Advertising & Public Relations (103)

UNIT-1

INTRODUCTION TO ADVERTISING
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ADVERTISING – AN INTRODUCTION

Advertising is omnipresent, intrusive, sometimes entertaining and sometimes annoying. Advertisements are fun or boring. Advertisements try to inform educate or to persuade. They let us know about the various options available for us. And ads help us make informed buying decisions. But what would happen if there was no advertising? Let us see the possible consequences-hoardings, billboards, posters and wall writing, etc. would vanish, leaving the streets much less colorful and bare. There would be no television commercials and commercial TV services would disappear. And the remaining TV programmes would be without detailed news items, sports, and other entertainment. Most of the newspapers and magazines could cease to exist. The remaining one would be much smaller and highly expensive. More excruciating than these deprivations would be the effect of no advertising on the process of mass-production and mass consumption. Then this would have effects on the prices and range of products available in the markets. Without advertising, many companies and products would simply close. And with them billions of jobs would vanish. So advertising is there, strong and still growing as a force that keeps business going and influences society in a big way. In this lesson, we shall discuss about some basic aspects of advertising.

Defining Advertising

What is advertising? For the layperson, television commercials, radio jingles and print advertisements are advertising. For some, personal selling is advertising. For others sales promotion is advertising. So what advertising really is? 'Jeremy Bullmore' of the J.W. Thompson agency gave one comprehensive definition of advertising. It goes like this:

"Advertising is any paid-for communication intended to inform and/or influence one or more people".

This definition is comprehensive as it covers many key elements. The first element 'paid for' distinguishes advertising from free publicity. The second element 'communication' conveys transmission or conveying of messages and the use of a medium or media. The third element ''intentional' is about advertisements being goal-oriented. Fourthly, 'inform and or influence' is about persuasion. One of the earliest attempts at deriving a definition of advertising was:

"Advertising is dissemination of information concerning an idea, service or product to compel action in accordance with the interest of the advertiser".

This definition tells us about advertising being a kind of communication about a product, service or idea, it being goal-oriented. However, it does not include many important aspects of advertising.

James E. Littlefield and C.A. Kirkpatrick in their book '**Advertising: Mass Communication in Marketing**' define it as follows: "Advertising is mass communication of information intended to persuade buyers so as to maximize the profit".

This definition is again not complete**. The American Marketing Association (AMA**) gave one of the most complete definitions of advertising: "Advertising is any form of non-personal presentation of goods, services or ideas for action, openly paid for by an identified sponsor".

Let us discuss the key elements in this definition:

Any form: Advertising can take any of the following forms of presentation. It could be a sign, symbol, illustration, verbal message etc. Advertising can be in any form that best conveys the message.

Non-personal: This phrase distinguishes advertising from personal selling, as advertising is an indirect form of conveying messages.

Goods, services or ideas: Advertising promotes goods, services and ideas. It also promotes persons and parties (political advertising), places and events as well as institutions (corporate advertising).

For Action: This phrase denotes the action-orientated nature of advertising**.**

Paid for: Advertising is always paid for. It is not free. So it is distinguished from free publicity.

By an identified Sponsor: A lot of publicity and propaganda are done by people or groups who do not identify themselves. In such cases a kind of manipulative or malicious intent is associated. However, in case of advertising no such intent is present as the sponsor is always identified. We always know who is the advertiser. This definition, while complete in many regards, excludes a few key points like the use of the variety of mass and other kind of media. This definition also does not include the persuasive nature of advertising.

So advertising can be best defined as: "Any paid for non-personal communication used with persuasive intent by identified sponsors though various media to promote goods, services and ideas".

Ideally every manufacturer and marketer would like to be able to talk one-to-one with every consumer about the product or service being offered for sale. This is achieved by personal selling. However, this method is highly expensive and time consuming. So marketers opt for the next best option i.e. advertising. And advertising cuts the high costs of reaching large number of people by using mass media, which have vast reaches. Also advertising uses the persuasive mode of communication. Through advertising, marketers try to change our behavior and levels of awareness, knowledge, attitude etc. in such a manner that is beneficial to them.

IMPORTANT PLAYERS IN ADVERTING:

If you consider advertising to be a game then it is played among five key players. They are: the **advertisers,** the **advertising agencies,** the **support organizations**, the **media** and **the consumers**. In a nutshell, advertising business can be described as follows - Advertisers who often use advertising agencies who, assisted by support organizations, plan, produce and place the advertisements in the media (generally mass) to potential consumers.

ADVERTISERS: Advertisers are a varied lot. They could be manufacturers, marketers, retailers, wholesalers, service organizations, institutions, parties, persons, governments etc. They have some thing to promote -products, services, plans, projects, ideas, places, policies etc.

ADVERTISING AGENCIES: Advertising agencies are intermediaries who are independent of other players. Agencies employ creative and business talents who plan, produce and place the advertisements in media. They work for the clients. Advertising agencies vary in size -from one person to thousands of people-, in organizational structure, type of work done and in many other regards. Ad agencies are often helped by support organizations. Agencies seek help from freelance writers, designers, photographers, musicians, film directors, etc. They also are helped by research and production organizations.

ADVERTISING MEDIA: Over the years the various mass media including news papers, magazines, radio, television and to some extent films have become part and parcel of the advertising world. Some mass media like radio, TV etc. are solely dependent on advertising revenues for their very survival. Advertising also uses other media like the transit vehicles. There are media exclusively used for advertising like the outdoors, the printed publicity materials etc. The various media reach a variety of people in different geographical locations. The demographic reach of various media is also different. The advertising agencies try to reach their prospective or potential consumers by choosing the appropriate media.

CONSUMERS: And finally there are the consumers. With mass production, the consumers now have ample choice. With increased income and surplus expendable money, the consumers are choosy about what they need & want. So marketers try their best to woo more and more consumers by offering them what they (consumers) want. They try to reach the consumer by bombarding highly persuasive advertising through various media.

ROLES OF ADVERTISING: Advertising plays four major roles in business and society. These are:

- Marketing role
- communication role
- Economic role
- Societal role

MARKETING ROLE: Marketing is the strategic process in business used to satisfy consumer needs and wants through goods and services. To reach its target audiences, marketing uses many tools of promotion. Also known as marketing communication, these tools include personal selling, sales promotion, public relations and of course advertising. Advertising is the most widely used and most visible of promotional tools in marketing. It helps mass distribution keep pace with mass production.

COMMUNICATION ROLE: Advertising is a commercial form of mass communication. It transmits different types of marketing information and tries to match buyers and sellers in the market place. Advertising not only informs prospective buyers, if also transforms the product by creating a personality for it. Using visuals, words, music, drama and lot of other things, advertising creates an image for the product that goes beyond mere facts.

ECONOMIC ROLES: Charles Sandage, Professor of Advertising and author, is of the opinion that advertising plays an important role in the economy by helping the society to achieve abundance by informing and persuading people about products, services and goods. He also says that advertising assists in the development of judgement of the part of consumers in their purchase practices. Simply put, advertising helps consumers make informed buying decisions. Others believe that advertising is a source of information that increases the price sensitivity and stimulates competition.

SOCIETAL ROLE: Advertising plays a number of social roles. It informs us about new & improved products. Sometimes it tells us how to use certain products. It also helps us compare products and services. We have already discussed about how advertising helps consumers in making informed buying decisions. Advertising mirrors fashion and design trends. This way it helps us improve our aesthetic sense. Advertising helps in making our life style better. People use advertising to achieve a variety of objectives. The broad functions are to inform, educate, persuade. The subsidiary functions are to create awareness, change attitudes and generally to gain acceptability.

In case of product and service advertising, the objective is to inform the consumers and generate demand. On the other hand, institutional and ideas advertising are designed to create a favourable attitude and acceptability.

ADVERTISING AND ETHICS: Advertising is omnipresent. It is there in newspapers, magazines, on radio and television. It is out there on vehicle stands on the roadsides. It is here, there and every where. High volume and high visibility along with the basic persuasive intent make advertising an easy target for criticism. Vance Packard, long back in the early sixties, called advertisements the' hidden persuaders’. Others call it deceptive. The distrust of advertising is increasing. People have divided feelings towards advertising. Some still think it is highly informative and believable. Most of them opine that advertising is highly entertaining. Others find it annoying.

GROUNDS FOR CRITICISM: There are many rules and regulations governing advertising practices. Still not all issues are well covered. And advertising is criticized on three major points:

- Advocacy
- Accuracy
- Acquisitiveness (spreading material tendencies).

Advocacy: Advertising by its very nature is persuasive. It does not try to be objective or neutral. It has to take some one's side. Simple information and facts are not enough to promote products, particularly when there are so many brands available in the market and there is intense competition. However, critics want advertising to be objective, informative and neutral. Critics don't understand that by being neutral, advertising can never create a distinctive personality for the products. Accuracy: Often advertisements are full of claims that cannot be proved. Would buying a particulars car make you the envy of your neighbours? Would this cream make you fair? Would that product make you more attractive towards the opposite sex? Advertisements are full of such claims that are really matters of perception. Critics claim that people with limited experiences, such as children and elders, fall prey to such claims. However, advertisements with tall claims can make people buy the product only once. People always find out about the falseness of the claims and would not buy the product a second time. No marketer would like such a situation as marketers are in the business of building loyal customers. However, to make the advertisements attractive, advertisers use a certain amount of ‘believable lie’.

Acquisitiveness: Critics claim that advertising persuades people to buy things that they don't want. Advertising promotes accumulation of objects and this materialistic tendency is not good for the society. Critics say that as people are exposed to large number of advertising messages about improved, newer and better products, they are 'corrupted' into thinking that they must have them. However, advertising never forces any one to buy anything. It just tells people what is available, helps people compare the options. And ultimately it is the consumer who takes the final decision.

GOOD ADVERTISING PRACTICES: The American Advertising Federation (AAF) has propounded certain principles for advertising. These include truth, substantiation, comparison, guarantees & warrantees, claims related to price, testimonial, and taste and decency.

TRUTH: Advertising shall reveal the truth, and shall reveal significant facts, the emission of which would mislead the public.

SUBSTANTIATION: Advertising claims shall be substantiated by evidence in possession of the advertiser and the advertising agency prior to making such claims.

COMPARISONS: Advertising shall refrain from making false, misleading or unsubstantiated statements or claims about a competitor or his products or services.

GUARANTEES AND WARRANTIES: Advertising of guarantees and warranties shall be explicit with sufficient information to let consumers know of their principal terms and limitations or, when space and time restrictions reduce such disclosures, the advertisement shall clearly reveal where the full text of the guarantee or warranty can be examined before purchase.

PRICE CLAIMS: Advertising shall avoid price claims, which are false or misleading.

TESTIMONIALS: Advertising containing testimonials shall be limited to those of competent witnesses who are reflecting a real and honest opinion as experience.

TASTE AND DECENCY: Advertising shall be free of statements, illustrations, or implications, which are offensive to good taste or public decency.

HISTORY AND DEVELOPMENT OF ADVERTISING:

Advertising today is big business. It is an industry that employs lakhs of people all over the world. In India, despite the recent slump, the annul turn over of advertising business is expected go well beyond the Rs 6,000 crores mark by the year 2000. In the recent times, advertising has become a major force in our economy. This was not the case always. Advertising started on a very small note. Thousands of years ago, people used primitive hand tools to produce goods. They lived in small, isolated communities and mostly bartered (exchanged) goods and among themselves. Distribution was limited to how far one could walk. And advertising was limited to how loud one could 'shout'. The first big change came when Greek and Roman merchants developed better business practices. Merchants hung carved signs in front of their shops proclaiming about the goods and services being offered. Symbolic visuals were used on the signboards, as most people could not read. Slowly adjoining communities started getting connected, thus increasing the span of markets. Newer methods were employed. People selling goods or offering services employed criers to announce their offerings. Slabs made of clay and stone were also heavily used to announce the availability of goods. Information, and not persuasion, was the objective of the early commercial messages. Information was sufficient then as goods and services were not plentily available, neither were they easily accessible.

Advertising moved to a new level of communication from small group communication to mass communication - with the invention of printing press and movable types by Johan Guttenberg in the early 1440's. Books were the first to be published. Slowly people started using printed materials to promote their products. British printing pioneer William Caxton published the oldest existing print advertisement in the United Kingdom. Caxton had published this advertisement "The Pyes of Salisbury". The year was 1477. During this time emerged newer forms of printed advertisements -posters, handbills and signs. In the early 17th century, newspapers made their appearance. And soon people were using newspapers as a medium of advertising. The first English advertisement in a newspaper was published in the year 1625.

The word 'advertisement' first appeared around 1655. It was used in the Bible to indicate ''notification' or 'warning'. Book publishers used this word as the heading for all the announcements in their books. By 1660, the word 'advertising' was in common use for all kinds of commercial information. The messages continued to be simple and informative till the early part of the 19th century.

THE FORMATIVE YEARS: The Industrial Revolution, which started in England in the middle part of the eighteenth century, reached its peak by the early part of the nineteenth century. Mechanical advances led to mass production. This necessitated mass consumption, which is turn, made advertising a real necessity. Various media most notably newspapers were available. So a new business emerged - that of arranging for space in newspapers.

The pioneer in this field was Volney B. Palmer, who opened the first 'advertising agency' in 1841 in Philadelphia. It was not a complete agency in the real sense. It just dealt with media space. Still Volney Palmer is considered the first ad man. In the strictest sense, he was just a space-selling agent. Palmer charged commission for arranging space for advertisements in newspapers. In this early period, mostly the advertiser wrote the copy. And it was full of exaggerations and outrageous claims. The late nineteenth century saw the field of advertising being developed. Advertising messages became informational and persuasive. Copy writing became polished. Slowly with improved printing processes, ads started having visuals. Another important development during this time was the advent of magazines. While the first magazine advertisement appeared in 1844, it was only in the late 19th and early 20th century when magazines were widely used as a medium of advertising. Magazines offered space for longer and complex messages. With longer preparation time, printing illustrations was possible. While being highly visible, magazines also offered longer shelf life.

