course, the competitors.

6. Management

Management of agency is, perhaps, the most important factor to be considered in agency selection. Management is largely a matter of its personnel. The advertiser is to seek full information for the assessment of agency in terms of calibre, quality, stability and the background. The experience of the top executives is well ascertained in personal selling, merchandising and sales-promotion to the advertising proper. The records each made in earlier position and in his present job are revealing. The turnover the agency has experienced in personnel is valuable and as important as the turnover of accounts. Every advertiser is deeply interested in the identity and characters of the persons handling his problems on behalf of the agency.

7. The Method of Payment

The cost of the services rendered is of much importance as it is the commitment to the agency by the advertiser. As there are differences in the

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manner in which the agencies handle the problem of charging their clients for research and certain other services, it is but necessary to ascertain in advance as to what services the agency is going to render and at what cost. The payment may be in terms of commission, fees or it may be purely a speculative one. These methods of compensation are to be discussed before entering into contract. Here, the cost plus or the rate or the lump-sum is to be analysed. It is of particular importance to the advertiser because he wants to get the best for the money spent.

In a nutshell, all these seven factors and others, if any, are to be considered. The final cut-off point is the outcome of all these factors. The final selection of an agency is normally a joint decision of the people from advertising, sales and top management with the recommendations of advertising manager and views of top management.

Agency Relations

By agency relations we mean the working relations between the agency and the clients and the media. Certain basic principles have been evolved by the experts in advertising management to have sound relations between the agency and the media that help both the parties to have long standing business relations to reap the benefits of continuous relations. These are pointed out separately for the two parties.

1. Agency and the Clients

Advertising agency is known for selling professional services to the clients. There cannot be any hard and fast rule for arriving at working agreement between the two because each advertising agency and its clients are unique working under their own set of circumstances and conditions. At the most certain general guidelines can be given for the mutual benefit of both the parties, as under:

1. *Commitment.* Every advertiser expects that the agency he engages refrains from accepting advertising work for his competitors. It is equally true that the advertiser shall not engage any other agency without the prior consent of the agency. These are co-equal status affecting factors to be observed.

2. *Prior Approval.* The advertising agency is to get the prior approval for all the advertising work on the basis of client feedback and for all the expenses connected with the advertising. It is of crucial importance because, it is a matter of money spending and commitment. This is the most delicate area where lot of misunderstanding can shape up. That is why the advertiser insists on prior approval of whatever the agency does for him or on his behalf.

3. *Payment.* In accordance with the agency contract with the media, the client is to pay the agency at the media's published rates and the agency

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has the right to retain its commission allowed by the media. Similarly, the client is to be prompt in payments within the due dates for the purposes of space and time and the services of agency. Any concession extended by the media are to be passed on to the client.

4. *Mutual Trust and Confidence.* There should be an attitude of mutual confidence and trust. The agency should be allowed to participate in planning and there should be no interference in its execution. The company should have the freedom to contribute creative ideas to the agency and the latter should accept them happily with due changes and considerations.

5. *Terms of Reference.* There should be an agreement in writing between the client and the agency spelling out clearly as to just—What are the responsibilities of the agency? What company expects from the agency? What agency is to offer the agreed compensation? The channels of communication, the contact person and the method of approval between the firm and the agency are to be clearly agreed.

6. *Review.* The advertiser is to review and evaluate the agency performance regularly and systematically. He is expected to be objective in approach. He is to relate the evaluation to the agency services required. He is to make sure that the evaluation is understood at all levels by the agency. It also means that he should have candid comments from the agency on the advertiser's performance. The evaluation should lead to agreed course of action in due course of time.

II. Agency and Media Owners

Media-owners are the counterpart of the agency like the clients. The relations between the agency and the media owners are as important as those of relations between the agency and the clients. The guidelines for everlasting relations can be as outlined below.

1. *Payment.* The media-owners expect that the agency is to pay for the time and space so sold to them. If the advertiser does not pay the agency, it is the agency that is going to suffer and a partial loss to the clients. The media is not going to suffer as the agency pays. However, if the agency does not pay the media, it is the latter that is going to suffer. Here, the client does not come into picture as he has paid the agency.

