ADVERTISING & PUBLIC RELATION

UNIT I – Exploring the fundamentals of Advertising & Marketing

Introduction to advertising – relevance of advertising in markets today; Evolution and history of advertising; Advertising and the Marketing process. Constituents of advertising. Advertising as Communication, Status of Advertising industry in India, Socioeconomic effects of Advertising, Advertising in Global marketing context; Advertising theories: Hierarchy of needs, StimulusResponse theory.

UNIT II – Types, Strategies, Professional associations of Advertising

Types of Advertising; Critical analysis of ads; Campaign Planning; cycle, models, Strategy, Types. Advertising Agency: Structure, functions, Types, selection:, Media relationship, Global marketing and advertising; implications professional bodies; advertising agencies association Advertising standards Council, professional ethics, challenges and requirements.

UNIT III – Methods involved in Ad production

Advertising forms; ad production Copy: copy platform, copy format, elements, appeals, Visuals and other creative elements. Techniques of print Ad. Production. Audiovisual commercials: procedure and techniques. Media: Print, electronic, outdoor and new media: characteristics, cost and effectiveness. Media Planning Process, Strategy and methods - Media buying & placement. Professional Ethics, issues and problems; Global marketing and advertising in future.

UNIT IV – Concepts of Public relation & PR status in India

Public Relations: Evolution of Public Relations, Four basic elements of public relations PR as a management concept, PR as a profession, PR Functions: public opinion, propaganda, and publicity, PR firms in India: status and growth. Public Opinion -formation and publicity-types.

UNIT V- Public relation management, private & public sectors Organization

Public relations department, Committees; The Public relations Counsel; Tools of PR: Advertising, house journals, Films, Employee Relations, shareholders, special events, PR publics, consumers, community, government, media. PR in private and public sectors; Evaluation and Research; measuring effectiveness. Crisis Management

UNIT I – Exploring the fundamentals of Advertising & Marketing

– 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 & warranties, 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 II – Types, Strategies, Professional associations of Advertising

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 <u>Florida</u>, <u>California</u> 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 <u>New York City</u> 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:

$$CDI = \frac{\text{Market X's Share of Total Category Sales}}{\text{Market X's Share of U.S. Population}} \times 100$$

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:

$$GPI = \frac{\text{Market X's CDI}}{\text{Market X's BDI}} \times 100$$

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

UNIQUE SELLING PROPOSITION (USP) STRATEGY:

Here the campaign talks about some feature, which is unique to that advertised brand and is not available in others. It could be a physical feature or a functional feature.

BRAND IMAGE STRATEGY:

When there are no strong differentiating features among the competitors, then brands try and create images. For example, Pepsi is the 'new generation drink'; Maggi Hot and Sweet tomato sauce is 'different' etc.

PRODUCT POSITIONING STRATEGY:

Some times products or brands are positioned different and distinct from competing brands. For example, Maggi noodle is a "two minute snack".

ADVERTISING APPROACHES:

All the above advertising strategies try to set the brand apart from its competitors. After deciding the strategy, the next important thing is to decide the approach.This involves how the product story will be told.

Here one can take an informational approach where one gives

straightforward facts. **This approach is suitable for high-involvement products like** *slow moving consumer goods* **(Cars, TV, fridge, washing machines etc.) where consumers are looking for information to make the purchase decision.**

The other approach is the *associational* or *emotional* approach. **This approach is adopted for low-involvement goods where consumers do not need much information to take buying decisions. Here advertising tries to establish images or touch emotions.**

In addition to these to broad approaches, some other commonly used approaches are:

- o *Humour*
- o *Drama*
- o *Action*
- o *Slice-of-life*
- o *Special Characters*

o *Locales or locations*

o *Children*

o *Animals*

These are used to tell the product story in an attractive, easy-to- understand, easy- to- accept, and effective manner. For example, many ads use humour. Similarly drama and action are essential parts of many ads. *Cadbury Gems* uses a caricature of James Bond. *Boomer* bubble gum uses a rubber man. *MRF* tyre uses a muscular man to denote strength. *Ceat* tyre uses a Rhinoceros to denote toughness.