MODERN ADVERTISING:

The beginning of the twentieth century marked a new era for advertising also. Professionalism came into advertising in a big way. And strong foundations were laid by pioneering advertising men who ventured into the field. The first among these pioneers was Earnest Elmo Calkens of the Bates Agency. His works were full of visuals. The advent of full color printing also helped in a big way. Calkens was the first to introduce "image advertising". At this time two other pioneers; John E. Kennedy and Albert Lasker formed the Lord and Master Advertising Agency in 1905. Lasker's managerial excellence and Kennedy’s salesmanship combined well and the agency produced some of the best advertising of that time. John E. Kennedy gave this definition of advertising "salesmanship in print'. He introduced the 'sales' approach to advertising copy. Kennedy's style was simple and straightforward. In his advertisements he presented facts and arguements, which a salesman would present personally. Next came the greatest copywriter of all times - Claude Hopkins. After working with many organizations, Hopkins finally joined Lord & Master. While with this agency, he developed many scientific approaches for creating advertising. He was a highly analytical person and introduced many testing methods. His book "Scientific Advertising" first published in 1923, documents the methods of testing that he developed during his long career. Another important milestone in the evolution of advertising was the introduction of the "soft sell" approach by Theodore E. Mac Manus. His approach, as opposed to the 'hard sell' approach, was to slowly build up a positive association between the product and the consumer and create a lasting image for the products in the minds of the consumers. When the First World War was over, new products appeared constantly. This product boom led to a boom in advertising. The leading agency during this period was J. Walter Thompson (JWT). The husband-wife team of Stanley and Helen Resor led it. They developed the concept of 'brand names'. Stanley Resor is credited with the developing of the concept of "account services". The Resor couple was also the first to introduce research to advertising. They were the first to use 'status appeal’. Also they spread their branches in many countries outside the US, including in India. During the Great Depression of the late 1920's, the only agency that was successful was Young and Rubicam. Partners John Orr Young and Raymond Rubicam successfully used fresh and original ideas to create unique ads. Rubicam brought researcher George Gallup into the field of advertising. Later on Gallup set up the now famous 'Gallup Polls'. Two other researchers Daniel Starch and A.C. Nielson (of Nielson rating) also entered the field of advertising during this time. And thus research became an integral part of advertising. The next pioneer to enrich the field of advertising was John Caples. He was a vice president of the Batten, Burton, Darstine and Osborn (BBDO) agency. Caples was the first to introduce 'brevity' in advertising. He used short words, short sentences and short paragraphs. Caples was the first to elucidate about the power and importance of the ''headlines'. His book "Tested Advertising Methods" written in 1932 was a major contribution to the field of advertising. The 1930's saw the emergence of Radio. This highly affordable and highly entertaining medium offered tremendous opportunity as a vehicle of advertising. Soon radio became one of the leading advertising media. Like during the First World War, the advertising industry served as a mass communicator in America. The 'War Advertising Council' (WAC) was so successful that after the war it simply changed its name to the Advertising council. This Council is one of the biggest public service organizations in the field of advertising even today.

The post World War II period saw a clutter in the market place with newer and newer products making appearances. During this period came Rosser Reeves of Ted Bates agency. Reeves were the first to coin the now famous 'unique selling proposition' (USP) as a unique benefit, which is not offered by competing products. Although television came in the 1930's only, it took quite some time to become an important medium of advertising.

- **Unit-2**

Buying Behaviour is the decision processes and acts of people involved in buying and using products. Need to understand the concept is Why consumers make the purchases that they make? What factors influence consumer purchases? The changing factors in our society. Consumer Buying Behaviour refers to the buying behaviour of the ultimate consumer. Many factors, specificities and characteristics influence the individual in what he is and the consumer in his decision making process, shopping habits, purchasing behavior, the brands he buys or the retailers he goes. A purchase decision is the result of each and every one of these factors. An individual and a consumer is led by his culture, his subculture, his social class, his membership groups, his family, his personality, his psychological factors, etc.. A B S T R A C T Consumer Buying Behaviour refers to the buying behaviour of the ultimate consumer. Many factors, specificities and characteristics influence the individual in what he is and the consumer in his decision making process, shopping habits, purchasing behavior, the brands he buys or the retailers he goes. A purchase decision is the result of each and every one of these factors. An individual and a consumer is led by his culture, his subculture, his social class, his membership groups, his family, his personality, his psychological factors, etc.. and is influenced by cultural trends as well as his social and societal environment.By identifying and understanding the factors that influence their customers, brands have the opportunity to develop a strategy, a marketing message (Unique Value Proposition) and advertising campaigns more efficient and more in line with the needs and ways of thinking of their target consumers, a real asset to better meet the needs of its customers and increase sales. KEYWORDS Toxoplasma, Pregnancy, Diagnosis, Treatment Factors influencing consumer behaviour Pinki Rani* Institute of Law Kurukshetra, University Kurukshetra, India Corresponding author 53 and is influenced by cultural trends as well as his social and societal environment. By identifying and understanding the factors that influence their customers, brands have the opportunity to develop a strategy, a marketing message (Unique Value Proposition) and advertising campaigns more efficient and more in line with the needs and ways of thinking of their target consumers, a real asset to better meet the needs of its customers and increase sales. Consumer behavior refers to the selection, purchase and consumption of goods and services for the satisfaction of their wants. There are different processes involved in the consumer behavior. Initially the consumer tries to find what commodities he would like to consume, then he selects only those commodities that promise greater utility. After selecting the commodities, the consumer makes an estimate of the available money which he can spend. Lastly, the consumer analyzes the prevailing prices of commodities and takes the decision about the commodities he should consume. Meanwhile, there are various other factors influencing the purchases of *Pinki Rani, Assistant, LIC, Kurukshetra. Consumer such as social, cultural, personal and psychological. The explanation of these factors is given below. Consumer s buyer behaviour is influenced by four major factors:

1) Cultural,

2) Social,

3) Personal,

4) Psychological.

These factors cause consumers to develop product and brand preferences. Although many of these factors cannot be directly controlled by marketers, understanding of their impact is essential as marketing mix strategies can be developed to appeal to the preferences of the target market. When purchasing any product, a consumer goes through a decision process. This process consists of up to five stages:

Stage 1: problem recognition,

Stage 2: information search,

Stage 3: evaluation of alternatives,

Stage 4: purchase decision

Stage 5: post purchase behaviour.

The length of this decision process will vary. A consumer may not act in isolation in the purchase, but rather may be influenced by any of several people in various roles. The number of people involved in the buying decision increases with the level of involvement and complexity of the buying decision behaviour. Consumer s buyer behaviour and the resulting purchase decision are strongly influenced by cultural, social, personal and psychological characteristics. An understanding of the influence of these factors is essential for marketers in order to develop suitable marketing mixes to appeal to the target customer.

Cultural Factors – Culture and societal environment

Culture is crucial when it comes to understanding the needs and behaviors of an individual. Basically, culture is the part of every society and is the important cause of person wants and behavior. The influence of culture on buying behavior varies from country to country therefore marketers have to be very careful in analyzing the culture of different groups, regions or even countries. Throughout his existence, an individual will be influenced by his family, his friends, his cultural environment or society that will teach him values, preferences as well as common behaviors to their own culture. For a brand, it is important to understand and take into account the cultural factors inherent to each market or to each situation in order to adapt its product and its marketing strategy. As these will play a role in the perception, habits, behavior or expectations of consumers. For example, in the West, it is common to invite colleagues or friends at home for a drink or dinner. In Japan, on the contrary, invite someone home does not usually fit into the local customs. It is preferable to do that this kind of outing with friends or colleagues in restaurant. While if a Japanese offer you a gift, the courtesy is to offer him an equivalent gift in return. McDonald s is a brilliant example of adaptation to the specificities of each culture and each market. Well aware of the importance to have an offer with specific products to meet the needs and tastes of consumers from different cultures, the fastfood giant has for example: a McBaguette in France (with french baguette and Dijon mustard), a Chicken Maharaja Mac and a Masala Grill Chicken in India (with Indian spices) as well as a Mega Teriyaki Burger (with teriyaki sauce) or Gurakoro (with macaroni gratin and croquettes) in Japan.

Sub-cultures

A society is composed of several sub- cultures in which people can identify. Subcultures are groups of people who share the same values based on a common experience or a similar lifestyle in general. Each culture contains different subcultures such as religions, nationalities, geographic regions, racial groups etc. Marketers can use these groups by segmenting the market into various small portions. For example in recent years, the segment of ethnic cosmetics has greatly expanded. These are products more suited to non-Caucasian populations and to types of skin pigmentation for African, Arab or Indian populations for example. It s a real brand positioning with a well- defined target in a sector that only offered makeup products to a Caucasian target until now (with the exception of niche brands) and was then receiving critics from consumers of different origin. Brands often communicate in different ways, sometimes even create specific products (sometimes without significant intrinsic difference) for the same type of product in order to specifically target an age group, a gender or a specific sub-culture. Consumers are usually more receptive to products and marketing strategies that specifically target them.

Social classes

Social classes are defined as groups more or less homogenous and ranked against each other according to a form of social hierarchy. Even if it s very large groups, we usually find similar values, lifestyles, interests and behaviors in individuals belonging to the same social class. Every society possesses some form of social class which is important to the marketers because the buying behavior of people in a given social class is similar. In this way marketing activities could be tailored according to different social classes. Some studies have also suggested that the social perception of a brand or a retailer is playing a role in the behavior and purchasing decisions of consumers. In addition, the consumer buying behavior may also change according to social class. A consumer from the lower class will be more focused on price. While a shopper from the upper class will be more attracted to elements such as quality, innovation, features, or even the social benefit that he can obtain from the product.

Cultural Trends

Cultural trends or Bandwagon effect are defined as trends widely followed by people and which are amplified by their mere popularity and by conformity or compliance with social pressure. The more people follow a trend, the more others will want to follow it. For example, Facebook has become a cultural trend. The social network has widely grew to the point of becoming a must have, especially among young people. It is the same with the growth of the tablet market. Tablets such as i-Pad or Galaxy Tab have become a global cultural trend leading many consumers to buy one.

Social Factors

It includes groups (reference groups, aspirational groups and member groups), family, roles and status. This explains the outside influences of others on our purchase decisions either directly or indirectly. Social factors are among the factors influencing consumer behavior significantly. They fall into three categories: reference groups, family and social roles and status.

Reference groups and membership groups

The membership groups of an individual are social groups to which he belongs and which will influence him. The membership groups are usually related to its social origin, age, place of residence, work, hobbies, leisure, etc. Reference groups have potential in forming a person attitude or behavior. The impact of reference groups varies across products and brands. For example if the product is visible such as dress, shoes, car etc then the influence of reference groups will be high. Reference groups also include opinion leader (a person who influences other because of his special skill, knowledge or other characteristics). More generally, reference groups are defined as those that provide to the individual some points of comparison more or less direct about his behavior, lifestyle, desires or consumer habits. They influence the image that the individual has of himself as well as his behavior. Whether it is a membership group or a non-membership group. Because the individual can also be influenced by a group to which he doesn t belong yet but wishes to be part of. This is called an aspirational group. This group will have a direct influence on the consumer who, wishing to belong to this group and look like its members, will try to buy the same products. For example, even if he doesn t need it yet, a surfing beginner may want to buy advanced brands or products used by experienced surfers (aspirational group) in order to get closer to this group. While a teen may want the shoe model or smart phone used by the group of popular guys from his high school (aspirational group) in order to be accepted by this group. Some brands have understood this very well and communicate, implicitly or not, on the social benefit provided by their products. Within a reference group that influences the consumer buying behavior, several roles have been identified:

The initiator: the person who suggests buying a product or service

The influencer: the person whose point of view or advice will influence the buying decision. It may be a person outside the group (singer, athlete, actor, etc..) but on which group members rely on.

The decision-maker: the person who will choose which product to buy. In general, it s the consumer but in some cases it may be another person. For example, the leader of a soccer supporters group (membership group) that will define, for the whole group, which supporter s scarf buy and bear during the next game.

The buyer: the person who will buy the product. Generally, this will be the final consumer.

Family

The family is maybe the most influencing factor for an individual. It forms an environment of socialization in which an individual will evolve, shape his personality, acquire values. But also develop attitudes and opinions on various subjects such as politics, society, social relations or himself and his desires. Buyer behavior is strongly influenced by the member of a family. Therefore marketers are trying to find the roles and influence of the husband, wife and children. If the buying decision of a particular product is influenced by wife then the marketers will try to target the women in their advertisement. Here we should note that buying roles change with change in consumer lifestyles. For example, if you have never drunk Coke during your childhood and your parents have described it as a product full of sugar and not good for health . There is far less chance that you are going to buy it when you will grow up that someone who drinks Coke since childhood. Social roles and status The position of an individual within his family, his work, his country club and his group of friends etc. All this can be defined in terms of role and social status. A social role is a set of attitudes and activities that an individual is supposed to have and do according to his profession and his position at work, his position in the family, his gender, etc. and expectations of the people around him.. For example, a consumer may buy a Ferrari or a Porsche for the quality of the car but also for the external signs of social success that this kind of cars represents. Moreover, it is likely that a CEO driving a small car like a Ford Fiesta or a Volkswagen Golf would be taken less seriously by its customers and business partners than if he is driving a German luxury car. And this kind of behaviors and influences can be found at every level and for every role and social status. Again, many brands have understood it by creating an image associated with their products reflecting an important social role or status.

Personal Factors

It includes such variables as age and lifecycle stage, occupation, economic circumstances, lifestyle (activities, interests, opinions and demographics), personality and self concept. These may explain why our preferences often change as our `situation' changes. Decisions and buying behavior are obviously also influenced by the characteristics of each consumer.

Age and way of life

A consumer does not buy the same products or services at 20 or 70 years. His lifestyle, values, environment, activities, hobbies and 57 consumer habits evolve throughout his life. Age and life-cycle have potential impact on the consumer buying behavior. It is obvious that the consumers change the purchase of goods and services with the passage of time. Family life-cycle consists of different stages such young singles, married couples, unmarried couples etc which help marketers to develop appropriate products for each stage. For example, during his life, a consumer could change his diet from unhealthy products (fast food, ready meals, etc.) to a healthier diet, during mid-life with family before needing to follow a little later a low cholesterol diet to avoid health problems. The factors influencing the buying decision process may also change. For example, the social value of a brand generally plays a more important role in the decision for a consumer at 25 than at 65 years. The family life cycle of the individual will also have an influence on his values, lifestyles and buying behavior depending whether he s single, in a relationship, in a relationship with kids, etc. as well as the region of the country and the kind of city where he lives (large city, small town, country side, etc.) For a brand or a retailer, it may be interesting to identify, understand, measure and analyze what are the criteria and personal factors that influence the shopping behavior of their customers in order to adapt. For example, it is more than possible that consumers living in New York do not have the same behavior and purchasing habits than the ones in Nebraska. For a retailer, have a deep understanding and adapt to these differences will be a real asset to increase sales.

Lifestyle

The lifestyle of an individual includes all of its activities, interests, values and opinions. The lifestyle of a consumer will influence on his behavior and purchasing decisions. For example, a consumer with a healthy and balanced lifestyle will prefer to eat organic products and go to specific grocery stores, will do some jogging regularly (and therefore will buy shoes, clothes and specific products), etc.

Personality and self-concept

Personality is the set of traits and specific characteristics of each individual. It is the product of the interaction of psychological and physiological characteristics of the individual and results in constant behaviors. It materializes into some traits such as confidence, sociability, autonomy, charisma, ambition, openness to others, shyness, curiosity, adaptability, etc. While the self-concept is the image that the individual has or would like to have of him and he conveys to his entourage. For example, since its launch, Apple cultivates an image of innovation, creativity, boldness and singularity which is able to attract consumers who identify to these values and who feel valued in their self-concept by buying a product from Apple.

Occupation

The occupation of a person has significant impact on his buying behavior. For example a marketing manager of an organization will try to purchase business suits, whereas a low level worker in the same organization will purchase rugged work clothes.

Economic Situation

Consumer economic situation has great influence on his buying behavior. If the income and savings of a customer is high then he will purchase more expensive products. On the other hand, a person with low income and savings will purchase inexpensive products.