2. *Published Rates.* The medium agrees that its rates would be published—the rates at which it charges the agency for the space and the time. Such rates shall be lowest and there will be no discrimination while charging the agency. This uniformity keeps the clients and competitors happy and satisfied.

3. *Prior Approval.* The contents of the advertisements made by the agency is subject to the prior approval of the medium, but the latter may not change the contents without agency's consent. It is so because

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the agency's final format of advertising is one that is approved by the client. It would be breach of trust and utmost faith enjoyed by the clients with the agency.

4. *Rebate and Concessions.* The advertising agency agrees with the medium that it will not rebate its clients any part of the commission between the medium and the agency. If allowed, this leads to unhealthy practice of under-cutting which is to the detriment of agency and medium interests. However, the cash discount and other concessions granted by the media to the clients, the agency is to pass on them to the clients.

5. *Terms of Reference.* To uplift the feeling of security and mutual confidence, there should be a written document spelling out clearly the terms and conditions under which both the agency and the media are to work towards the common goal of common good to the parties of the game. A written agreement gives the guideline in extreme cases of drag and detraction and spoiling of relations.

Agency Turnover

Agency turnover is the phenomenon which cannot be eradicated in the world of advertising business. It refers to the clients changing their agencies. In other words, it is the client turnover for a given agency. It is the process whereby the clients close their accounts with the existing agency and move over to another for one reason or the other. Really speaking, such change over is not advisable because the relations once established are like the relations between the family doctor and the family members. It is risky and costly to change over. The tricks and the secrets cannot be maintained. In spite of all this, there are certain occasions where it becomes inevitable to break the relations.

The causes of agency turnover can be: 1. *Non-availability of services:*

If the present agency cannot render the service or services required by the client, there is no escape from joining another that extends these much desired services. 2. *Differences of opinion:* Many a times the client and agency people have really honest and understandable differences of opinion about each other regarding advertising strategy and tactics that may compel them to close the accounts. 3. *Lack of coordination:* Sometimes, the company key officials and the agency personnel find it very difficult to have the working rapport warranting a kind of compromise or give and take. If both the parties are adamant on their issues, the relations break down for the worst and best of their interests. 4. *Dearth of confidence:* When the client loses the confidence of his agency in the delicate areas, of say, competence, fairness in dealings, treatment and the like, causing tearing away of the relations. 5. *Change for the sake of change:* When change becomes the essence of life. Man goes on changing simply for the sake of change.

According to such clients, change brings better results. It may not always be the case.

Methods of Paying the Agency Services

There is no unanimity as to making payment for the services of the agencies. These methods differ having their own philosophy. The most commonly used methods are two, namely, commission and fees bases. However, very rarely one more method is employed by a few companies, namely, the speculative basis.

1. Commission Method

Of all the three methods, it is the oldest and simplest as it is evident from the fact that agencies get the earnings to the extent of 80 per cent from this source. Under commission method, the agency is eligible for 15 per cent commission of the published rate, though the rate may be 16.67 per cent in rare cases. Let us say press media has charged the agency rupees 1,00,000 for hiring of space in the magazine, the advertising agency gets a commission of rupees 15,000 being the 15 per cent. Further, the agency receives a cash discount of, say, 2 per cent for the prompt payment. This discount amount comes to rupees 1,700 being 2 per cent of rupees 85,000. Therefore, the agency pays the media rupees 83,300 in all. In turn, the agency collects rupees 98,300 (Rs. 1,00,000-Rs. 1,700) so that it gets its share of commission, namely, rupees 15,000. This commission covers the expenses of services rendered by it. Nearly 50 per cent to 60 per cent of the commission earned goes towards expenses and the balance represents the agency net margin. Wherever the agency pays for the production costs, they are recovered from the clients keeping a margin of traditional 15 per cent of quotations.

2. Fees Basis

The facility of getting 15 per cent commission is extended only to the recognised agencies. There are certain media which do not allow the commission to the agencies. In all these cases the only alternative is to charge the clients on the basis of fees. Let us take that the outdoor media charges rupees 80,000 for space and production. The advertising agency will add straight say 17.65 per cent on its cost or service charges equal to 15 per cent of quotation. That is, the company adds service charges to the extent of rupees 14,120 and collects rupees 94,120 from its clients. It may charge any reasonable commission or the mark-up and not necessarily 17.65 per cent of cost as illustrated.