ADVERTISING APPEALS:

An advertising appeal is any thing that motivates a person to action. Human beings are called *bundles of wants*. A human being is a strange mix of hopes, ambitions, needs, interests, goals, etc., which motivate him. Various advertisements try to appeal to some of these manifold motives that force people to take action.

An advertising appeal is nothing but a promise of a benefit the advertised product will provide to the buyer. It is said that people do not just buy a product. They buy the promise or hope of achieving something or getting something through the product. For example, the possible promises or appeals for a home appliance could be - comfort, convenience, economy of installation, economy of operation, cleanliness, dependability and durability, safety, multiple operations, many and varied features, trouble free operation and smart looks. How ever, advertisers use only those appeals that:

o *Are most important to the consumers,*

o *Are not used by competitors,*

o *Are specific to the brand.*

Also three important characteristics need to be considered before selecting the appeals. The appeals need to be:

- *Meaningful,*
- *Distinctive and*
- *Believable.*

An appeal should answer the question '*what does this product or brand have to offer that the others (competitors) don't have*'. This distinctiveness or difference from competing products should be conspicuous and demonstrable, so that it can be talked about and showed in the advertisement. The final characteristic of an appeal is believability. Consumers spend a lot of money and thus they are skeptical or doubtful about the usefulness of the product. They would buy the product only when they believe in the promises made. Sometimes advertisers try to solve this problem of skepticism or doubt by trial offers, guarantees, money back offers and similar assurances.

Now the question arises, how does one find the appeal or appeals? Sometimes a product has a distinct characteristic. This could be either a physical feature like *size, shape, fragrance, weight,* etc. Or a functional feature like *how well it cleans, how well it works, how long it performs, how little maintenance it requires,* etc.

One of the problems faced by advertising people is not about finding the possible appeals for a product but selecting the most appropriate appeals that would attract the consumers. A lot of research is conducted by ad agencies to find out the most appropriate appeals.

An advertising appeal can be defined as the 'basic use, service, or satisfaction that the product can give and that the advertisement attempts to present to the customer as a reason to buy'. An advertising appeal represents the blending of two concepts - buying motives and selling points. These two elements are combined into a 'reason to buy'. This helps the prospective consumer relate to the product's benefits. Advertising appeals are usually of two types: emotional and rational. Some times moral appeals are used

- particularly in social advertising. Moral appeals are rarely used in commercial advertisements.

Emotional appeals: A comprehensive list of emotional appeals is given below:

-	Ambition	-	Appetite
-	Avoiding hard labour	-	Curiosity
-	Duty	-	Entertainment
-	Guilt	-	Happy home life
-	Hero worship	-	Home comfort
-	Personal Appearance	-	Security
-	Possession	-	Romance
-	Style and beauty	-	Sympathy for others
-	Social recognition	-	Social approval
-	Sports, etc.		

The major rational appeals include:

-	Cleanliness	-	Durability
-	Economy of purchase	-	Economy of use
-	Protection of others	-	Rest or sleep
-	Safety	-	Variety of selection
-	Dependability in quality	-	Health
-	Dependability in use		
-	Efficiency on operation or use		
-	Enhancement of earnings		
-	Opportunity of more leisure time.		

Rational appeals are directed at the consumer's practical and

functional need for the product. Emotional appeals, on the other hand, are directed at the consumer's psychological, social or symbolic needs. Both these types of appeals are used in a variety of combinations for different products and situations. These appeals help in creating a personality for the product and also stimulating consumer interest, desirability and action.

TARGET AUDIENCE:

One of the major decisions in advertising is to decide the target audience. This means the advertiser has to first identify the consumers. These include the present and the potential buyers. In marketing terms, they are called the target market. In advertising terms, they are called the target audience.

Advertising people finalize the target audience, find their characteristics (geographic, demographic and psycho-graphic). These characteristics help create effective advertising messages and also to determine the media to be used to reach them.

Target market or the target audience includes present and potential customers. It also includes those people who influence the buying decision.

For example, in case of many products kids influence the buying of certain household products. Doctors influence buying of medicines by way of prescribing. So do pharmacists. Similarly architects and designers influence the purchase of materials used for building and decorating houses.

In addition to geographic, demographic and psycho-graphic features, the target audience is also profiled in terms of personality and life-style of the typical audience members.