Lifestyle

Lifestyle of customers is another import factor affecting the consumer buying behavior. Lifestyle refers to the way a person lives in a society and is expressed by the things in his/her surroundings. It is determined by customer interests, opinions, activities etc and shapes his whole pattern of acting and interacting in the world. Personality Personality changes from person to person, time to time and place to place. Therefore it can greatly influence the buying behavior of customers. Actually, Personality is not what one wears; rather it is the totality of behavior of a man in different circumstances. It has different characteristics such as: dominance, aggressiveness, self-confidence etc which can be useful to determine the consumer behavior for particular product or service.

Psychological Factors

It affecting our purchase decision includes motivation (Maslow's hierarchy of needs), perception, learning, beliefs and attitudes. Other people often influence a consumer s purchase decision. The marketer needs to know which people are involved in the buying decision and what role each person plays, so that marketing strategies can also be aimed at these people. Among the factors influencing consumer behavior, psychological factors can be divided into 4 categories: motivation, perception, learning as well as beliefs and attitudes.

Motivation

Motivation is what will drive consumers to develop a purchasing behavior. It is the expression of a need is which became pressing enough to lead the consumer to want to satisfy it. It is usually working at a subconscious level and is often difficult to measure. The level of motivation also affects the buying behavior of customers. Every person has different needs such as physiological needs, biological needs, social needs etc. The nature of the needs is that, some of them are most pressing while others are least pressing. Therefore a need becomes a motive when it is more pressing to direct the person to seek satisfaction. Motivation is directly related to the need and is expressed in the same type of classification as defined in the stages of the consumer buying decision process. To increase sales and encourage consumers to purchase, brands should try to create, make conscious or reinforce a need in the consumer s mind so that he develops a purchase motivation. He will be much more interested in considering and buy their products. They must also, according to research, the type of product they sell and the consumers they target, pick out the motivation and the need to which their product respond in order to make them appear as the solution to the consumers need.

Perception

Perception is the process through which an individual selects, organizes and interprets the information he receives in order to do something that makes sense. The perception of a situation at a given time may decide if and how the person will act. Selecting, organizing and interpreting information in a way to produce a meaningful experience of the world is called perception. There are three different perceptual processes which are selective attention, selective distortion and selective retention. In case of selective attention, marketers try to attract the customer attention. Whereas, in case of selective distortion, customers try to 9 interpret the information in a way that will support what the customers already believe.

Selective Attention:

The individual focuses only on a few details or stimulus to which he is subjected. The type of information or stimuli to which an individual is more sensitive depends on the person. For brands and advertisers successfully capture and retain the attention of consumers is increasingly difficult. For example, many users no longer pay any attention, unconsciously, to banner ads on the Internet. This kind of process is called Banner Blindness. The attention level also varies depending on the activity of the individual and the number of other stimuli in the environment. For example, an individual who is bored during a subway trip will be much more attentive to a new ad displayed in the tube. It is a new stimuli that breaks the trip routine for him. Consumers will also be much more attentive to stimuli related to a need. For example, a consumer who wishes to buy a new car will pay more attention to car manufacturers ads. While neglecting those for computers. Lastly, people are more likely to be attentive to stimuli that are new or out of the ordinary. For example, an innovative advertising or a marketing message widely different from its competitors is more likely to be remembered by consumers.

Selective Distortion:

In many situations, two people are not going to interpret an information or a stimulus in the same way. Each individual will have a different perception based on his experience, state of mind, beliefs and attitudes. Selective distortion leads people to interpret situations in order to make them consistent with their beliefs and values. For brands, it means that the message they communicate will never be perceived exactly in the same way by consumers. And that everyone may have a different perception of it. That s why it s important to regularly ask consumers in order to know their actual brand perception. Selective distortion often benefits to strong and popular brands. Studies have shown that the perception and brand image plays a key role in the way consumers perceived and judged the product. Several experiments have shown that even if we give them the same product, consumers find that the product is or tastes better when they ve been told that it s from a brand they like than when they ve been told it s a generic brand.

Selective Retention:

People do not retain all the information and stimuli they have been exposed to. Selective retention means what the individual will store and retain from a given situation or a particular stimulus. As for selective distortion, individuals tend to memorize information that will fit with their existing beliefs and perceptions. For example, consumers will remember especially the benefits of a brand or product they like and will forget the drawbacks or competing products advantages.

Learning

Learning is through action. When we act, we learn. It implies a change in the behavior resulting from the experience. The learning changes the behavior of an individual as he acquires information and experience. For example, if you are sick after drinking milk, you had a negative experience, you associate the milk with this state of discomfort and you learn that you should not drink milk. Therefore, you don t buy milk anymore. Rather, if you had a good experience with the product, you will have much more desire to buy it again next time. The learning theories can be used in marketing by brands.

Beliefs and Attitudes

A belief is a conviction that an individual has on something. Through the experience he acquires, his learning and his external influences (family, friends, etc..), he will develop beliefs that will influence his buying behavior. Customer possesses specific belief and attitude towards various products. Since such beliefs and attitudes make up brand image and affect consumer buying behavior therefore marketers are interested in them. Marketers can change the beliefs and attitudes of customers by launching special campaigns in this regard. To change the brand s marketing message or adjust its positioning in order to get consumers to change their brand perception.

Stages of the Consumer Buying Process

Six Stages to the Consumer Buying Decision Process (For complex decisions). Actual purchasing is only one stage of the process. Not all decision processes lead to a purchase. All consumer decisions do not always include all 6 stages, determined by the degree of complexity. The 6 stages are:

1. Problem Recognition (awareness of need)--difference between the desired state and the actual condition. Deficit in assortment of products. Hunger--Food. Hunger stimulates your need to eat.

2. Information search o Internal search, memory. o External search if you need more information. Friends and relatives (word of mouth). Marketer dominated sources; comparison shopping; public sources etc. A successful information search leaves a buyer with possible alternatives, the evoked set. Hungry, want to go out and eat, evoked set is

o Chinese food

o Indian food

o burger king

o Klondike kates etc

3. Evaluation of Alternatives--need to establish criteria for evaluation, features the buyer wants or does not want. Rank/weight alternatives or resume search. May decide that you want to eat something spicy, Indian gets highest rank etc.

4. Purchase decision--Choose buying alternative, includes product, package, store, method of purchase etc.

5. Purchase--May differ from decision, time lapse between 4 & 5, product availability.

6. Post-Purchase Evaluation--outcome: Satisfaction or Dissatisfaction. Cognitive Dissonance, have you made the right decision. This can be reduced by warranties, after sales communication etc. After eating an Indian meal, may think that really you wanted a Chinese meal instead.

Types of Consumer Buying Behavior

The four type of consumer buying behavior are:

Routine Response/Programmed Behavior--buying low involvement frequently purchased low cost items; need very little search and decision effort; purchased almost automatically. Examples include soft drinks, snack foods, milk etc.

Limited Decision Making--buying product occasionally. When you need to obtain information about unfamiliar brand in a familiar 1 product category, perhaps. Requires a moderate amount of time for information gathering. Examples include Clothes--know product class but not the brand.

Extensive Decision Making/Complex high involvement, unfamiliar, expensive and/or infrequently bought products. High degree of economic/performance/psychological l risk. Examples include cars, homes, computers, education. Spend allot of time seeking information and deciding. Information from the companies MM; friends and relatives, store personnel etc. Go through all six stages of the buying process.

Impulse buying, no conscious planning.

Conclusion

For a successful consumer oriented market service provider should work as psychologist to procure consumers. By keeping in mind affecting factors things can be made favorable and goal of consumer satisfaction can be achieved. Study of consumer buying behaviour is gate way to success in market.

Unit-3

Advertising Media Planning

Introduction

The two basic tasks of marketing communications are message creation and message dissemination. Media planning supports message dissemination. Media planning helps you determine which media to use--be it television programs, newspapers, bus-stop posters, in-store displays, banner ads on the Web, or a flyer on Facebook. It also tells you when and where to use media in order to reach your desired audience. Simply put, media planning refers to the process of selecting media time and space to disseminate advertising messages in order to accomplish marketing objectives. When advertisers run commercials during the Super Bowl game at more than $2.5 million per thirty-second spot, for example, media planners are involved in the negotiation and placement.

Media planners often see their role from a brand contact perspective. Instead of focusing solely on what medium is used for message dissemination, media planners also pay attention to how to create and manage brand contact. **Brand contact** is any planned and unplanned form of exposure to and interaction with a product or service. For example, when you see an ad for Volkswagen on TV, hear a Mazda's "zoom zoom" slogan on the radio, are told by a friend that her iPod is the greatest invention, or sample a a new flavor of Piranha energy drink at the grocery store, you are having a brand contact. Television commercials, radio ads, and product sampling are planned forms of brand contact. Word of mouth is an unplanned brand contact -- advertisers normally do not plan for word of mouth. From the consumer's perspective, however, unplanned forms of brand contact may be more influential because they are less suspicious compared to advertising.

The brand contact perspective shows how the role of media planners has expanded. First, media planners have moved from focusing only on traditional media to integrating traditional media and new media. New media -- cable and satellite television, satellite radio, business-to-business e-media, consumer Internet, movie screen advertising and videogame advertising -- is playing an increasingly significant role. Spending on new advertising media is forecast to grow at a compound annual rate of 16.9 percent from 2005-2009, reaching $68.62 billion by 2009, while traditional media advertising is expected to rise only 4.2 percent on a compound annual basis during the same period to $192.28 billion.[1]

Second, media planners are making more use of product placements now, in lieu of advertising insertions. Advertising insertions, like print ads or television commercials, are made separately from the content and are inserted into it. The ads are distinct from the articles or TV programs, not a part of them. As a result, the ads seem intrusive. In contrast, product placement (also called brand placement or branded entertainment) blends product information with the content itself. Whether content is a television program, movie, video game or other form of entertainment, product placement puts the brand message into the entertainment content. For example, in the movie *E.T.*, the extraterrestrial eats Reese's Pieces candy. The candy was authentically integrated into the movie ?and sales of Reese's Pieces soared 80% after the movie, catapulting the new product to mainstream status.[2] On the other hand, inappropriate or excessive product placements may do more harm than good to the brand.

Finally, the role of media planners has expanded as media planners have moved beyond planned messages to take advantage of unplanned messages as well. Whereas planned messages are what advertisers initiate -- like an ad, press release or sales promotion -- unplanned messages are often initiated by people and organizations other than advertisers themselves. Word of mouth, both online and offline, is one form of unplanned message. Although advertisers have little direct control over the flow of unplanned messages, they can facilitate such a flow.

For example, advertising agency Crispin Porter + Bogusky (CP+B) created a viral marketing mascot, the Subservient Chicken, for Burger King to illustrate its slogan "Have It Your Way." Visitors to the www.subservientchicken.com site can ask the chicken to make a move, such as jump, dance or lay an egg. In the first two weeks after the site's launch, the Subservient Chicken story appeared on 63 broadcast segments, including five separate segments in television shows unplanned success.[3] Within months, the site had generated 426 million hits from 15 million unique visitors averaging six minutes per session.[4] Many visitors learned about the site through word of mouth, both online and offline. More recently, specialized agencies have started to hire word of mouth agents to work for advertisers on a fee basis. Initial research suggests that many consumers react positively to this kind of word of mouth communication.[5] For example, Rock Bottom brew pub chain, reported a 76% jump in 2003 revenues after hired gun Bzz-Agent launched a 13-week word of mouth campaign employing 1,073 of its "agents" to get the word out.[6]

These new approaches have altered how media planning works in the advertising process. "Seven years ago media was the last five minutes of the presentation. Now it's reversed," said Rishad Tobaccowala of Publicis Groupe Media, whose fast-growing Starcom division helps clients buy and measure interactive, mobile, and gaming ads.[7] Media planners are playing an increasingly important role in today's advertising industry because of the continuing proliferation of new media options and the increased complexity of media and audience research.

2. **Media Objectives**

How is a media plan developed? Media planning is a four-step process which consists of 1) setting media objectives in light of marketing and advertising objectives, 2) developing a media strategy for implementing media objectives, 3) designing media tactics for realizing media strategy, and 4) proposing procedures for evaluating the effectiveness of the media plan.

Let's take a look at the planning process through an example: P&G's launch of the Gillette Fusion shaving system for men in early 2006. First, P&G's media objectives called for a $200 million media blitz to reach men in the U.S.

Second, P&G's strategy included a mix of national media to introduce the brands. For example, television advertising, such as a $5 million Super Bowl ad campaign, portrayed Fusion as an advanced technology found in a secret government UFO lab. The TV ads also established the brand's signature orange and blue color scheme. In store aisles, 180,000 display units promoted

Fusion, using the brand's colors to catch consumers' attention. "We're trying to put the product wherever men shop," said Pauline Munroe, marketing director for blades and razors in P&G's Gillette business unit.[8]

Third, P&G's media tactics -- such as a Father's Day sweepstakes, an episode of NBC's *The Apprentice* in which the show's teams competed to promote the razor, and sponsorship of competitive surfing -- helped the company reach men of all ages. "Fusion will get so much attention that it will drive a lot of men to try these grooming products," said Gary Stibel of New England Consulting Group.[9] Finally, P&G used sales and market share targets to assess the effectiveness of the media plan. P&G expects sales of Fusion to reach $1 billion in sales by year three.[10] P&G knows that the brand has already achieved 25% market share in the U.S. Thus, although $200 million seems like a lot to spend on advertising a new product, it represents a sound financial investment toward the tremendous future profit that P&G will gain from the new shaving system.

Now, let's take a deeper look into the media planning process. Media planning, such as planning the marketing communications for the launch of the Fusion new shaving system, starts with setting media objectives. Media objectives usually consist of two key components: target audience and communication goals. The target audience component of the media objectives defines *who* is the intended target of the campaign. For example, P&G's target audience objective for its Fusion shaving system was men 18-40 years old. The communications goals component of the media objectives defines *how many* of the audience the campaign intends to reach and how many times it will reach them. In short, media objectives are a series of statements that specify what exactly the media plan intends to accomplish. The objectives represent the most important goals of brand message dissemination, and they are the concrete steps to accomplish marketing objectives.

The next two sections (2.1. and 2.2.) provide details on target audience and communication goals. You'll learn about sources of data to use to identify your target audience. You'll also learn how to quantify communication plans.

2.1. **Target Audience**

The first objective of a media plan is to select the **target audience**: the people whom the media plan attempts to influence through various forms of brand contact. Because media objectives are subordinate to marketing and advertising objectives, it is essential to understand how the target audience is defined in the marketing and advertising objectives. The definition may or may not be exactly the same, depending on the marketing and advertising objectives and strategies.

A common marketing objective is to increase sales by a specific amount. But this marketing objective does not specify a target audience, which is why the media objective is needed. Consider Kellogg's Corn Flakes and all the different strategies the advertiser could use to increase sales among different target audiences. For example, one target audience might be current customers -- encouraging people who eat one bowl a day to also "munch" the cereal as a snack. Or, the advertiser might target competitors' customers, encouraging them to switch brands. Or, the advertiser might target young adults who are shifting from high sugar "kids cereals" to more adult breakfast fare. Finally, the advertiser could target a broader lower-income demographic. The point is that each campaign could increase sales via a different target audience.