3. Speculative Basis

Though speculation is a marked feature of risky and uncertain business areas, it is resorted to very rarely in advertising field. Under this method,

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the agency speculates the future trends of the business of the client and plans to charge accordingly. Every business house is to undergo the periods of ups and downs both in short-term and long-term periods. The agency charges very little during the period of crises or may not charge at all. Once the client turns the corner and is in sunshine, it will recover even what is lost during dark phase. This policy is liked by many clients as agency goes in tune with the company's ups and downs as a real friend who proves 'a friend in need is friend indeed'. It is very difficult to say as to what will be the margin of the advertising agency. However, it is certain that the agency counts on usual business margin and the extra for the risk shouldering during the periods of danger.

EVALUATION OF ADVERTISING EFFECTIVENESS

WHAT TO TEST?

What constitute effectiveness or how to measure the success of the ad are the two main questions that confront the researcher. An ideal indicator of advertising effectiveness would be the relationship between advertising and increased sales. But in reality it is very difficult to separate advertising factor from the other factors affecting sales. At the most the success or failure can be measured in terms of consumer response.

Another problem that confronts the researcher is to give due weightage to the components of an ad. The elements of an ad like copy, headline, slogan, illustration, collectively communicate a message or idea. Therefore, it cannot be presumed that only headline or some other element is responsible to the effectiveness of the ad. The entire components have to be tested individually as well as severally. For instance, the headline is to be tested separately as well as severally together with other components or elements.

WHY TO TEST ? (PURPOSE OF EVALUATION)

The ads can be evaluated or tested before or after its publication. The tests that are conducted to determine the effectiveness of ads prior to publishing them are known as 'pre-tests'. There are other tests which are

conducted to find out the effectiveness of ads/campaign while they are being run or at the completion of the campaign and are known as 'post-tests'.

Ads are evaluated before they are run because it helps to:

- 1) Find out clerical, grammatical, printing or technical errors.
- 2) Make the communication more effective. This is because what is good to a copywriter need not be good to the final reader. Therefore, if testing is done before the release of an ad will certainly add to its communication value.
- 3) Make the ad more effective and impressive.
- 4) Reduce wastage in advertising.
- 5) Ensure that investment is done in a right way, as advertising is a investment in the image of the brand and as such it must be done properly.

Post-Tests are conducted because such tests help to:

- 6) Find out the extent to which the ad has been noticed, seen or read.
- 7) Find out the extent to which the audience believes the message.
- 8) Find out the extent to which the message is understood by the readers.
- 9) Measure the memory value of advertising.
- 10) Find out the impact of advertising on consumer buying behaviour.
- 11) Assess the quality of co-ordination of advertising with other promotion mix and marketing mix elements.
- 12) Determine whether advertising is accomplishing its objectives.
- 13) Appraise the relative effectiveness of different ads in terms of appeals, ad concepts, layout, and so on.
- 14) Appraise the relative effectiveness of various media and media plans, and
- 15) Improve future advertising efforts.

METHODS OF TESTING

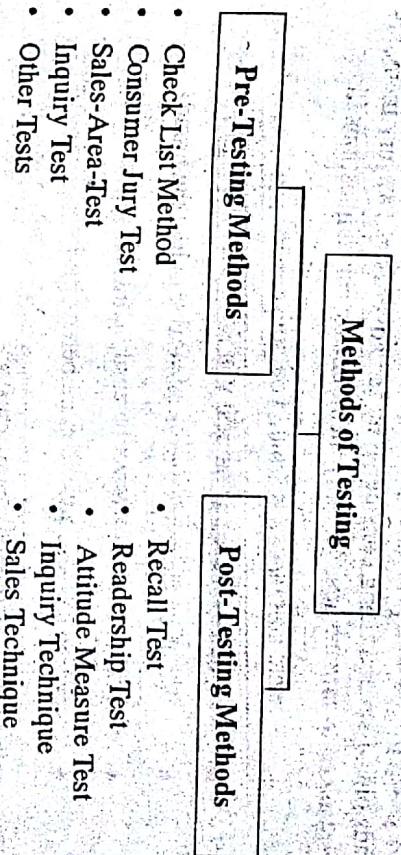
Ads can be evaluated to find their effectiveness by conducting a series of tests either before they are run (pre-tests) or after they have been run (post-tests).