Unit 3 Methods involved in Ad 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 is the wide variety of goals or objectives of advertising. Some times ads want to inform, sometimes 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 quality of 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 IV – Concepts of Public relation & PR status in India

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.

Introduction- the Indian concept of public relations

According to J. M. Kaul public relations is an applied social and behavioral science that measures, evaluates and interprets the attitudes of the relevant public, assists management in defining objectives for increased public understanding and acceptance of the organization's products, plans, policies and personnel, equates these objectives with the interests, needs and goals of the relevant public, and develops, executes and evaluates a program to earn public understanding and acceptance.

Public relations, according Samar Basu, is the attempt to engineer public support for an activity, cause, movement or institution by information, persuasion and adjustment.

R. K. Balan opines public relations as a profession that does not make you consent without your consent by highlighting the rewards of 'mutual understanding' and the risk in misunderstanding between individuals, groups, government and nations in this restless world of 'man, the unknown'.

The history of PR in India can be divided into three broad phases according to G.
C. Banik.
1. The era of propaganda.
2. The era of publicity
3. Modern public relations.

The era of propaganda is as old as the history itself. Propaganda has been using in some form or the other by the rulers and great leaders. The great rulers, from the Mauryas to Mughals to the British East India Company used propaganda techniques to keep an eye on the intrigues of their enemies. The statement of Ashoka the great that 'the king should be like a father' is considered public relations to gain the goodwill of his subjects whom he treated like his own children. Public relations involves an old and simple political instinct.

Although there is no clear demarcation, the era of publicity can be traced to the first war of Indian independence. After the great revolt, Queen Victoria of England took the reigns of Indian administration and the British government started their public communication strategy through newspapers. The establishment of the Editors' Room in 1858, and the

institution of the post of First Press Commissioner in 1880 were landmarks in the publicity stunts of the British government. The formation of publicity boards during the First World War, and the Directorate of Information and Broadcasting during the Second World War were significant developments in the publicity history of India.

Modern public relations starts with the country's independence from the clutches of the British. Independent India assured freedom of speech and expression and laid more emphasis on the importance of information between the government and the public. Since independence, public relations became a fast growing profession in India against the backdrop of a fast changing political, economicand industrial scene. The profession got more impetus with the coming of multinationals due to open trading-privatization and liberalization.

During the sixties there was rapid growth in industries. Though the private sector companies started their existence the core of business remained with the public sector companies. Goernment was the sole investor in the public sector companies and was answerable to the Parliament. Therefore there was accountability and transparency Publilc sector organizations like Oil and Natural Gas Commission (ONGC), Steel Authority of India Limited (SAIL) etc. have very good PR set up.

Growth in economy and infrastructure were seen in the seventies. This period had also seen the tight government regulations and control which became infamous as "Licence Raj". During this period PR became prominent in the public sector organizations due to growing profitability and consequent expansion programs.

The eighties was a remarkable period for the public relations in India. This period marked the proliferation of the business media and also marked the surface of investigative journalism on business and politics. This brought the business houses under public scrutiny. Due to this Indian businessmen had to rely on their image building techniques. This period also marks the coming of PR agencies- either as units of advertising agencies or independently. Among the firsts were Ogilvy & Mather PR and Mel-cole PR followed by IPAN of Hindustan Thompsons and Good Relations of Taj group of Hotels.

Globalization and liberalization with deregulation in industries are significant landmarks of the nineties and the present times. The Public Relations Society of India (PRSI) the professional body of Indian PR practitioners was established in 1958 and affiliated to the International Public Relations Association (IPRA). By this time there were institutes established to train the profession. The nineties are remarkable years in the history of public relations in India since this period happened to be the watershed period of Indian economy. New Economic Policy introduced in 1991 deregulated the industries and started the process of liberalization and globalization. That attracted the foreign investors bringing in MNCs. And with the coming of these foreign investors, new PR cultured also started.

PR in public and private sectors

Public as well as private sector enterprises were launched in India with aims to earn profit. Their missions and objectives were not clearly defined, leading to the loss of good image. Enterprises in both the sectors became inefficient, unproductive, therefore making huge losses.