Marketers analyze the market situation to identify the potential avenues for boosting sales increase and consider how advertising might achieve those aims. If the advertiser chooses to attract competitors' customers -- like what Sprint does to attract users of other wireless services -- the media plan will need to define the target audience to be brand switchers and will then identify reasons to give those potential switchers to switch, such as greater convenience, lower cost, or additional plan features. For example, in 2006 Sprint Nextel ran an ad campaign urging consumers to switch to Sprint because "no one has a more powerful network."

2.1.1 **Demographics and Psychographics**

The target audience is often defined in terms of demographics and psychographics. Syndicated research services such as Simmons Market Research Bureau (SMRB or Simmons) and Mediamark Research Inc. (MRI) provide national data on a number of **demographics** of U.S. consumers, including gender, age, education, household income, marital status, employment status, type of residence, and number of children in the household. Using demographic variables, for example, the target audience of a media plan could be "individuals who are 26-to-45 years old with yearly household income of $50,000 or more" or "all households with children age 3 years or younger."

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

Psychographics is a generic term for consumers' personality traits (serious, funny, conservative), beliefs and attitudes about social issues (opinions about abortion, environment, globalization), personal interests (music, sports, movie going), and shopping orientations (recreational shoppers, price-sensitive shoppers, convenience shoppers). Mazda, for example, doesn't define its target audience by age, income or gender, but by psychographic principles. Mazda targets people who have a need for self-expression, are young at heart, and love to drive.[12]

One psychographic system which media planners often use is called VALS (short for Values And LifestyleS), which was developed by SRI in the 1980s. VALS places U.S. adult consumers into one of eight segments based on their responses to the VALS questionnaire. The eight segments are: Innovators, Thinkers, Achievers, Experiencers, Believers, Strivers, Makers and Survivors. Each segment has a unique set of psychological characteristics. For example, Innovators are "successful, sophisticated, take-charge people with high self-esteem. Because they have such abundant resources, they exhibit all three primary motivations in varying degrees. They are change leaders and are the most receptive to new ideas and technologies. Innovators are very active consumers, and their purchases reflect cultivated tastes for upscale, niche products and services."[13] Defining a target audience by psychographic variables helps not only creative directors with the development of advertising appeals but also media planners with the selection of effective media channels. If a psychographic group of consumers likes playing golf, for example, they are likely to read golf-related magazines and visit golf-related Web sites.

Generational Cohorts

In addition to demographics and psychographics, **generational cohort** is another useful concept for selecting the target audience. Because the members of a particular generational cohort are likely to have had similar experiences during their formative years, they maintain analogous social views, attitudes, and values. Generational cohorts in the U.S. are the Baby Boomers (about 70 million people born 1945-1964), Generation X (about 17 million people born in 1965-1978), and Generation Y (about 60 million people born between 1979 and 1994). Each of the cohorts possesses distinct characteristics in their lifestyles and often serves as a reference group from which finer segments of the target audiences can be selected for specific advertising campaigns.

An interesting example of a generational cohort is "kogals" in Japan. Originating from the world for "high school," kogals are a unique segment of young women in urban Japan who conspicuously display their disposable incomes through unique tastes in fashion, music, and social activity. They have the leisure time to invent new ways of using electronic gadgets. For example, they started changing mobile phones' ring tones from boring beeps to various popular songs and changing screen savers from dull defaults to cute pictures. Manufacturers observe kogals and listen to what they say is unsatisfactory about the products. In some cases, manufacturers simply imitate the new usages that kogals spontaneously invented and incorporate these usages part of their own new commercial services, thereby increasing sales.

Product and Brand Usage

Target audiences can also be more precisely defined by their consumption behavior. Product usage includes both *brand usage* (the use of a specific brand such as Special K cereal or Dove soap) and*category usage* (the use of a product category such as facial tissue or chewing gum). Product use commonly has four levels: heavy users, medium users, light users and non-users. The levels of use depend on the type of product. For example, Simmons defines heavy domestic beer users as those who consume five or more cans in the past 30 days, medium beer users as those who consumer two to four cans, and light users as those who consume one can in 30 days. For travel, Simmons' definitions are: three foreign trips per year indicate heavy travel users, 2 foreign trips per year are medium travel users, and 1 trip per year are light travel users. There is a popular saying in the industry: "the twenty percent who are heavy users account for eighty percent of the sales of a product." This highlights the importance of heavy users for a brand's performance. Examples of defining a target audience by product usage can be "individuals who dine out at least four times in a month" or "individuals who made domestic trips twice or more last year."

Similarly, brand usage has several categories. *Brand loyals* are those who use the same brand all the time. *Primary users* use a brand most of the time but occasionally also use other brands in the same category; they are secondary users for these competing brands. *Brand switchers* are those who have no brand preference for a given product category but choose a brand on the basis of situational factors. An analysis of the brand usage pattern is helpful for the identification of the appropriate target audience.

Primary and Secondary Target Audience

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

The Size of Target Audiences

In the process of defining a target audience, media planners often examine and specify the actual size of a target audience -- how many people or households fit the definition. Knowing the actual size helps advertisers to estimate the potential buying power of the target audience.

For example, if the target audience of a campaign is defined as working women 26-to-44 years old who are interested in receiving daily news updates on their mobile phones, media planners should estimate the number of these women in the U.S. to quantify the sales potential.

As another example, if the target audience consists of 2,000,000 households in the U.S. and each household purchases the brand two times a month, the monthly sales would be 4,000,000 units. The U.S. Census Bureau [17] provides the most authoritative data about demographics of the U.S. population by state. Whereas the U.S. Census provides demographic data, market research services such as Simmons and MRI provide demographic data that is linked to product data. This means that media planners can get information about consumers of hundreds of product types.

Communication Goals

After media planners define the target audience for a media plan, they set communication goals: to what degree the target audience must be exposed to (and interact with) brand messages in order to achieve advertising and marketing objectives. For example, one communication goal can be that 75 percent of the target audience will see the brand in television commercials at least once during a period of three months. Another communication goal is that 25 percent of the target audience will form a preference for a new brand in the first month of the brand launch. The different communication goals can be better understood in a hierarchy of advertising objectives, such as Bill Harvey's expansion of an earlier model of Advertising Research Foundation (ARF).

The expanded ARF model has ten levels, as shown in Figure 1. The first three levels of goals from the bottom -- vehicle distribution, vehicle exposure, and advertising exposure -- are particularly relevant for media planning. *Vehicle distribution* refers to the coverage of a media vehicle, such as the number of copies that a magazine or newspaper issue has, or the number of households that can tune in to a given television channel. *Vehicle exposure* refers to the number of individuals exposed to the media vehicle, such as the number of people who read a magazine or watched a television program. *Advertising exposure* refers to the number of individuals exposed an ad or a commercial itself.

It is important to note the difference between vehicle exposure and advertising exposure for many media with editorial content. For example, not all audience members of a television program will watch all the commercials interspersed in the program. A study shows that only 68 percent of television audiences watch the commercials in television programs. Vehicle exposure represents only an opportunity to see an ad, not necessarily that the ad has actually been seen. In reality, advertising exposure is rarely measured, and media planners use vehicle exposure as a proxy measure of advertising exposure.

Another group of communication goals is advertising recall, advertising persuasion, leads and sales. *Advertising recall* represents the cognitive effect of the ad, *advertising persuasion* represents the emotional effect of the ad, and *leads and sale*s are the behavioral effects of the ad. Each can be specified in a media plan as a communication goal. For example, a communication goal can specify that 50% of the target audience will recall the radio ad during the month of the campaign, or that a campaign will generate 3000 leads.

Figure
ARF Model Expanded for Interactive

Reach, Frequency and Gross Rating Points

Media planners often define the communication goals of a media plan using the three interrelated concepts of reach, gross rating points, and frequency. Media planners use **reach** to set their objective for the total number of people exposed to the media plan. Reach is one of the most important terms in media planning and has three characteristics. First, reach is a percentage, although the percentage sign is rarely used. When reach is stated, media planners are aware of the size of the target audience. For example, if a media plan targets the roughly 5 million of women who are 18-25 years old, then a reach of 50 means that 50% or 2.5 million of the target audience will exposed to some of the media vehicles in the media plan. Second, reach measures the accumulation of audience over time. Because reach is always defined for a certain period of time, the number of audience members exposed to the media vehicles in a media plan increases over time. For example, reach may grow from 20 (20%) in the first week to 60 (60%) in the fourth week. The pattern of audience accumulation varies depending on the media vehicles in the media plan. Third, reach doesn't double-count people exposed multiple times if the media plan involves repeated ads in one media category or ads in multiple media categories. Media planners use reach because it represents that total number of people exposed to the marketing communication.

Besides reach, media planners use Gross Rating Points as a shorthand measure of the total amount of exposure they want to buy from media outlets such as TV networks. For example, the 2006 Super Bowl game received a rating of 42, which means 42 percent of U.S. television households tuned in to the program. If an advertiser planned to run a commercial once during the Super Bowl, that ad would appear in 42% of households. If the commercial was run only once, the reach is equal to the rating of the program, a GRP of 42. If the advertiser's media plan called for running the ad twice during the Super Bowl, the GRP would be 2*42 = 84.

Media planners often think in terms of gross rating points because ad prices often scale with this measure. As a rule of thumb, it costs about twice as much to obtain a GRP of 84 as to obtain a GRP of 42. A media plan that calls for a GRP of 84 doesn't necessarily mean that the advertiser must advertise twice on the Super Bowl. The advertiser could also buy 6 spots on popular primetime shows that each have a rating of 14 (6*14 = 84) or buy a large number of spots (say 42 spots) on a range of niche-market cable TV programs, radio stations or magazines that have a rating of 2. Some media vehicles are best-suited to specific target audiences. For example, the Nickelodeon TV channel controls 53% of kids GRPs.

Notice the difference between GRP and reach: GRP counts total exposures while reach counts unique people exposed. Thus, GRP does double-count people who see ads multiple times. Frequency connects the concept of reach with that of GRP. To see this relationship between GRP and reach, let's consider what happens when an advertiser puts two spots on the Super Bowl -- one during the first half of the game and another in the second half. As mentioned earlier, this example plan has a GRP of 84. But what is the reach? That depends on how many people watch both halves of the game. Rating services such as A.C. Nielsen monitor who watches the game, when they watch, and whether they watch the first half or the second half or both halves of the game.

These rating services know that, for example, 1/3 of the game-watching households stop watching after the first half and 1/3 of game-watching households start watching during the second half. This means that, although 42% of households are tuned in to the game during each half, it's not the same 42% for both halves. Thus, the reach of the first ad is 42, but then one-third of these households (42%*1/3 = 14% of all households) tune out before the second ad during the second half. This means that only 28% of all households watch both first and second halves of the game and see the ad twice. This 28% of households who are still watching when the second spot shows won't add to the reach when they see the second spot. During the second half, a different 14% of U.S. households tune in. These new watchers do count toward the reach during the second half because they didn't see the ad during the first half. Thus, the total reach for the game for the two-ad plan is 42+14 = 56.

Frequency is the ratio of GRP over reach. Frequency is a measure of repetition. The formula of calculating frequency is:

Frequency = Gross rating points / Reach

Using the Super Bowl example again, if the GRPs were 84 and the reach was 56, then the frequency would then be 1.5 (84/56=1.5). A frequency of 1.5 would mean that, on average, audience members of the Super Bowl game had one-and-a-half opportunities to watch the ad.

The media objectives of a media plan often call for some combination of reach and frequency. Media planners want the highest reach possible because that means more people will be exposed to the campaign, which should lead to more brand awareness, customer loyalty, sales, and so on. Media planners also seek high frequency if they feel that consumers will only take action (that is, buy the product) after multiple exposures to the campaign. For example, launching a new brand or teaching consumers about the features of a product (like the features of a five-bladed shaving system) may take several impressions.

Thus, reach indicates the media dispersion while frequency shows the media repetition. Notice that the formula for frequency can be flipped to make a formula for GRPs; GRPs are the product of reach multiplied by frequency. If a media plan calls for a broad reach and a high frequency, then it calls for very high GRPs (lots of ad exposures to lots of people). Achieving a very high GRP is very expensive, however, and budget issues may preclude such a high GRP. Thus, media planners may start with budget, then estimate the GRPs that they can afford and then either sacrifice reach to maintain frequency or let frequency drop to one in order to maximize reach.

Frequency Distribution, Effective Frequency and Effective Reach

Media planners also consider **frequency distribution** in order to fully understand exactly how many exposures different people experience; that is, how many people will see the ad once, twice, three times, etc. This lets the planner estimate the effective reach of the plan at the effective frequency needed by the campaign ?the number of people who see the ads a sufficient number of times for the media plan to be effective.

Effective frequency refers to the minimum number of media exposures for a communication goal to be achieved, while *effective reach* is the reach (% of households) at the effective frequency level. Media planners choose an effective frequency based on the communication goals. Communication goals vary across the continuum from awareness, preference, attitude change to trial, purchase, and repurchase. To change brand attitude requires more exposures (higher effective frequency) than does creating brand awareness. If the effective frequency is set for a given communication goal, the reach at that effective frequency level will be the effective reach.

Let's go back to the Super Bowl example. A total of 28% of households see the ad twice by watching the entirety of the game. During the first half, 14% of households see the ad once but then don't watch the second half. Another 14% join the game in progress and see the ad once during the second half. Thus, 14+14 = 28% see the ad just once. This leaves 44% of households (100% - 28% - 28%) who never see the ad. In summary, the frequency distribution is: reach of 28 at the frequency of 2; reach of 28 at the frequency of 1; and reach of 44 at the frequency of 0 (also called non-reach).

Let's extend this example by continuing this hypothetical campaign. On the Thursday after the Super Bowl, the advertiser does one more media blitz ?showing an encore of their Super Bowl ad on all major networks during the prime time slot of 8:00 to 8:30 PM. This practice of advertising on multiple channels at the same time ensures that most people will see the ad regardless of which channel they watch. Table 2 shows the viewer data, collected from households across the country, with the percentage of households who were watching during various combinations of the three time slots.

Table 2
Ratings of the Three Time Slots

	Viewers of the Ad's Time Slot			Data	
Segment	Super Bowl First Half	Super Bowl Second Half	Prime Time Blitz	Frequency	% of Households
1				0	30
2	X			1	3
3		X		1	2
4			X	1	14
5	X	X		2	5
6	X		X	2	11
7		X	X	2	12
8	X	X	X	3	23
Rating	42	42	60		

Media planners can process this data to compute the frequency distribution (see Table 3) by tallying the total percentage of households that saw the ad 0, 1, 2, etc. times.

Table 3
Frequency Distribution of the Plan

Frequency	Reach
0	30

1	19
2	28
3	23

If the advertiser believes that its ads are only effective if they are seen at least twice, then the advertiser will want to know what percentage of households saw the ad two or more times. In this example, the effective reach is 51 because that is the sum of the reaches for frequencies 2 and 3 combined.