A number of methods are used to judge the effectiveness of advertising.

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Evaluation of Advertising Effectiveness

Testing methods are classified as to whether they are conducted before the advertising is exposed to the final audience (pre-testing) and after exposure (post-testing). The different methods are charted as follows:



PRE-TESTING METHODS

Pre-tests are conducted before the ads are run. The various techniques can be used to test selling concepts or ideas, headline, graphic presentation, copy or the whole ad. The test can be conducted in a laboratory, studio or in a natural environment either individually or in a group. Pre-testing is usually concerned with the relative performance of alternative ads.

1. CHECK LIST METHOD

It is the simplest method of testing used to find out omitted or left out items from the ad. The list contains items that are commonly found in all types of ads. The researcher's job is to put a tick mark against the item appearing in the ad.

The check list method can also be used to find out whether the ad contains the required features such as, attention value, interest value, readability, understandability, brevity, educative value and so on.

The check list method is very easy to conduct, requires very less time and money but it is difficult to judge consumer reactions by a mere check list.

2. CONSUMER JURY TEST

A group of consumers is selected to obtain the preference for one or two ads out of several being considered by the advertiser. The jury members are asked to rate the ads. The jury members are asked questions like:

- Which of these ads would you notice first?
- Which of these ads interest you the most?
- Which of these ads would make you to buy the brand?
- Which of these ads can be easily read and understood?
- Which of these ads are more believable?

This method can be conducted in two ways:

- A. Order-of-merit rating B. Paired Comparison

A. Order of Merit Rating:

Under this type of consumer jury test, a small group of respondents is shown a series of ads, may be five or six at a time and are asked to place them in rank order. When all the jury members finished ranking the ads, score sheets are compiled to obtain a complete picture of the ranking done by the jurors.

Each rank can be assigned certain points. The higher the rank, the more will be the points. For instance, if there are five ads to be tested, they can be ranked between five ranks. The points for ranks can be assigned as:

Rank No.	Points
1	10
2	8
3	5
4	3
5	2

Evaluation of Advertising Effectiveness

This can be illustrated as follows:

Members	AD 1	AD 2	AD 3	AD 4	AD 5
M 1	Rank 2 (8)	Rank 3 (5)	Rank 1 (10)	Rank 5 (2)	Rank 4 (3)
M 2	Rank 3 (5)	Rank 2 (8)	Rank 1 (10)	Rank 4 (3)	Rank 5 (2)
M 3	Rank 3 (5)	Rank 2 (8)	Rank 1 (10)	Rank 4 (3)	Rank 5 (2)
M 4	Rank 3 (5)	Rank 1 (10)	Rank 2 (8)	Rank 5 (2)	Rank 4 (3)
M 5	Rank 2 (8)	Rank 3 (5)	Rank 1 (10)	Rank 5 (2)	Rank 4 (3)
.....
M 10	Rank 3 (5)	Rank 1 (10)	Rank 2 (8)	Rank 4 (3)	Rank 5 (2)
Total Points	(36)	(46)	(56)	(15)	(15)

From the above illustration, it is clear that AD 3 secures maximum points and as such it will be selected.

B. Paired Comparison :

The order-of-merit test provides an answer in terms of ranks, but the order of ranks or preference may change if two ads are compared at a time. In this type of consumer jury test, a respondent is shown two ads at a time and is asked to select the better of the two and the procedure is continued until each ad from the lot is paired with every other ad. The total number of comparisons can be found out with the following formula :