The main characteristics of these enterprises were underutilization of capacity, management without proper planning and lack of professional attitude.

PR in government

Public relations in government departments have its manifestations in publicity- giving news to the media and supplying information about the organization to attract media attention. Public relations in government is quite different from that of other sectors. AS we know that public is a large community and the public forthe government is wide and complex. Government is an organ formed by the people with laid down statutes. The public of the government is composed of groups of teachers, students lawyers, voters, political parties and other walks of life. The major thrust of the government PR is development of all the sectors through publicity and communication for mutual understanding.

Today the central and state governments have established their PR departments for relations with their publics. The public relations departments act as liaison between the government and the public. Both the government and public have an interest in creating an atmosphere of mutual interest and understanding through Public relations programs. Therefore, the government owes a responsibility to report to the public periodically through media in the form of public relations.

The public relation process of the government of India can be seen in the creation of the Ministry of Information and Broadcasting and its various media units. The media units of the government of India are 1. Directorate of Field Publicity, 2. Press Information Bureau (PIB), 3. Directorate of Advertising and Visual Publicity (DAVP), 4. All India Radio etc.

There are public relations departments in all the states and the union territories to handle the dissemination of information on the government plans and policies.

Objectives of PR in government

Rayudu and Balan list several objectives of public relations in thegovernment. They are as listed below:
1. Constant public relations efforts to maintain high level of confidence and mutual trust.
2. Keeping the public aware of its plans, policies, its future prospects, the quality of service and effective use of public funds and the extent of public support and cooperation needed.

3. Reporting on progress, development, quick achievements, intensively and extensively on events, benefits, physical and financial progress.
4. Mailing periodical printed materials to the existing mailing lists readily available and updated mailing entries.
5. Undertaking education, information and entertainment activities particularly in the rural areas through electronic mass media like television etc.
6. To project major projects of the government facing and also telling aboutthe methods in which the problems are going to be solved.
7. To narrow down the gap in outlook between the urban and rural and urban life and between one linguistic and ethnic group and others.
8. To undertook publicity and information exchange programs to inculcatethe feeling of oneness throughout the country.

9. To maintain high level of confidence, trust in the government's role in thesocial, economic and political activities.
10. To shape public opinion and support opinion leaders.
11. To bring to the public the current, and timely and relevant public news
12. To increase public awareness affecting public affairs and win public support for ideas and cause.

Duties of PR practitioners

The duties of government PR practitioner vary from their counterparts in the business and private sectors. The government sector PR practitioners write press releases and background papers, monitoring the media, arrange press conferences, hold press briefings and produce videotapes, answer questions from reporters, and produce newsletters.

There is a widespread notion that PR in the government sector needs to be more professional oriented. It is the common complain that public relations in the government sector is more personal oriented than the public. It is personality oriented than policy oriented. 'The Press Information Bureau and the state information departments tend to function as trumpeters and drum beaters of the government and even individual ministers, whereas the objectives of official information agencies should be to provide full and rounded information to the public through the media', observed the Second Press Commission in 1982.

PR in the public and private sectors

Public relations in the private sector play an important role in the Indian economy. It is believed that there is more professionalism in public relations in the private sector than the government sector. The New Economic Policy of 1991 had ushered in a plethora of competitions due to liberalization, privatization and globalization.

The impact of liberalization on the multi-national companies forced new companies for survival and as a result many in-house PR departments were started both for internal and external publics. The aggressive PR activities of the multinational giants forced others to follow the suit. There was an

upsurge of government liaison, employee relations etc. Several companies have started hiring public relations professionals leading to a higher consciousness of the stream of public relations. Today, public relations is practiced in three ways- in- house PR department, Full-fledged PR agencies, and a combination of both.

The importance of style

The effective communication demands, clear and consistent style, according to John Foster.

Style changes fast. Compare, for instance a magazine or newspaper printed only few decades ago with one of the 1990s. Overuse of the capitals still phraseology and solid slabs of type unrelieved by sub headings were all common place in 1950s and 19960s. Even now it is not hard to find press releases ridden with banalities. Boring headlines level heading devoid of verb and verve, poorly punctuated reports and letters, and probably worst of all inconsistencies in spelling.