GRPs of this media plan were 144 and reach was 70, because 30% of households did not watch during any of the three times the ad was shown, resulting in an average frequency of 2.1. The frequency distribution of the plan is in Table 9B. That is, 23 percent of the households watched the time slot three times, 28 percent twice, 19 percent once, and 30 percent did not watch at all.

Setting Communication Goals

Media planners can set communication goals based on the level of reach. That is, how many of the target audience should be reached with the media plan, say 50%, 75% or 95%? Theoretically, a reach of 100 is possible, but it is rarely a communication goal because some audience members may not use any of the media, making them unreachable. What, then, would be the optimal level of reach for a given product category or a market situation? There is no quick answer to this question; it all depends on the media planner's analysis of major factors facing the brand.

Media experts suggest high reach is appropriate when something new is associated with the brand, such as new features, new sales incentives, new packaging or new service opportunities.The newness requires a high level of awareness among the target audience. A high reach is also often necessary in three other situations: a) advertising in support of sales promotion activities, b) for reminder advertising for a mass market product, and c) when the brand faces severe competition.

When setting levels of frequency, media planners have more rules of thumb to choose from when setting levels of reach. For example, media planners have often been setting a frequency of 3 during a purchase cycle, following Michael Naples' seminal study of effective frequency published in 1979.Naples' study suggests that there is a threshold level of repetition; advertising below the threshold level will be ineffective. Therefore, three exposures during a purchase cycle are necessary. Many media planners still use this rule in setting the effective frequency of a media plan.

More recently, Philip Jones found that one exposure generates the highest proportion of sales and that additional exposures add very little to the effect of the first.Erwin Ephron further developed the concept of "recency planning" and suggested that one exposure within a purchase cycle should be set as close to the actual purchase moment as possible. Recency planning starts with the idea that *when* is more important than *how many*; That is, advertising will be most effective if it is timed to when a consumer is in the market to buy the product or service. In the short-term, therefore, additional exposures are likely to be wasteful because audience members are not in the buying mode. In some cases, advertisers know when consumers are in the market, such as Wyoming's ads during the spring when many people are planning summer vacations.

Joseph W. Ostrow created a decision model to help media planners determine the optimal frequency level through assessing marketing factors, copy factors and media factors. Starting with a base effective frequency of 3, the media planner makes frequency adjustments based on a series of 20 factors in three categories. As illustrated in Table 4, each category includes several statements, upon which the media planner makes judgments by circling an appropriate rating in that row of the chart. For example, the first factor asks the planner to rate whether the product is an "Established brand" or "New brand." A totally new brand will require higher frequency than an established brand, and so the planner would circle the "+.2" frequency adjustment. After assessing the factors, the media planner sums the adjustments to calculate the recommended effective frequency. Media planners may modify the model by adding or removing statements to make the estimate more appropriate.

Table 4
The Ostrow Model of Effective Frequency

Low Required Frequency	Frequency Adjustment				High Required Frequency
Market Factors					
Established brand	-.2	-.1	+.1	+.2	New brand
High brand share	-.2	-.1	+.1	+.2	Low brand share
High brand loyalty	-.2	-.1	+.1	+.2	Low brand loyalty

Long purchase cycle	-.2	-.1	+.1	+.2	Short purchase cycle
Less frequent usage	-.2	-.1	+.1	+.2	Frequency usage
Low share of voice	-.2	-.1	+.1	+.2	High share of voice
Target other group	-.2	-.1	+.1	+.2	Target old people or children
Message Factors					
Low message complexity	-.2	-.1	+.1	+.2	High message complexity
High message uniqueness	-.2	-.1	+.1	+.2	Low message uniqueness
Continuing campaign	-.2	-.1	+.1	+.2	New campaign
Product-focused message	-.2	-.1	+.1	+.2	Image-focused message
Low message variety	-.2	-.1	+.1	+.2	High message variety
High wearout	-.2	-.1	+.1	+.2	Low wearout
Large advertising units	-.2	-.1	+.1	+.2	Small advertising units
Media Factors					
Low clutter	-.2	-.1	+.1	+.2	High clutter
Favorable editorial setting	-.2	-.1	+.1	+.2	Neutral editorial setting
High audience attentiveness	-.2	-.1	+.1	+.2	Low audience attentiveness
Continuous scheduling	-.2	-.1	+.1	+.2	Pulse or flight scheduling
Few media vehicles	-.2	-.1	+.1	+.2	More media vehicles
High repeat exposure media	-.2	-.1	+.1	+.2	Low repeat exposure media

When setting frequency level goals, media planners know that higher-level communication goals such as persuasion and lead generation (as shown in the expanded ARF model in Figure 9A) require higher frequency levels. For example, brand awareness usually requires a lower level of frequency than advertising persuasion and lead generation. In other words, a media plan that intends to change the brand preference among consumers of competing brands would need a higher frequency of advertising exposures than a media plan that intends to introduce a new brand.

In addition to the reach and frequency goals, media planners may set goals for other forms of communication. For example, promotional activities may be used in a media plan, such as sweepstakes, contests and coupons. Media planners estimate and specify response rates for these activities. By establishing communication goals, media planners set the stage for assessing the effectiveness of a media plan at the end.

3. Media Strategies

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

3.1. Media Mix Decisions

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

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

3.1.1 Mix Strategy: Media Concentration vs. Media Dispersion

A media planner's first media mix decision is to choose between a media concentration approach or a media dispersion approach. The *media concentration approach* uses fewer media categories and greater spending per category. This lets the media planner create higher frequency and repetition within that one media category. Media planners will choose a concentration approach if they are worried that their brand's ads will share space with competing brands, leading to confusion among consumers and failure of the media objectives. For example, when Nestle launched its 99% fat-free cereal Fitnesse, the similarity of ads actually increased the sales of the competing Kellogg's Special K Cereal.[26]

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

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

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

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

Table 5
Hypothetical Media Mix and Share of Voice

Competing Brand	Television	Magazine	Direct Mail	Internet	Total Spend by Brand
Zipium OTC	$400,000	$250,000	$200,000	$300,000	$1,150,000
Pepzac	$600,000	$250,000	$0	$0	$850,000
Enerzid	$0	$0	$0	$600,000	$600,000
Total Spend by Category	$750,000	$500,000	$200,000	$900,000	$2,600,000
	Brands' Voice in Each Category				
Zipium OTC	40%	50%	100%	33%	44%
Pepzac	60%	50%	0%	0%	33%
Enerzid	0%	0%	0%	67%	23%
Total %	100%	100%	100%	100%	100%

Notice the share of voice figures for the three brands in television. Zipium gets a 40% share of voice in television because it spent $400,000 out of the total of $1 million spent on television advertising by fatigue remedy medications. Pepzac gets 60% because it spent $600,000 out of the $1 million spent on TV. Enerzid receives a 0% share of voice in TV because it spent no money in that media category. Pepzac enjoys a dominant share of voice in television because it has the highest percentage of spending in that category.

Looking across the other media categories, we see the effects of a concentrated versus dispersed media approach. Although Zipium spends the greatest amount of money, it only achieves dominant share of voice in one of the four media categories due to dispersal. Each of the other brands also dominates one category. For example, Enerzid concentrates all of its spending on the Internet. Thus, although Enerzid has a small budget, it manages to dominate that one category through its concentrated media approach.

The media concentration approach is often preferable for brands that have a small or moderate media budget but intend to make a great impact. For example, GoDaddy.com, an Internet hosting service, bought two spots in the Super Bowl in 2005. Because of the controversial nature of the ad, Fox Networks canceled the second run of the ad. The controversy over the pulled ad resulted in more than $11 million of free publicity.The single paid ad plus heavy media coverage of the incident greatly increased the awareness of GoDaddy. The spot also earned GoDaddy a 51% share of voice, a percentage which some say is the largest share of voice attributed to any Super Bowl advertiser ever.

3.1.2. Media Category Selection

Whether media planners select media concentration or media dispersion, they still must pick the media category(ies) for the media plan. Different media categories suit different media objectives. Most media options can be classified into three broad categories: mass media, direct response media, and point-of-purchase media. A media planner's choice will depend on the media objectives. If the media planner wants to create broad awareness or to remind the largest possible number of consumers about a brand, then he or she will pick *mass media* such as television, radio, newspaper and magazine. If the media planner wants to build a relationship with a customer or encourage an immediate sales response, then *direct response media* such as direct mail, the Internet and mobile phone are good choices.

For example, online ads for car insurance such as link directly to the application process to capture the customers right at the time they are interested in the service. Finally, if media planners want to convert shoppers into buyers, then they might use *point-of-purchase media* such as sampling, coupons and price-off promotions. In short, each of these three categories of media serve a different role in moving the customer from brand awareness to brand interest to purchase intent to actual purchase and then to re-purchase. An integrated campaign, such as the one described for P&G's Fusion shaving system, might use multiple categories -- combining national TV ads to introduce the product, Internet media to provide one-to-one information, and in-store displays to drive sales.

The creative requirements of a media category also affect media planners' decisions. Each media category has unique characteristics. For example, television offers visual impact that interweaves sight and sound, often within a narrative storyline. Magazines offer high reproduction quality but must grab the consumer with a single static image. Direct mail can carry free samples but can require compelling ad copy in the letter and back-end infrastructure for some form of consumer response by return mail, telephone or Internet. Rich media ads on the Internet can combine the best of TV-style ads with interactive response via a click through to the brand's own Web site. Media planners need to consider which media categories provide the most impact for their particular brand. The costs of developing creative materials specific to each media category can also limit media planners' use of the media dispersion approach.

3.2. Geographic Allocation Decisions

In addition to allocating advertising by media category, media planners must allocate advertising by geography. In general, a company that sells nationally can take one of three approaches to geographic spending allocation: a *national approach* (advertise in all markets), a *spot approach* (advertise only in selected markets), or a *combined* national plus spot approach (advertise in all markets with additional spending in selected markets).

Media planners will choose a national approach if sales are relatively uniform across the country, such as for Tide laundry detergent or Toyota automobiles. A national approach will reach a national customer base with a national advertising program. For many other products, however, a company's customers are concentrated in a limited subset of geographic areas, which makes a spot approach more efficient. For example, the sales of leisure boats are much higher in markets such as Florida, California and Michigan due to the large water areas in these markets. A spot approach will target these states. For example, a leisure boat manufacturer such as Sea Ray might use a spot approach to target Florida, California and Michigan while not advertising in other states like Iowa or Nebraska.

Media planners perform geographic analyses by assessing the geographic concentration of sales in two ways. The first method is called the Brand Development Index (BDI) of a geographic region. BDI measures the concentration of sales of a company's brand in that region.

The second method is called the Category Development Index (CDI) and measures the concentration of sales of the product category (across all brands) in that region.

Media planners use BDI to measure a brand's performance in a given market in comparison with its average performance in all markets where the brand is sold. Mathematically, BDI is a ratio of a brand's sales in a given geographic market divided by the average of its sales in all markets. BDI is calculated for each geographic area (Market X) using the following formula:

Market X's Share of Total Brand Sales

BDI = -- X 100

Market X's Share of U.S. Population

Consider the BDI for visitors to the state of Louisiana -- the geographic concentration of people who travel to Louisiana for business or pleasure. The BDI for Houston is 658 because Houston is 1.8% of the U.S. population, but Houstonians make up 11.8% of visitors to Louisiana (100 *

(11.8%/1.8%) = 658). Because Houston's BDI is higher than 100, it means that many more Houstonians come to Louisiana than the average from other cities. In contrast, the New York City area has a very low BDI of only 10 because even though New York City has 7.2% of the U.S. population, this city contributes only 0.7% of visitors to Louisiana.

This disparity in BDI influences Louisiana's advertising strategy. Media planners will tend to allocate more resources to high BDI markets (greater than 100) than to low BDI markets. The point is that even though New York City has a much larger population, it has a much lower concentration of travelers to Louisiana. Given that the cost of advertising is often proportional to the population it reaches, advertising in New York City will be far more expensive than advertising in Houston. Because such a low percentage of New Yorkers travel to Louisiana, advertising to New Yorkers will be less effective than advertising to Houstonians.

BDI doesn't tell the whole story, however, because BDI only measures the concentration of current sales. BDI doesn't reflect the concentration of *potential* sales as measured by sales of the entire product category. So, media planners use another number, CDI, in addition to BDI when allocating resources for spot advertising. CDI is a measure of a product category's performance in a given geographic market in comparison to its average performance in all markets in the country. The sales of a product category include the sales of all the brands (the company's and competitors' brands) or at least all major brands that fall in the category. The CDI formula is:

Market X's Share of Total Category Sales

CDI = -- X 100

Market X's Share of U.S. Population

Notice the similarities and differences of the CDI formula compared to the BDI formula. The denominator of the CDI formula is the same as that of the BDI formula, but the numerator for CDI is the share of the product category in a given market. For example, if the sales of the product category in Market X account for 2 percent of its total sales in the U.S. and the population in that market is 3 percent of the U.S. population, then the CDI for that market will be 67, which is 33 percent below the average of 100. That means a poorer-than-average consumption of the product category, which means that Market X may be less promising for spot market advertising. On the other hand, markets with a high CDI (higher than 100) may be a better market for that product category.

Because BDI and CDI can vary independently, media planners use both numbers to guide allocation decisions. In general, BDI reflects the concentration of *existing* sales while CDI reflects the concentration of *potential* sales in a geographic region. Returning to the example of leisure boats, we find that states such as California, Florida, and Michigan have high CDIs. Yet the maker of a line of small boats that aren't suitable for the ocean may have very high BDI in Michigan but a very low BDI in California and Florida. Because a BDI or a CDI for a given market can each be either above or below the average, there will be four possible combinations, as shown in Table 6. The four combinations represent two extreme cases and two mixed cases. At the one extreme, in a market with both a high CDI and a high BDI (both above 100), media planners will seek to maintain high market share (implied by high BDI) and might even consider more advertising to gain market share because of the good category potential (implied by high CDI) of the market. At the other extreme, in a market with both a low CDI and a low BDI, media planners may eschew spending their advertising dollars there due to the low concentration of potential consumption -- the small boat maker may ignore New Mexico.

Table 6
Four Scenarios of BDI and CDI

		CDI	
		High	**Low**
BDI	**High**	High CDI High BDI	Low CDI High BDI
	Low	High CDI Low BDI	Low CDI Low BDI

The mixed cases represent situations in which the percentage of brand sales in a region differs significantly from the percentage of category sales. A market with a high CDI and a low BDI deserves serious consideration because it suggests a large opportunity for increased sales. Before devoting advertising dollars, the company will want to understand why it has such poor sales of its brand (low BDI) in an area with high category sales. For example, the maker of small boats may learn that Californians don't buy the brand's boats because the boats are unsuitable for the ocean. If the causes of the poor brand performance can be identified and solved (such as by changing the product or finding better distribution), then more advertising should be worthwhile.

A low CDI and high BDI represents the enviable position of selling well in a market that does not otherwise buy products in that category. A market with low CDI and a high BDI requires continued advertising support to maintain the superior brand performance.