$$N = \frac{n(n-1)}{2}$$

N = Number of Comparisons

n = number of ads to be tested

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Members	COMPARISONS			Value
M1	(AD 1, AD 2) (AD 1, AD 3) (AD 2, AD 5) (AD 4, AD 5)	(AD 1, AD 3) (AD 2, AD 3) (AD 3, AD 4)	(AD 1, AD 4) (AD 2, AD 4) (AD 3, AD 5)	AD 1 = 3 AD 2 = 2 AD 3 = 3 AD 4 = 0 AD 5 = 2
M2	(AD 1, AD 2) (AD 1, AD 5) (AD 2, AD 5) (AD 4, AD 5)	(AD 1, AD 3) (AD 2, AD 3) (AD 3, AD 4)	(AD 1, AD 4) (AD 2, AD 4) (AD 3, AD 5)	AD 1 = AD 2 = AD 3 = AD 4 = AD 5 =
M10	(AD 1, AD 2) (AD 1, AD 5) (AD 2, AD 5) (AD 4, AD 5)	(AD 1, AD 3) (AD 2, AD 3) (AD 3, AD 4)	(AD 1, AD 4) (AD 2, AD 4) (AD 3, AD 5)	AD 1 = AD 2 = AD 3 = AD 4 = AD 5 =

Evaluation of Consumer Jury Test:

Merits:

- It can be conducted within a short period of time.
- The cost involved is minimal.
- It does not require actual running of ads.
- The ads can be prepared in a rough form, thus saving cost.
- Jurors can be motivated to give unbiased replies.
- The size of the sample need not be large. It can be anywhere between 10 to 50 members.
- There are no outside influences to distort the ad such as the position of the ad in the publication.

Demerits:

- The entire test appears to be unrealistic as the Jury member does not view the ads under normal real-life conditions.
- There may be respondent bias.
- Selection of representative sample is a real problem.
- The test is based on opinions rather than in-depth study of respondent preferences.
- There is often inconsistency in ranking by different members of the Jury.

Evaluation of Advertising Effectiveness

3. SALES-AREA-TEST

This is a pre-testing method by which an ad or campaign is run on a small scale to find out its effectiveness before running the ad or campaign over the entire market area.

The procedure is to run the campaign with different appeals in separate comparable markets (usually cities), for a particular period of time. The impact of the campaign is evaluated in terms of comparing the actual sales made to consumers in different markets. The campaign from the sales-area reporting highest sales is considered as more effective and accordingly selected.

In real practice the advertiser is more interested in testing the effectiveness of completely new appeal as compared to the existing one. This is done by selecting two groups of cities (market areas), one group of cities is called 'the control group of cities' and the other is called as 'the test group of cities'.

Normally in each group there can be three cities so that any unusual happening in one city need not affect the test results. The existing ad campaign is continued in the control group and the new ad campaign is run in the test group.

The testing period is divided into three stages, each of a period ranges between 3 to 6 months.

The first stage is called as 'pre-test'. During this period sales are checked in the several groups of cities to determine sales in normal conditions and to check any trends in sales.

During the second period the test campaign is run in the test group of cities and this period is called 'actual test period'.

The third period is the 'post-test period' and sales are checked during this period to find out the carry over effect of advertising campaign.

The sales results of the control groups are evaluated against the results of the test groups of cities and if the sales show a better performance in the test group of cities, the new campaign is treated as effective and later on is run over the entire market area.

Evaluation of Sales-Area-Test:

Sales-area-test when conducted properly provides authentic results.

because the test is conducted in actual real-sales situation. However, it suffers from certain limitations such as :

- a) It is time consuming.
- b) It is expensive.
- c) It poses a problem in respect of selection of cities maintaining comparable situations.

4. INQUIRY TEST

The inquiry test is another method of pre-testing advertising effectiveness. It can be used to check the relative effectiveness of several ads by running them on a limited basis.

The procedure involved is to include in the ad an offer to send something to the respondent if he writes for it. The offer stimulating the inquiry may be made by including in the ad an actual coupon which can be cut out and mailed back by the reader. Sometimes the offer may be hidden so that only interested readers mail the coupon to take advantage of the offer. By coding the coupon, the advertiser can find out which of the several ads resulted in more response

Generally, the advertiser runs the first ad on one day in a local newspaper or magazines, the next ad on the next day/issue of the publication and the third ad in the third issue and so on.