Writing press release

Headings

The release should be clearly identifiable as a communication for
Publication or broadcasting. Releases should carry a heading such as 'News Release' 'Press Release', 'Press Notice' or 'Information from ABC' etc. Some things should be clearly indicated while drafting the releases. Like a consultancy firm issuing the release on behalf of a company. The consultancy firm must make it clear that the release has been issued on behalf of their client company. In such cases headings should be in capitals or upper and lower case of not less than 18 points so as to stand out from the heap of other materials on sub-editors desk. The heading is normally printed in the corporate color. The typeface and style of the issuing organization are normally indicative of the headings.

Essential information

Apart from the content of the release some information are essential. I t is mandatory that the release carries the full name and address of the organization which issues the release. It is supported by the telephone number and fax number. In today's time it also becomes important to create e-mail or web site addresses. They are given prominent space in the release. The date of issue of the release is also important. Type the date of issue of the release. Also give the name and address of the contact person along with the phone number and e-mail address.

Titles

Generally, the title of the release is typed (or word processed) in bold capitals but not underlined. It should say in as few words as possible what the release is about. Normally the titles do not run more than one line. Use a present tense verb. When the subheadings are used, they should be in upper and lower case, either in plain or bold type.

Content

The contents of the release must be brief and factual. It appears very good if you keep the sentences short. Two sentences per paragraph is just ok and one sentence will be enough to get a particular thought. The opening paragraph must contain the essence of the story of the release and must display the news in itself. Certain queries must be answered. Questions like the who?/when?/where? must be answered in the same way that a reporter is required to do. For example, if a Minister has made a statement, give his name and his portfolio, the date (if you say 'today' put the dates in brackets afterwards so there can be no mistake), where the statement was made, name the place, particularly when it is a hotel or a public place. A common practice is to put the last two details in a second paragraph stating Mr. So and So was speaking on (date) and (place) to save cluttering up the opening paragraph with the detail. The paragraph that follows should expand on the story. Try not to run over to a second page. Write in a factual or news style. Avoid flowery adjectives and superlatives when you are describing products and services. If there is a lot of technical data, put them in an attachment.

Layout and style

Generally the copy is typed double-spaced. This is just to give a fair chance to the sub-editor plenty of spaces to make changes. Put extra space between the paragraphs. Do not underline any of the copy. Likewise, do not set any copy in italics or bold. When titles of a book, film or article are carried within the text, use the single quotes.

Type on one side of the paper. If there is a continuation sheet, type "More" at the foot of the page. DO not break a paragraph at the end of a page. Leave a decent margin on each side. Use double quotes for direct quotations, a style which follows in newspapers. At the close of the copy, type "END".

Embargoes

Embargoes are forms of requests to withhold a particular publication until a specific time and date. Avoid them as far as possible. However, if you decide to issue a release under embargo, make it clear above the title of the release. An example is given below:

EMBARGO: THIS INFORMATION IS ISSUED IN ADVANCE FOR YOUR CONVENIENCE. IT IS NOT FOR PUBLICATION OR BROADCAST, OR USE ON OTHER TAPES BEFORE (Time) ON (Date).

Only one press release in ten is published in newspapers. The Institute of Public Relations (IPR) comes out with three reasons for failure of most releases

- A release may not contain news, or if it does, it is so insignificant or so specialized that no one is interested except the issuer.
- Many releases are badly written, include too much technical jargon and material and hide the real story deep in the body of the release.
- Many of the releases are not targeted accurately and are sent with a scatter-gun approach to all contacts in the media list.

According to John Foster timing the release is fairly critical. If a release has to mail, it should be remembered that mailing might take longer than the schedule of publication. It is better to send messengers or to fax it provided photographs are not sent. E-mail could be one option. It will be helpful while sending e-mails that a phone call should be made telling the desk editor that a release is coming.

John Foster also argues that there is no point sending out a release if it is not news. Foster quotes Pat Bowman, former head of public relations for Lloyds Bank:

News value is relative; minor stories make news on a slow day. Only big news counts on a busy day. A boring product story may be valuable news to a trade paper, but no publication with a general readership would look at it. How it is written will make all the difference in perception of a story: if it is written in a lively interesting way it is more likely to be seen as important; if it is expressed in a boring fashion, using tedious, hard to grasp, waffle words and phrases then it will be considered dull.