One approach to resource allocation uses a weighted sum of BDI and CDI -- spending money in each geography in proportion to a combined BDI plus CDI score. With this approach, media planners need to first assign a weight to the BDI and to the CDI. These two weights represent the relative importance of the BDI and CDI, and the sum of two weights should equal 1. On the one hand, media planners might choose a high weight on CDI if they feel their brand is representative of the broader category and they expect their brand to attain a geographic pattern of sales that matches that of the category. On the other hand, they might place a high weight on BDI if their brand is unique, the category is very diverse, or the company wants to grow sales among current customers.

Consider a hypothetical example in which a media planner thinks the BDI is three times more important than the CDI in allocating spending. He or she would use a weight of .75 with the BDI values and .25 with the CDI values of each geography to calculate a weighted sum and a percentage for each of the markets. Then, she can use the percentage as a base for spending allocation in each market, as show in Table 7. That is, Market A will receive 16 percent of the media spending, Market B will receive 22 percent, and so on. All the percentages added together will equal 100 percent.

Table 7
Hypothetical Spending Allocation in Markets with 75% BDI and 25% CDI

Geographic Market	BDI	CDI	75% Weighted BDI	25% Weighted CDI	Weighted Sum	Spending Percentage
North	74	89	56	22	78	16%
East	111	99	83	25	108	22%
Central	93	129	69	32	102	20%
South	139	109	104	27	131	26%
West	83	74	63	19	81	16%

Media planners can use another index -- growth potential index (GPI) -- to assess growth opportunities in geographic markets. GPI is simply the ratio of the CDI over the BDI and is one way of quantifying the discrepancy between category sales (the potential sales for the market) and brand sales (current sales) to measure of the growth potential of a brand in a market. The formula of the GPI is as follows:

Market X's CDI

GPI = ---------------------- X 100

Market X's BDI

For example, if Market X has a CDI of 120 and a BDI of 80, then the GPI will be 150. This high value of GPI suggests a growth potential of 50% in this market -- that if the brand sold as well in that market as it does nationwide, sales would grow 50%. Of course, media planners should examine the specific conditions of a high GPI market before allocating resources to assess the true possibilities for growth. When a brand sells in many markets, the GPI can facilitate the selection of markets for additional spot advertising spending.

3.3. Media Schedule Decisions

Having decided how to advertise (the media mix) and where to advertise (allocation across geography), media planners need to consider *when* to advertise. Given a fixed annual budget, should all months receive equal amounts of money or should some months receive more of the budget while other months receive less or nothing? Media planners can choose among three methods of scheduling: continuity, flight, and pulse. **Continuity scheduling** spreads media spending evenly across months. For example, with an annual budget of $1,200,000 a year, continuity scheduling would allocate exactly $100,000 per month. This method ensures steady brand exposure over each purchase cycle for individual consumers. It also takes advantage of volume discounts in media buying. However, because continuity scheduling usually requires a large budget, it may not be practical for small advertisers.

The **flight scheduling** approach alternates advertising across months, with heavy advertising in certain months and no advertising at all in other months. For example, a board game maker like Parker Brothers might concentrate its advertising in the fall when it knows that many people buy board games as gifts for the holidays. Or, with the same budget of $1,200,000, for example, a different brand could spend $200,000 per month during each of six months -- January, March, May, July, September and December -- and spend nothing during the other months, in hopes that the impact of advertising in the previous month can last into the following month.

Pulse scheduling combines the first two scheduling methods, so that the brand maintains a low level of advertising across all months but spends more in selected months. For example, an airline like United Airlines might use a low level of continuous advertising to maintain brand awareness among business travelers. United Airlines might also have seasonal pulses to entice winter-weary consumers to fly to sunny climes. In budget allocation terms, a consumer goods brand may spend $5,000 in each of the twelve months to maintain the brand awareness and spend an additional $10,000 in January, March, May, July, September and December to attract brand switchers from competing brands. The pulse scheduling method takes advantage of both the continuity and flight scheduling methods and mitigates their weaknesses. However, this does not mean it is good for all products and services. Which method is the most appropriate for a given campaign depends on several important factors.

How do media planners select among continuity, flight, and pulse scheduling approaches? The timing of advertising depends on three factors: seasonality, consumers' product purchase cycle, and consumers' interval between decision-making and consumption.

The first, and most important, factor is sales seasonality. Companies don't advertise fur coats in summer and suntan lotions in winter. Likewise, some products sell faster around specific holidays, such as flowers on Mother's Day, candy on Halloween, and ornaments around Christmas. Companies with seasonal products are more likely to choose flight scheduling to concentrate their advertising for the peak sales season. Other goods, however, such as everyday products like milk and toothpaste, may lack a seasonal pattern. Everyday goods may be better served by a continuity approach. Media planners can use a breakdown of sales by month to identify if their brand has seasonal fluctuations, which can serve as a guide for the allocation. They can allocate more money to high-sales months and less to low-sales months.

The second factor that affects when advertising is scheduled is the product purchase cycle: the interval between two purchases. Fast-moving consumer goods such as bread, soft drinks and toilet paper probably require continuous weekly advertising in a competitive market to constantly reinforce brand awareness and influence frequently-made purchase decisions. In contrast, less-frequently purchased products such as carpet cleaner or floor polisher may only need advertising a few times a year.

A third factor that affects media scheduling is the time interval between when the purchase decision is made and when a product or service is actually bought and consumed. For example, many families who take summer vacations may plan their trips months before the actual trips. That is, they make purchase decision in advance. Thus, travel industry advertisers will schedule their ads months before the summer, as we saw in the Wyoming example. Destination advertising has to be in sync with the time of decision making, instead of the actual consumption time.

New product launches usually require initial heavy advertising to create brand awareness and interest. The launch period may last from a few months to a year. As mentioned earlier, P&G launched its Gillette six-bladed Fusion shaving system with advertising on Super Bowl XL, the most expensive form of advertising in the world. If consumers like the product, then personal influence in the form of word-of-mouth or market force (brand visibility in life and media coverage) will play a role in accelerating the adoption of a new brand. Personal influence and market force are "unplanned" messages, which often play an important role in new product launches. Media planners should take advance of these "unplanned" messages in a new product launch campaign.

4. Designing Media Tactics

Establishing media objectives and developing media strategies are the primary tasks of media planners. Designing media tactics is largely carried out by media buyers. Media buyers select media vehicles to implement established media strategies. Among the major factors that affect media vehicle selection are reach and frequency considerations.

4.1. Reach Considerations

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

What are some ways to maximize the levels of reach? One way is to analyze the audience composition of media vehicles by using syndicated media research. For example, cross-tabulations of Simmons data can be conducted to identify several magazines that reach the target audience of women aged 35 to 55, with little cross-title duplication -- few readers of one magazine also read other the magazines. These magazines can be used to implement high levels of reach in the media plan. When audience data are not available for cross-vehicle comparisons, you can select competing media vehicles in the same media category, because there is usually less duplication among the competing media vehicles. For example, most people who are interested in news may read one of the three major news weeklies: *Newsweek*, *Time*, and *U.S. News and World Report*; few people read all three of them. Therefore, running a print ad in all the three news magazines can reach a wide audience.

In television, media buyers sometimes use **roadblocking**, which means the placement of commercials in all major television networks in the same period of time. No matter which television channel an audience member tunes in at that time, they have the opportunity to watch the commercial. The roadblocking approach has become more expensive and less effective recently because of increasing fragmentation of television audience. The term has been extended to the online world, however, where it has been very effective. To roadblock in the online world, a media planner can buy all the advertising on a Web site for a 24-hour period, such as Coke did for its launch of C2 and Ford did for its launch the F-150. Each company bought all the ad space on the front page of Yahoo for a 24-hour period. The Yahoo front page draws 25 million visitors a day. Alternatively, media planners can roadblock Yahoo, MSN, and AOL all on the same day, as Coke and Pepsi have both done. The results can produce "an astonishing, astronomical amount of reach," said Mohan Renganathan of MediaVest Worldwide, one of the biggest services for buying ad space.

4.2. Frequency Considerations

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

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

4.**3. Media Vehicle Characteristics**

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

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

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

For example, if the cost for a 30-second commercial ABC's "Grey's Anatomy" television program is $440,000[32] and the rating of the program is 9.7, then CPP for this buy will be $25,360.

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

Gross Impressions = Audience size * Rating / 100

CPM = Cost / Gross Impressions * 1000

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

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

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

Thus, CPM for this media buy is $50.

CPM can be calculated for different media, including online media. For example, an informal consensus of online media buyers agreed that a $10 CPM asking price seemed about average to pay for advertising on social-networking like Friendster, Yahoo 360 and Britain's FaceParty.[33]

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

4.4. Selection of Media Vehicles

Media buyers can use tools, like the one shown below, to make the process of selecting a media vehicle easier. To use the selection tool shown in Figure 9I, develop a list of the potential vehicle candidates you are considering. Then, select several quantitative and qualitative characteristics that are relevant to reach and frequency considerations, such as quantitative characteristics like CPM or GRP, and qualitative characteristics like reputation and added value. Next, make a table that lists the vehicle candidates in rows and the characteristics in columns. Now you can rate each of the characteristics of each vehicle on a scale of 1 to 3. Then add all the numbers in each row, dividing by the total number of characteristics (columns) to arrive at the rating for each vehicle. The best media vehicles to choose are those with the highest index numbers. In Figure 8, Vehicle 2 and Vehicle 3 are the best ways to reach the target audience.

Figure 8: Selection of Media Vehicle Based on Quantitative and Qualitative Characteristics

	Qn1	Qn2	Qn3	Ql1	Ql2	Ql3	Index
V1	3	2	1	3	1	1	1.8
V2	1	2	2	2	2	3	2.0
V3	1	3	3	1	1	3	2.0
V4	1	1	2	1	2	1	1.3

5. Evaluating Media Plan Effectiveness

Accountability is increasingly important in media planning, as more advertisers expect to see returns on their investments in advertising. Because media spending usually accounts for 80 percent or more of the budget for typical advertising campaigns, the effectiveness of media plans is of particular importance. As a result, media planners often make measures of the effectiveness of a media plan an integral part of the media plan. Although sales results are the ultimate measure of the effectiveness of an advertising campaign, the sales result is affected by many factors, such as price, distribution and competition, which are often out of the scope of the advertising campaign.[34] It is important, therefore, to identify what measures are most relevant to the effectiveness of media planning and buying. We will examine the topic of measurement in more detail in chapters 21 and 22, but here is an introduction to measurement that is specific to media plans.

5.1. What to Measure

Because of the hierarchical nature of the media effects, the effectiveness of media planning should be measured with multiple indictors. The first measure is the actual execution of scheduled media placements. Did the ads appear in the media vehicles in agreed-upon terms? Media buyers look at "tear-sheets" -- copies of the ads as they have appeared in print media -- for verification purposes. For electronic media, media buyers examine the ratings of the programs in which commercials were inserted to make sure the programs delivered the promised ratings. If the actual program ratings are significantly lower than what the advertiser paid for, the media usually "make good" for the difference in ratings by running additional commercials without charge.

The most direct measure of the effectiveness of media planning is the media vehicle exposure. Media planners ask: How many of the target audience were exposed to the media vehicles and to ads in those vehicles during a given period of time? This question is related to the communication goals in the media objectives. If the measured level of exposure is near to or exceeds the planned reach and frequency, then the media plan is considered to be effective.

Several additional measures can be made of the target audience, such as:

Brand awareness -- how many of the target audience are aware of the advertised brand?
Comprehension -- does the target audience understand the advertised brand? Is there any miscomprehension?
Conviction -- is the target audience convinced by ads? How do they like the advertised brands?
Action -- how many of the target audience have purchased the advertised brand as a result of the media campaign?

The measured results of brand awareness, comprehension, conviction and action are often a function of both advertising creative and media planning. Even effective media planning may not generate anticipated cognitive, affective and conative responses if the ads are poorly created and not appealing to the target audience. On the other hand, ineffective media planning may be disguised when the ads are highly creative and brilliant. Thus, these measures should be reviewed by both creative directors and media planners to make accurate assessments of the effectiveness of the media plan.

5.2. How to Measure

The measurement of the effectiveness of a media plan can be conducted by the advertising agency or by independent research services, using methods such as surveys, feedback, tracking, and observation. Each method has its strengths and weaknesses. For example, *surveys* can be conducted among a sampling of the target audience in the different periods of a media campaign, such as in the beginning, the middle and the end of the campaign. Surveys can ask questions about the target audience's media behavior, advertising recall, brand attitudes and actual purchase. Radio watch, for instance, conducts monthly surveys on advertising recall of radio commercials in England. Radio watch surveys 1000 adults age 16-64 and asks them which radio commercials they remember hearing. In the April 2006 survey, the most-recalled ad was for T-Mobile, with 46% of respondents recalling the ad. An ad for McDonald's had 36% recall, while the ad for Peugeot received 18%.

Besides surveys, feedback can be collected to measure the media and ad exposure of the target audience. *Feedback devices* such as reply cards, toll-free numbers, coupons and Web addresses can be provided in ads so that tallies of the responses or redemptions can be made to estimate the impact of advertising media. Advertisers often use a different code in direct response ads to identify different media vehicles. For example, in the April 3 2006 issue of *BusinessWeek*, the reply card for subscribing to the magazine had a code of JS6D1, whereas the reply card bound into the May 29, 2006 issue of the magazine had a code of JS6E2. Similarly, when the Garden of Eatin' gives coupons for its tortilla chips, the UPC code on the coupon indicates which media vehicle the coupon was in, such as whether the coupon came from the 2006 Bolder Boulder promotional calendar or from the Organic and Natural Experience (ONE) 2006 Tour book of coupons. In short, by reviewing the different codes recorded, media buyers can assess the response rate of each media vehicle.

As you can see from the Radiowatch and Garden of Eatin' examples, one advantage of surveys over feedback devices is that surveys reach people who have taken no action on the product, whereas feedback devices require the consumer to mail back, click or call a toll-free number. In this way, surveys can help media buyers evaluate the effectiveness of an ad in relation to other ads, whereas feedback devices help them evaluate the effectiveness of one media vehicle over another.

Tracking is measurement method that media buyers use to track the effectiveness of online ads. When a user visits a Web site or clicks on a banner ad, Web servers automatically log that action in real time. The logs of these visits and actions are very useful for media buyers, because the buyers can use them to estimate the actual interaction of audience members with the interactive media. For example, a banner ad may have a code for each Web site where the ad is placed. Media buyers can compare the click-through rates of the banner ad across all Web sites daily, to estimate the effectiveness of each Web site. Media buyers are making more use of the tracking method given the increasing use of interactive media.

Finally, in the physical world, media buyers can use *observation* to collect audience reaction information at the points of purchase or during marketing events. For example, researchers can be stationed in grocery stores to observe how consumers react to in-store advertising or how they select an advertised brand in comparison of other brands. The advantage of observation is that it provides rich, detailed data on how consumers behave in real situations in response to the marketing communication. The downside is that direct observation is more costly to conduct and tabulate.