The inquiry test can also be conducted by direct mail. In this method, the ads are prepared and then mailed to a sample of readers. The ad eliciting the maximum number of responses is selected.

Split-run is one variation of inquiry test method. It is a way of testing two or more completed ads in a controlled field experiment. The experiment is called controlled because the ads that are to be tested appear in the same position and in the same issue of publication. For instance, if there are two ads to be tested, AD 1 and AD 2, then AD 1 will be published in the first half the number of copies of the publication and the AD 2 will be run in the remaining half the number of copies. Much care is taken to ensure that each ad will reach to a comparable group of readers.

Evaluation of Inquiry Test:

It is easy to implement. It permits to compare the conditions in which the reader responds to the ad with those in which the reader normally being exposed to. However, it is time consuming and expensive.

Evaluation of Advertising Effectiveness

OTHER PRE-TEST METHODS

There are several other pre-testing methods such as projective techniques, mechanical laboratory tests, portfolio tests, theatre-type tests, etc.

a) Projective Techniques

It is one way of understanding to the motivations, desires and preferences of consumer towards a product and/or ad. Projective technique is one type of motivational research used in pretesting ads. The purpose of this test is to avoid the drawbacks of direct questioning and instead allow a respondent to project himself into the scene and reveal his feelings or thoughts about an advertising situation. The principal types of projective techniques are:

Depth Interview:

The respondent is given the advertising material and is asked to express his opinion freely. The interviewer studies the respondent about his underlying feelings and motivation.

Word Association:

This test is more structured than depth interview. In the association technique, the researcher presents a word, or some unidentified shape such as a cloud, and the respondent is asked to reply with first word, thought or image that comes to his mind. For example: What is the first thing you think when I say toothpaste? or automobile?

Sentence Completion:

The researcher shows an incomplete picture or puts forward an incomplete sentence and the respondent is asked to complete the picture or sentence. For example: Most motor-bikes are _____, Hero Honda CD 100 is _____

Construction technique:

The respondent is shown a scene or a picture and is asked to make up a story about it. The underlying idea being that respondents will project their own hidden feeling into the story. Such insights may be useful in developing an advertising appeal.

b)

Mechanical Laboratory Tests

Several mechanical tests have been developed to test the advertising effectiveness. For this purpose, many mechanical instruments have been

developed such as eye camera, psycho-galvanometer, pupillometer, etc. Such instruments measure the readers/listeners interest in the ads.

c) Portfolio Tests:

In this method complete ad is tested. The test ad along with several other dummy ads is given to the respondent in a folder or a folio. The respondent is asked to take as much time as he wants to go through the folio. Afterwards the respondent is asked to recollect the ads he had seen - aided or unaided by the interviewer. He is also asked to play back information as much as he can.

The results are taken to indicate the ability of an ad to stand out. Another variation of portfolio test is to use a dummy magazine. The test ad is placed in the dummy but real like magazine complete with cover, stories, and other articles. Some commercial firms regularly publish a dummy magazine for testing ads.

d) Theatre-type tests:

In this type of test, few persons are made seated in a mini theatre or studio. The researcher would then show them a trailer containing test commercials. After viewing the commercials, the customers are interviewed about their opinions.

POST-TESTING METHODS

Post-tests are conducted after running the ad campaign. The purpose is to provide an insight into the performance of ads/campaign and to draw from it some conclusions about the conduct of future advertising. Post testing deals with advertising exposure, perception, communication and sometimes sales effect. In short, post-tests are conducted to find out :

- The impact of the ad on the buying decision.
 - The degree of believability of the ad.
 - The understandability of the ad, and so on.
- The various post-testing methods are explained as follows :

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1. RECALL TESTS

The recall test measures the memory value of the reader, listener or viewer, in respect of an ad campaign that is being tested to find out its post-run effectiveness.

Evaluation of Advertising Effectiveness

In this method little or no aid is given to the respondent to recollect his memory. This is because the purpose of recall test is to measure the memory impact of the ad.

The procedure is to select group of respondents and it is confirmed that they have read the particular issue of the magazine. This can be done by asking for some details of at least one article or feature in that issue. Afterwards, the respondents are given cards on which the names of all products advertised in the issue are shown. The respondents are asked to list each ad they think have seen and are also asked to tell what it looks like. Questions can be asked on the message, colour, headline, etc. to find out the impact value.