David Wragg (Institute of Public Relations) prescribes certain procedures for successful press release. They are described in the following paragraphs:

A single A4 page is generally used since it is convenient. Unnecessary and pointless phrases such as 'announces' or 'is pleased to announce' should be avoided. Two inches should be left at the top for the newspaper sub-editor to write instructions to the printer and to add a headline. There should be a one-and-a-half inch left hand margin for the editor's amendments and text should be double-spaced.

Always date the release at the top, so that the news editor can see that the story is current. A short, eye-catching headline is needed to attract the attention of a busy news editor.

The main facts should be included in a short first paragraph. A busy sub-editor will cut from the bottom. The ideal release should still be able to work if only the first paragraph is printed. Quotes should be included, attributed to a named senior individual for impact; if the target press are local, the branch manager will be more appropriate. Each paragraph should not be more than

three sentences, with just one or two for thefirst paragraph.

Too much detail detracts from the impact, but significant points must be included: accuracy is paramount. Good journalistic style is better than legal niceties.

Jargon should be avoided whenever possible, especially when writing for the general press. Superlatives should not be included, such as 'best','first' or 'excellent'.

A brief concluding statement about the organization's activities shouldbe included if it is not well known. A contact name and both daytime and out-of-hours telephone numbers should be included at the foot of the release.
Several visions of the same release may be provided for different audiences and the publications might appreciate a longer version of the release, perhaps with a data or a specification sheet.
If a good photograph adds to the story better carry one. Also look for other necessities like brochures of price list etc to complement your data. There is an immense need of flexibility in using embargoes.

Some common terms
Some terminologies need to be understood if you are about to write the releases. The following terms are reproduced from Institute of Public Relations guidelines.

Deadline: This indicates the time at which the story of the release must be kept ready. While dealing with the journalists it is important to mention the deadline. If there is any query from the newspersons, it is mandatory to explain the questions before the deadline.

Embargo: Embargoes are forms of requests to withhold a particular publication until a specific time and date.

Non-attributable: There are times when someone might be happy to see something reported, but less happy to have their name attributed to the remarks in print. A quote may be attributed to 'a spokesman under anonymity', 'industry source' etc.

No comment: There are some people who understands the right way to address any press query. However, sometimes comments cannot be made on certain issues. For example, when a matter is *sub judice,* it cannot be commented upon in the media. But this should be explained. Customer confidentiality is another example when comment is difficult.

Off the record: This term is generally used when some materials or names of persons may not be quoted. The material said was meant only

for the information of the journalists. It is important that the intention to go off the record is made clear before making the statements, and thatthe journalist agrees to the condition.

On the record: Remarks to a journalists are considered automatically as on the record unless the condition of 'off the record' is not mentioned.

Quote: Quotes provide the journalists with authenticity and additional authority. Ideally, the quotes are attributed to a named source, for example 'the spokesperson'.

Scoop: Scoops are generally the 'exclusives' carried in the media. Giving scoops to one journalists might be worthwhile on occasion, but invites the danger of offending the rival newspapers.

HOUSE JOURNALS

House journals are known differently at different organizations. Some call it 'House magazines' or 'House Organs'. From time to time, organizations produce their in-house journals. House journal is a popular tool of internal communication. Rayudu and Balan list some nature and characteristics of a house journal.

Essentially, house journal is an in-house magazine of a company or organization distributed to its employees, shareholders, dealers, customers etc. House journals are designed primarily to help improve the employer-employee relationship. It also maintains good relations with the external public.

House journals are very powerful tools of public relations. While it attempts to improve and maintain the internal public of a company togain their goodwill and dedication, it also reaches out to the externalpublic.

Copies of house journals may be sold to its internal publics in order to finance the journal while companies may sell house journal space for advertisements in order to meet the cost of printing and production etc. However, it should be made clear that house journals are not advertising media. Essentially house journals meant for free circulation

An organization may publish a variety of house journals for each group, or may be for each different product, or still for different manufacturing unit.

House journals are classified according to the size, readership, frequency etc. A house journal may be the size of a pocket book,

or a standard full size or still a large size. Frequency is one way of determining a house journal. House journals may be dailies, weeklies, fortnightlies, monthlies etc.