This article described the media planning process, starting from establishing media objectives through to developing media strategies and tactics and finally evaluating the effectiveness of the media plan. You've learned how to identify your target audience; evaluate different media vehicles on the basis of reach, frequency and GRPs; make prudent media mix decisions using tools like BDI and CDI and scheduling concepts like continuity, flight and pulse scheduling; make sound budget decisions using tools like CPP and CPM; and, finally, evaluate the effectiveness of your media plan through surveys, feedback devices, tracking and observation. In the next four chapters, we'll delve more deeply into the different types of media ?print media, broadcast media, out-of-home media and interactive media ?to help you understand the ad formats, strengths/weakness and cost structures of each of these advertising media.

UNIT-4

COPY WRITING, ART & PRODUCTION

INTRODUCTION:

We do not hire Blacks,

We do not hire Women,

We do not hire Hispanics,

We do not hire Asians,

We do not hire Jews,

We do not hire the Disabled,

We do not hire Whites

. ……………….WE HIRE PEOPLE.

This is the copy of an advertisement by an American company Federal Express conveying the message that they hire good people regardless of their race or colour, etc. The copy of this ad tells this fact in an interesting and novel way. It attracts our attention, creates our interest and sustains suspense, and finally delivers the message powerfully with a punch. Copy is the written text material of printed advertisements. It is the spoken words of a radio advertisement In case of TV ads; copy is all the words used whether in the written or spoken form. In this lesson we shall discuss about the various aspects of advertising copy writing. Advertising is a form of story telling. Advertisements tell a variety of stories. But unlike grandmother or grandfather's stories, advertisements don't have morals. Instead, they have messages. To convey the message effectively, ads use words to tell and pictures to show. In this lesson we shall concentrate on the words or copy. Print ads and printed publicity material have printed words while audio and audio-visual ads have spoken words supported by written words. All these words - whether printed or spoken - constitute the 'copy' part of advertising. Advertising copy almost always seems to be a combination of smart phrases, catchy words and nice-sounding slogans. Thus many think advertising copy writing is just playing with words. No doubt advertising copywriters play with words. But behind all that smart word is a lot of planning and hard work.

PREPARATION BEFORE WRITING ADVERTISING COPY:

Before you sit down to write copy, think about the job in front of you. All advertising situations are different. They involve different products that compete directly or indirectly with many competitors. They try to persuade prospective customers who are spread over wide geographic areas and have little in common. Also advertising uses a variety of media. On top of everything are the wide variety of goals or objectives of advertising. Some times ads want to inform, some times they try to create awareness, some other times they try to create brand differentiation or brand loyalty. Some other ads try to educate us. Most advertisements, however, try to persuade us. So the job of writing advertising copy is difficult.

CREATING CONNECTIONS:

Advertising copy writing is complex. Now let us try to make it little simple. If you analyze a few ads that you like, you would find that these ads establish some kind of a connection between the product and you. This connection, almost always, is an unexpected but relevant one. So before we start to write copy, we should try to establish this 'unexpected but relevant connection' between the product and the target audience. The Federal Express advertisement discussed in the beginning of this lesson is a very good example of this kind of connection. But how does one find such connections? We can get such 'connections', if we try to find them. This requires information about the product, the competitors, the market and the audience. We can get this information from research. Research about the product features (physical and functional), the competing brands, the need and wants of the audience etc. provides a deep insight into the problem at our hand. This information, invariably, answers questions like what we should be telling our audience and how we should be telling. Information collected through research provides an insight, which in turn provides us with a way to sell. This is called the advertising strategy. The advertising strategy is the broad mode of how to make more people accept and buy the product Advertising strategy answers the following questions:

Who or what is the competition?

Whom are we talking to?

What do we want to prospect to know, feel, or understand?

What is the best way to reach the prospect?

Answers to the above questions make the job of a copywriter much easier. These, provide him the basic 'premise' or 'boundary' to work. Accordingly, different strategies are used for different situations. These include the claim strategy (Sprite bujhaye pyas, Believe in the best, Better than the best, We bring good thongs to life etc.), the unique selling proposition (USP) strategy, the brand image strategy, the product positioning strategy, etc.

UNDERSTANDING HUMAN NEEDS:

Once you finalize a strategy, the next step is to link it with the basic human needs and wants. These include:

Want for material things (Luxury items etc.)

Want to be popular, attractive (cosmetics, health and beauty products etc.)

Want for enjoyment through comfort and convenience

Need to create a happy family situation (travel, entertainment, etc.)

Need to have power (fast cars etc.)

Need to avoid fear (alarm systems, insurance, fire extinguishers etc.)

Need to emulate or follows those whom one admires.

Need to have new experiences.

Need to maintain good health.

The above-mentioned list is not an exhaustive or complete one. But it covers many basic human wants and needs. Needs are the forces or motives that drive us to action or buying of products. So advertisers try and cater to these basic wants and needs.

ADVERTISING AND IDEAS:

Getting an effective strategy is a good beginning. This usually leads to the big idea. An idea is the central theme that establishes the unique connection, which we discussed earlier. Once we get the idea, it is then followed by creative execution i.e. writing the copy and getting the visuals, etc. Here is an example. The advertising strategy used in the Maggi Noodles ads was 'product positioning'. Here the brand has been positioned as a great time saver unlike the other snack options available. The idea developed from this strategy is that Maggi was a "two minutes snack". A series of TV ads had been created around this idea. Similarly, the Maggi Hot and Sweet Ketchup also used the 'product positioning strategy'. This brand has been positioned as 'different' or unique from others. So it is natural the slogan of the TV ads of Maggi Hot and Sweet is: 'Its different".

IDEAS TO WORDS:

Now let us forget advertising copy writing for some time. Let us concentrate on something we all are familiar with - news stories. News stories have the following characteristics: o News stories are written with specific audiences in mind.

News stories put large amount of information into limited space or time (as in radio and TV news).

The head lines and introductions (leads(of new stories are written to attract the reader and give them a gist or summary of the news.

News stories get readers involved.

They possess substance i.e. factual information.

Also news stories are written keeping readers' ease in mind. News stories use simple words, simple sentences and short paragraphs. These make easy reading. Again shortness and simplicity attract readers to start and stay with the news stories. Now let us comeback to advertising copy. If you compare the both you will find a lot of similarities. So, we can say "advertising copy is written for specific audiences, distilling large amount of information into limited space, using brevity (shortness) and simplicity, in such a way that it involves the audience and provides them facts in an interesting way”.

WRITING COPY FOR PRINT ADVERTISEMENTS:

Print advertisements have got two main elements, copy and visuals. The copy again has few sub parts. These include headline, sub headline, body text, and slogan. Here are the functions of the various parts of ad copy:

HEADLINE: Promises the benefits Initiates the selling message Introduces the product

SUB HEADLINE: Elaborates the promise Supplements the headline

BODY COPY: Amplifies the selling message thorough elaboration, discussion, and description Provides proof of claim through examples and arguments etc. Suggests actions to be taken.

SLOGAN: Restates the entire selling message.

HEADLINES: There are a wide variety of headlines. Some present a new benefit, some offer existing benefits in a new way, some invoke curiosity, others provoke. One should remember, the following points while writing headlines.

o It should use short and simple words.

o It should not use more than seven to ten words.

o Headlines should be inviting.

o It should preferably contain the primary product benefits.

o It should be interesting o It should preferably include the brand name.

o It should contain an action verb.

o It should arouse curiosity so that the reader reads on.

o Along with the visual, the headline tries to tell the product story.

SUB HEADLINE: Sometimes copywriters want to give a lot of information in the headline. However, lack of space doesn’t permit this. So sub-headlines are used. Also sub-headlines are used to supplement what has been said in the headline. Sub-heads are usually longer than the headlines. These elaborate upon the promise presented in the headlines. If the headlines put a question, the sub-headline answers it. The sub-headlines always provide the transition from the headline to the body copy.

BODY COPY: The functions of body copy are amplification, elaboration, explaining description, discussion, dialogue, arguments and counter-arguments etc. Depending upon the type of appeals used, the copy can be long (rational appeals) or short (emotional appeals). In certain cases, where emotional appeals along with big and eye catching visuals are used, no body copy is required at all. However, body copy supports the statement made in the headline. If a question is put in the headline, the body copy answers it. It always plays supplementary and complementary roles. Body copy often emphasizes the manufacturer's reputation, talks about the trial offers if any, provides proof, talks about guarantees and warranties. And finally it initiates action.

SLOGANS: This heard is derived from an extremely difficult to pronounce word sluagh ghaironmeaning battle cry. Slogans are short, catchy and usually sum up the product benefits in an easy to remember form. These are simple and roll off the tongue easily. Slogans are also extensively used in radio and TV ads. Sometimes slogans in radio and TV ads are put to catchy tunes in the jingle form. Slogans are of two types - institutional and product oriented. Institutional or corporate slogans are slogans for companies. These slogans try to establish a positive and prestigious image for companies. This image is ultimately transferred on to the goods or services of the company. For example the slogan for TATA is "A product from the house of Tata". They need not say that it is a quality product. Similarly the slogan of SONY is "Its a Sony". Corporate slogans last for a long time. Product slogans are also called hard sell slogans because these try hard to sell. These highlight the product features. Also product slogans are changed with the campaign. For example Coca Cola and Pepsi have used many slogans in their different campaigns.

COPY STYLE (COPY APPROACH): Advertising copy has the job of creating images. For this reason, it has to have a style. The style complements the substance or facts. Most competing brands available in the market have little differentiation. What distinguishes them is the style or approach in the copy. There are three basic copy styles or approaches - factual imaginative and emotional. The factual approach deals with facts. Such ads talk about the product features - either physical features like size, shape, weight, fragrance etc. or functional features like have it works, cleans, etc. Here the facts are presented in a direct and straightforward manner. The imaginative approach presents facts in an imaginative manner. Here familiar things are presented in an unfamiliar way and unfamiliar thing are presented in a familiar way. This approach is adopted when there is not much facts or not much or product differentiation. The third approach uses emotions. Appeals such as love, hate, fear, guilt etc. are used in this approach.

WRITING FOR PUBLICITY MATERIAL: Writing for advertising and publicity material have a lot in common. The basic objective in both cases is to persuade or motive. Be it a poster, pamphlet, brochure, catalogue, danglers or buntings, the objective is the same. The difference is in the amount of information presented, the amount of copy used, and the way the message is received from these publicity material. POSTERS: Posters are either the outdoor or indoor variety. Outdoor posters are bigger in size. These have very big visuals and very little copy. The copy in outdoors posters mostly contains a headline and a slogan. So the copy has to tell maximum part of the product story. Indoor posters are usually pasted or put indoors on walls. People usually spend more time reading them. So these have more copy and less visual. All the principles of copy writing are applicable to posters.

PAMPHLETS: Pamphlets are distributed with newspapers. When these are distributed at fairs or exhibitions or other public places, these are called fliers. These are usually small in size and printed on newsprint. However, pamphlets of the size of newspapers are prepared. Also pamphlets are sometimes printed on better quality paper. Being small in size and cheap on production quality (poor quality paper, poor printing and no visuals), these mostly get a cursory glance. So the need here is to tell the products story in less number of words. However, pamphlets are often packed with information. Unless this information is of great importance no one would read it. One good feature of pamphlets is immediacy. These tell us what is happening now. Thus the need is to use the factual approach, simple language and less copy.

BROCHURES: Brochures are usually in the booklet form. These multi page publicity materials have very high production quality. Brochures provide ample space for a lot of copy among other things like visuals etc. Thus the writing style is mostly descriptive or narrative. The approach could be factual or emotional.

LEAFLETS: Leaflets are single sheet publicity material. These are much better than pamphlets in quality of paper and production. In some cases the qualityof leaflets is as goods as brochures. The basic difference is in the quantity of information and the elements like visuals. Depending upon the objectives, leaflets could have more visual content or more copy. Leaf lets can be printed on one or both sides. The style is mostly descriptive and the approach is factual.

DANGLERS AND BUNTINGS: These are point of purchase (POP) or point of sale publicity material. These are displayed in shops and other selling outlets. These help customers remember the brands when they came to make purchases. Danglers are single piece publicity materials that are dangled with the help of threads. These have very good production qualities and mostly are visual heavy. Buntings are a series of printed publicity material that are strung together with a thread. Bunting could have a single piece repeated in a series or multiple pieces arranged in different orders. Both danglers and buntings are given a variety of shapes to make them attractive and eye catching. The copy content of danglers and buntings is very less. But the copy gets a lot of visual treatment.

WRITING ADS FOR RADIO: The basic fundamentals of copy writing are the same for all types of advertisements, printed, radio, television or any other. The difference is in the format. For radio and television advertisements there are certain special requirements. Radio is an audio medium. It is very personal and highly involving in nature. Radio is also a highly selective medium. Radio programmes are so prepared that these can pin point an age group, an income group, an educational level, etc. The number of stations and services also helps this. This way radio can be selective in terms of geographic reach (local, regional national or international). Writing for radio advertisement should take into consideration the special and unique 'auditive impact' of the medium. Here the messages are only heard. So the advertising scripts should be written for the ear only. The options available to a radio ad scriptwriter are the voice, sound effects and music. There is no scope for illustration or depiction. So a lot of descriptions and dialogues are used for radio ads. This calls for the use of dramatic language. Radio listing is a unique experience. It is a background thing. It is a shared experience and mostly it has a soothing influence. And listeners are not much attentive while listening to radio and particularly when the ads are on. So it is important to captivate the listeners' attention before delivering the selling message. This is more important for radio ads than on other media. So the need is to be intrusive. To intrude into the listeners' world, sound effects and musical flourishes. Other devices used to capture and hold attention of the audience are:

o Product in sound – Jingles

o Dialogues - Straight announcements

o Sound effects. - Symbolic character voice.

o Well-known voices. - Variety of musical styles.

o Humour. – Speed-ups and slow-downs of voices.

o Popular tunes. - Believability & Credibility.

o Real life interviews - Authoritative presentations.

LANGUAGE IN RADIO ADS: The language of radio ads should be natural and should use only words form the spoken vocabulary. Contractions like here's, wasn't, don't, etc. should not be used as far as possible. One very important feature of radio is immediately. So radio ads should use present tense. The rigidities and formalities of written language should not be followed while writing for radio ads. Radio does not offer any refer back facility. And the constraint of time does not allow for repeating the message many times. So the words and language used should be very simple. Clarity should be given top priority. Complex sentences, awkward alignment of clauses, unexplained technical terms should be avoided as these confuse the listener. Also ambiguity and vagueness should be avoided. Another aspect of radio ad writing is the use of picture words. These words convey concrete images.