Thus, the recall test is designed to measure the depth of impression which an ad leaves on the reader's mind. Recall tests supply information on incorrect as well as correct impression of the advertising message.

It is to be noted that the recall tests can also be conducted with some aid and are known as 'aided recall test'. The aid can be a clue about the ad in respect of the product, picture, headline, etc.

2. READERSHIP TESTS

This test is also referred as recognition test. This test was first developed by Daniel Starch. The credit for popularising recognition test goes to George Gallup who conducted a series of tests in the late 1920s in USA. Both Starch and Gallup were of the opinion that mere presence of an ad in a publication does not mean that readers noticed it.

The procedure is to select a group of qualified readers of a given issue of a magazine and send copies of a recent issue of the magazine to be tested. After a week or so, the interviewer goes through a marked copy of the publication with respondents and asks them to indicate the ads they have seen or read. The interviewer asks questions on illustrations, headlines, copy, etc. Interviews are conducted in different localities and the number of persons to be interviewed is decided on the basis of area-wise distribution of magazines.

Readership test is based on the assumption that there is a significant correlation between noticing an ad for a product and buying the product. This method provides information about ratings of different ads. It is

possible to compare the effect of size and colour on readers. This method can also be used to find out ways for focussing attention.

The most important drawback of this test is that it assumes that 'readership' means sales. It cannot be said that people read the ad and then buy the products.

3. ATTITUDE AND OPINION TESTS

Several studies have been conducted to measure the attitudes and opinions of the customers towards a firm's advertising, its products and policies.

The method used in such studies measure the changes in consumer behaviour over a period of time. The results of such studies help the advertiser to plan and present his ads and to counter any unfavorable attitudes and develop positive and favourable ones.

Measuring scales have been developed to study the consumer attitudes and opinions, instead of direct questioning. A commonly used scale is one in which the respondents are asked to rank themselves by checking the point most descriptive of their attitude on a scale running from one extreme of the attitude being measured to the other. For instance, the researcher can ask the consumers (respondents) about their liking of an illustration in the ad on a scale like this :

Like Consider- ably	Like Moderately	Neutral	Dislike Moderately	Dislike Consider- ably
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4. OTHER POST TESTS

There are a number of other post tests :

- **Inquiry Techniques** - It can be designed to measure effect after running such tests over a long period of time. Of course, care should be taken to see how many inquiries result in sales.
- **Sales Techniques** - It is another version of post-test where sales are measured and evaluated against the running of ad campaign. However it is very difficult to correlate advertising and sales, since there are so many variables involved in the buying decision.

PRE-TESTS VS POST-TESTS

PRE-TESTS	POST-TESTS
<p>1. Meaning : Pre-tests are those tests which are conducted to find out effectiveness of ads before they are run.</p> <p>2. Purpose : The main purpose is to make the ad more meaningful and effective.</p> <p>3. Techniques : The main techniques used are the Consumer Jury Test and Check List Method.</p> <p>4. Time Required : It requires considerably less time.</p> <p>5. Cost Factor : It does not involve more costs as there is no actual running of ads and again the ads that are pre-tested can be roughly prepared.</p> <p>6. Present vs Future Ads Pre-tests are conducted to make present ads more effective</p>	<p>Post-tests are those tests which are conducted to find out effectiveness of ads after they are run.</p> <p>The main purpose is to find out the impact of the ad on the audience.</p> <p>The main methods are Recognition and Recall Tests.</p> <p>It requires more time as detailed inquiries are made with the audience</p> <p>It requires good amount of money as the finished ads are actually run in the media.</p> <p>Post-tests help to make future ads more meaningful and effective.</p>
<p>7. Practicality : Pretests are more or less imaginary in nature as the ads are not run in the media.</p> <p>8. Conducted by : Pre-tests are always conducted by the advertiser or by his agency</p>	<p>Post-tests are more practical as audience are interviewed after the exposure of such ads in the media.</p> <p>Post tests can be conducted not only by the advertiser but also by independent research organisations for general references.</p>