The size of house journals may vary. Size can be determined by column and column width, typesetting etc. Another important consideration is the frequency of the house journal. The periodicity of the house journal is very important. They can be weeklies, or monthlies etc.

A small size house journal may have a limited number of pages, say 6to
12. Large house journals have more number of pages. The number of

pages reflects the quantity and weight of a house journal. The number of pages is an important factor for determining production and printing costs, which are usually in the multiples of four.

The house journals communicate in two directions. They are meant to serve as a means of communication for internal communication to the management and play important role in communicating the views and desire of the management at various levels within the organization.

A house journal indicates the progress of a firm to the employees the shareholders, dealers etc. They carry information on the financial position, market potential and other activities which instill confidence and provide a platform for participation and display of talents and creativity of the employees. House journals promote industrial relations and good mutual understanding between the employees, dealers and the management. The employees, shareholders, dealers etc. also can also communicate with the management as well as others on matters of mutual interests.

Use of colors attracts the interests of the readers of house journals. There are two classes of colors-chromatic and achromatic. The chromatic colors are yellow, orange, red etc. Achromatic colors are black and white colors. For printing purposes there are four colors. They are identified as cyan (blue), magenta (red), yellow and black.

However, in many organizations hierarchical relationship bogs down the independence of thought of some employees and there is a good reason of lost of creativity since they have to work only in one line. Another reason for disadvantage of house journals is that they cannot be compared with the professional advertising agencies and do not conform to the standards of journalism. Nevertheless, there is a growing popularity of the house journals among the corporate houses.

There are two important methods of the distribution of the house journals- handing out, and posting copies.

Handing out is the cheapest and satisfactory method of distribution of house journals. In this methods copies are distributed among the employees from department to department or office to office etc.

Posting copies is yet another important method of the distribution of the house journals. Dealers, stockholders and other external publics generally require posting. A separate mailing list is maintain from time to time.

Posting can be done in two ways: flat and roll and wrapped. If the journal is mailed it becomes more attractive and more inviting to read. A rolled and wrapped magazine can look a mess when unrolled and unwrapped and hence an enveloped is generally required and appreciated. The matter of folding should be fixed when planning the size of the page and choosing the paper.

The general contents of a house journal are:
1. Cover photograph.
2. Editorial.
3. Feature articles.
4. Board of management and official news.
5. Other photographs of various activities taking place in theorganization like cultural programs etc.
6. News about service matters-promotion transfer etc.
7. Suggestions, complaints etc.
8. Letters to the editor.
9. Research and development activities.

THE NEWSLETTERS

A newsletter is one of the methods of direct mail communication resorted to by the organizations. Newsletters are informal printed reports givinf information. They are mailed regularly to members and other interested users of selected groups. A newsletter is a widely used publicity tool among the business groups. Newsletters have good impact on the readers.

Many commercial and non-commercial organizations have invested in bringing out newsletters since newsletters are more suitable in a competitive society. Generally newsletters are distributed free of cost. However, some may still charge for their publication.

Newsletters provide a platform for updating information on a specificsubject, event or occasion. The importance of newsletters is growing rapidly. Most find it as the most effective and powerful means of communication. Most organizations- public or private are publishing newsletters because of the advantages of speed and are quick to read.

Though the newsletters are costly in print and production, many publishers go for high graphic and printed matter in multi color.

The newsletters originated as a commercial publication, providing hard to get and up-to-date information on a specific subject. Today, the public relations newsletters is provided free to

a selected list of customers or clients, media and others.

There are some points to be undertaken for a newsletter. Herbert Baus and Philip Lesley list the points as follows:

1. Does the organization have something to offer in a newsletter. It isunwise to publish a newsletter because others do it.
2. Will the newsletter convey what is unique about the organizationor why the recipients should give special attention to it?
3. Is distribution list readily available or can it be assembled andmaintained with reasonable effort and cost?
4. Is there someone available with the knowledge and skill to performan excellent job?
5. How often should it be issued? Because it will have repercussionson the budget of the organization.
6. What should be the format for publication? The number of pagesdepends on the materials available.

The era of propaganda.

The era of publicity
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