WRITING FOR TV ADVERTISEMENTS:

Television captures our imagination like no other medium. Is shows, tells and it supplements the audio and visual elements by way of movements. It is the most visible of all media. Often it is considered to be a status medium. However, the most important attribute of television is that it comes closest to putting the viewer at the place or scene of events being shown on the TV sets. Television is first and foremost a visual medium. This fact must be taken into consideration from the idea generation stage. This medium also requires a skillful blending between the visual and the verbal (words). Noted communication theorist Marshal McLuhan once said, "no other medium involves the audience so completely as television". And this involvement makes television the most powerful selling in the market place. Television advertisements (also called TV commercials) have certain unique requirements. A TV ad puts in a span of 30 add seconds a little story that creates a mood, offers a slice of life, conveys a selling message, and invites action. While a lot of people are involved in the making of television ads, the copywriter is central to this team. A television ad is written in the script form. Writing of scripts requires both verbal and visual thinking, while the copywriter has to pen down only words, but he has to also think about the visuals to be able to time and match the action. This is called creative connection. And coming up with such creative connections is what makes advertising copy writing all the more interesting and exciting

UNIT-5

PUBLIC RELATION

PUBLIC RELATIONS DEFINED:

Over the years Public Relations has become an integral part of organizations. However, PR practices differ widely from organization to organization. The naming of the PR department also differs widely. Some call it the 'Information and Public Relations Department'. Some have separate 'Internal Communication' and 'External Communication' departments. Some call it the 'Press and Public Relations Dept'. Others call it 'Media Relations Dept'. And we have already discussed about corporate communications. Public Affair Management, and Public Information Department are the other names given to PR. Public Relations is thus practiced differently by different organizations. So deciding a universally applicable definition is difficult. Many practitioners have provided a wide variety of definitions:

Public Relations is the attempt by information, persuasion and adjustment to engineer (garner or gain) public support for an activity, cause, movement or institution. (Ed. Bernays) Ed Bernays was the pioneer of PR and is considered to be a grand master of PR. His concept of 'Engineering of Consent' is still popular among most practitioners, despite having a manipulative angle.

Public Relations measures, evaluates and interprets the attitudes of various relevant publics; assists management in defining objectives for increasing public understanding; and acceptance of the organizations products, policies, plans and personnel equates these objectives with the interests, needs and goals of the various relevant publics; and develops, executes and evaluates a programme to earn public understanding and acceptance.

(Professor Edward J. Robinson) "Public Relations is finding out what people like about you and doing more of it, finding out what they don't like about you and doing less of it".

(John Maston) Public Relations is a management function of a continuing and planned character, through which public and private organizations and institutions seek to win and retain the understanding, sympathy and support of those whose public opinion is important for these organizations. It also tries correlate and achieve by planned and widespread information more productive cooperation and more efficient fulfillment of their common interest".

(Conference of the International Public Relations Association (IPSA), Hague, 1966) One of the most commonly used definitions of PR is:

"Public Relations is the deliberate, planned and sustained effort to establish and maintain mutual understanding between an organization and its public."

In the end, here is one concise, clear and comprehensive definition by Sanat Lahiri, the first Indian President of the International Public Relations Association (IPRA): "Public Relations is negotiating changes with the minimum of friction."

FUNCTIONS OF PUBLIC RELATIONS:

Like Marketing, sales and advertising; Public Relations is basically a management function and it reflects the corporate philosophy. The sole objective of marketing, sales and advertising is to sell more of the organization's product, services. These three activities are concerned primarily with the organization's interest. Public Relations, on the other hand, attempts to sell the organization it self and gain acceptance for it. PR is concerned with both the organization's interest and public interest. And successful PR helps immensely in the other management functions like marketing, sales and advertising. Advertising is a paid form of reaching out with consumers. But Public Relations cannot be bought with money. It has to be earned. It is earned by performance and reaching out. For this reason, PR is also described as 90% hard work and 10% talking about it. Public Relations is concerned with a lot of P's. It involves gathering information and interpreting the philosophies, policies, plans, programmes and practices of the organization to the publics. Also it involves gathering the perceptions of the publics about all these things and feeding it back to the organization. To be successful, Public Relations has to achieve the following things:

- Credibility
- Confidence (of all people related)
- Reciprocity
- Goodwill
- To prevent alienation and to build relationships
- To be in harmony To fulfill the above requirements,

the following practices are adopted:

- Honest Communication (for credibility)
- Openness and consistency (for confidence)
- Fairness of action (for reciprocity and goodwill)
- Continuous two-way communication (to prevent alienation)
- Sustained research and evaluation

PUBLICITY:

Public Relations is often confused with publicity, which in simple terms means making things public or bringing things to the public notice. Many tools including word of mouth to the mass media to advertising to the Internet are used for publicizing information. However, publicity is only one part of Public Relations. Many marketing experts put Public Relations under publicity. However, PR encompasses many more aspects other than publicity. It involves R-A-C-E (as propounded by John Marston). R-A-C-E stands for research (finding out attitudes of the various publics on relevant issues), action (programmes and activities planned to deal with the issue or problem), communication (informing the publics to gain understanding and acceptance), and evaluation (finding out the effect of the communication efforts). Publicity is the communication part of these four components of PR. Still, publicity is an important part of PR. Many tools are used for publicizing information and facts. The major and most effective ones are the mass media. PR practitioners try to get coverage for the organization in these media. This coverage could be in the form of news stories, news analyses, interviews, features, articles, and editorials in printed media; and in news bulletins, interviews, discussions or special programmes on radio and television. PR personnel don't have to pay for this kind of coverage. Any newsworthy information naturally finds mention in mass media. PR personnel play the role of facilitators by providing this information to the media. Another form of publicity is the paid variety. This basically involves advertising for which the organization has to pay to the media for the amount of space and time. Yet another variety involves what are called advertorials and infomercials. An advertorial is an advertisement disguised in the form of a news story or feature. An infomercial is the TV counterpart of an advertorial. Unpaid publicity is considered to be more credible than paid publicity.

The paid variety of publicity (advertising) being initiated by the organization is considered to be motivated and onesided. On the other hand, unpaid publicity - which includes news stories and other editorial content - has more credibility and believability. Many experts consider advertising to be entirely different and not part of publicity. Advertising is paid-for an involves control over what is said, how it is said, to whom it is said, where it is published, broad cast or placed, and the frequency of placement. Publicity or the unpaid variety does not offer any such control. Publicity material supplied to the media is subject to being screened, edited and even may not even be used. On the plus side, publicity offers two important benefits:

It costs very little - only time and efforts are required.

Publicity is considered more objective than advertising, which is considered to be selfserving. Also publicity enjoys the implicit endorsement of the mass media in which it appears.

PROPAGANDA:

Most people consider propaganda as biased information. Propaganda also involves making thing known (in a controlled and biased manner) in gaining support for an opinion, ideology or belief. While most people consider propaganda to be negative and avoid it, some see both PR and propaganda as the same thing. In this regard let us review this definition of PR given by Ed Bernays - "Ideally PR is a constructive force bringing to the public facts and figures resulting often in accelerated interest in matters of value and importance, to the social, economic and political life of the community". On the other hand, propaganda is often a destructive force (as evident from Hitler's propaganda). It does not have any regards for general public interest, only for the interests of a few. Another definition of PR by Sir Tom Fife-Clark, the first president of IPRA, discusses that;

"the duty of (PR) practitioners is to provide people with the unvarnished facts about policies (and issues etc.,) as quickly as possible so that the public can make up its own mind about public issues, develop its own assessment, and arrive at its own decision".

Propaganda does not provide unvarnished facts. It, in fact, strives on coloured or biased (one-sided) information. It does not believe in giving a free hand to the public to make its own decision. It coerces or exhorts people by virtue of rhetoric. Professor Vender Meidan has distinguished Public Relations from propaganda as under:

The objective of PR is the achievement of consent. The objective of propaganda is to build a movement.

The intention of PR is to achieve true dialogue. This is not so with propaganda. o The methods of PR involve openness. Propaganda, if needed, obscures or hides facts. o PR strives for understanding. Propaganda strives for following.

Another important area of differentiation between PR and propaganda brought out by the Institute for Propaganda Analysis (USA), which says,

"propaganda is an expression of opinion, by individuals or groups, which is deliberately designed to influence opinion or action by other individuals or groups with reference to predetermined goals."

In the broadest sense, propaganda is honest and forthright communication intended to advance a cause through enlightenment, persuasion, or a dedicated sense of mission. It is utilized by religious, political, social and charitable organizations. However, propaganda has an inherent emotional under current which can and is often used to great effects for negative and nefarious purposes. It has the ability to awake passion by confusing the issues; it makes the important seem trifling; it makes in significant look weighty; it keeps the channels of communication full of exiting stuff; it keeps people battling in the fog. Hitler made perhaps the best use of propaganda by doing just the above-mentioned things. Propaganda is considered negative as it often takes the form of a subversive activity that appeals to bigotry (differences) and intolerance, hate and fury, by suppressing facts and publishing false and misleading information in a vicious and manipulative manner. Propaganda is often used widely during wars and times of conflict. Often during such times, stories of atrocity, brutality and barbarism are spread to arouse public passion against opposing parties. All kinds of media, from pamphlets to newspapers, radio, TV and even films, are used as vehicles for influencing public opinion

IMAGE BUILDING: Every one - be it individuals or organizations - want a favourable image. Every body wants to be in the good books of others. The most important factor here is that a positive image leads to a lot of goodwill and goodwill leads to greater acceptance. And acceptance is what every one wants in this world of cutthroat competition. This important task of building a favourable image is entrusted to Public Relations. But PR alone, however better be the practices, cannot build a positive image. As a popular saying goes that respect cannot be demanded, it is commanded. Similarly, a favourable image cannot be bought or made. Rather it has to be earned. Think for a while, TATA and other big companies have not made or bought the images they enjoy today. They have earned the positive images by way of sustained top-level performances. Of course, PR has helped by way of reaching the people, gathering information about their needs, convincing management about these and getting the appropriate plans, programmes etc. implemented. It also helps the people know what the company is doing for them. Simply put, PR does not make images. It just helps the company earn a favourable image. Positive or negative image is all about how people perceive, what they know and what kind of experience they have had with an organization. These things, when positive, lead to a favourable image. PR can help only when there is substance i. e. good performance. PR can then add style to it and present it to the public. However, no substance and all style cannot create positive images. Building a favourable image is concerned with confidence and credibility. This is gained through sustained and good performance. Then the next thing to do is to let people know about the good work you are doing (Remember that definition - PR is 90% good work and 10% talking about it). Talking about one's performances is of vital importance, as no information means no image. Ignorance about what a company is doing, often leads to mistrust, or even contempt in some situations. Corporate image building tools - specifically for the 'talking about it' part- include: o Advertising - both corporate advertising and product advertising. o Media relations o Customer relations o Employee relations o Community relations In addition to these activities, building and maintaining good relationships with all the publics helps in creating a favourable corporate image. And this corporate image works like the 'binding factor' that holds the organization together (specifically the multi-product, multi-division and multi-company organization) and forges it ahead on the road to success.

PUBLIC OPINION:

Before discussing about public opinion, let us discuss about what is a 'public' and what is an opinion'. A public from a public opinion standpoint) is a group of people with similar interests who have a common viewpoint. Opinion means - view, judgement, appraisal, or belief formed about a particular matter. An opinion is stranger than an impression (which means a sketchy, not so clear picture) and weaker than positive knowledge (which is concrete, complete and crystal clear). Now let us discuss what is public opinion. Simply put, it is the opinion (judgement, view point) of a public (a group of people sharing a common interest). However, public opinion is not so simple. The complex part is that it is rarely expressed in peaceful times. It usually raises its ugly head in times of dispute, debate and controversy over same contentious or controversial issue. And the problematic part is that public opinion is influenced by attitudes and once public opinion is formed it usually leads to some action. This action often is negative and against the issue.

INFLUENCING PUBLIC OPINION:

Individuals have attitudes. Attitudes become opinions. An opinion, held commonly by a group of people, is of great importance to an organization. If positive, public opinion can work wonders for an organization. If negative, it can even destroy an organization. The trouble is that public opinion is often formed around controversial issues and thus is negative. So organizations try their level best to influence public opinion. But how ? Perhaps the most essential element in influencing public opinion is the principle of persuasion. Basically, persuasion means getting another person to do something through advice, reasoning or plain arm-twisting. While there have been hundreds of books on the power of persuasion and how to use persuasion to influence people, here are two simple theories of persuasion. "One of the best ways to persuade others is to listen to them." Dean Rusk “People only understand thing in terms of their own experience... If you try to get your idea across to others without paying attention to what they have to say to you, you can forget about the whole thing". This definition by Saul Alinskley means if you wish to persuade people, you must provide evidence that is in line with their own beliefs, emotions, and expectations). And we can further Saul Allinsky's theory by discussing about the kinds of 'evidences' that persuade people. These include:

- **Facts:** Conduct research, collect information and get the relevant facts. Facts do not lie (although it is said that 'statistics some times lie'). Rather, facts help people hammering a point of view.
- **Emotions**: Many psychologists including Abraham Mashlow have talked about the power of emotions. And yes, people do respond to emotional appeals like love, peace, family, patriotism, etc.
- **Personalizing:** People identify with personal experiences and thus respond positively.
- **Appealing to 'you':** This is one word people never tire of hearing. This is because, while being part of a group, every one has a personal interest. One question that is always in the minds of people, Is there any thing for me? So people can be persuaded to a great extent by this 'you-approach'. A well-planned PR programme utilizes the above-mentioned four principles. This way a PR programme can try to crystalline attitudes, reinforce beliefs and try and change public opinion. But first the opinion to be changed or modified has to be identified and understood. Then the target audience has to be identified in clear geographic, demographic and psychographic terms. Only them a PR programme can be launched to change public opinion.

PR Tools and Techniques

Creation and maintenance of a good public reputation is a complex and ongoing process. Without an effective PR, it is very difficult to reach the attention of the target audience and much less to influence their opinion and decisions. But when the relationship with the target group is finally established, it needs to be maintained in order to keep it on a high level. The process works similar to the interpersonal relationships. When two people lose contact, they pretty much disappear from each other lives no matter how close they used to be. And the same happens with the target audience if the established relationship is not maintained.

Common PR Tools and Techniques

In order to build a relationship with the target audience and maintain it on a high level, PR specialists use a variety of tools and techniques. Some of the most common ones include:

- **Attendance at public events.** In order to attract public attention and keep it engaged with a particular organisation or an individual, PR specialists take an advantage of every public event and the opportunity to speak publicly. This enables them to directly reach the public attending the event and indirectly, a much larger audience.

- **Press releases.** Information that is communicated as a part of the regular TV or/and radio programme, newspapers, magazines and other types of mainstream media achieves a much bigger impact than advertisements. This is due to the fact that most people consider such information more trustworthy and meaningful than paid adds. Press release is therefore one of the oldest and most effective PR tools.
- **Newsletters.** Sending newsletters – relevant information about the organisation or/and its products/services - directly to the target audience is also a common method to create and maintain a strong relationship with the public. Newsletters are also a common marketing strategy but PR specialists use it to share news and general information that may be of interest to the target audience rather than merely promoting products/services.
- **Blogging.** To reach the online audience, PR specialists use the digital forms of press releases and newsletters but they also use a variety of other tools such as blogging and recently, microblogging. It allows them to create and maintain a relationship with the target audience as well as establish a two-way communication.
- **Social media marketing.** Like its name suggests, it is used primarily by the marketing industry. Social media networks, however, are also utilised by a growing number of PR specialists to establish a direct communication with the public, consumers, investors and other target groups.