Unit-5

1. Advertising Campaigns: Setting goals and objectives

Setting advertising campaign goals
1. Brand Awareness. It is common for marketers to appoint brand awareness as the most important goal in their marketing strategy.
2. Website Traffic.
4. Displaying Video Ads.
5. Understanding your target audience.

Advertising has three primary objectives: to inform, to persuade, and to remind. Informative Advertising creates awareness of brands, products, services, and ideas. It announces new products and programs and can educate people about the attributes and benefits of new or established products. Within these broad goals, companies normally have more specific, quantified objectives, as well.

Advertising campaigns are built to accomplish a particular objective or a set of objectives. Such objectives usually include establishing a brand, raising
brand awareness. The rate of success or failure in accomplishing these goals is reckoned via effectiveness measures.

Following types of Advertising are most effective.

- Social Media. With 56% of Americans having a profile with a social networking service, social media is undoubtedly a killer advertising platform to maximize brand recognition and spend as little money as possible.
- Print Media.
- Television.
- Radio.
- Direct Mail.
- Email.

Here's a breakdown of the top four most trusted advertising mediums, according to a recent study by Future Foundation for FEPE International.

1. TV. Twenty-eight percent of consumers believe television advertising is the most trustworthy, making it the most trusted advertising medium.
2. Out-of-Home (OOH)
3. Press.
4. Online.

**Planning an Advertising campaign:**
An advertising campaign is a systematic effort to achieve some predetermined objectives. It may be a political campaign for elections or a social campaign to raise money, or a systematic effort to promote a product or service.

Advertising campaigns are the groups of advertising messages which are similar in nature. They share same messages and themes placed in different types of
medias at some fixed times. The time frames of advertising campaigns are fixed and specifically defined.

The very prime thing before making an ad campaign is to know-

**Why you are advertising and what are you advertising?**

Why refers to the objective of advertising campaign. The objective of an advertising campaign is to

- Inform people about your product
- Convince them to buy the product
- Make your product available to the customers

**The process of making an advertising campaign is as follows:**

1. Research: first step is to do a market research for the product to be advertised. One needs to find out the product demand, competitors, etc.
2. Know the target audience: one need to know who are going to buy the product and who should be targeted.
3. Setting the budget: the next step is to set the budget keeping in mind all the factors like media, presentations, paper works, etc which have a role in the process of advertising and the places where there is a need of funds.
4. Deciding a proper theme: the theme for the campaign has to be decided as in the colours to be used, the graphics should be similar or almost similar in all ads, the music and the voices to be used, the designing of the ads, the way the message will be delivered, the language to be used, jingles, etc.
5. Selection of media: the media or number of Medias selected should be the one which will reach the target customers.
6. Media scheduling: the scheduling has to be done accurately so that the ad will be visible or be read or be audible to the targeted customers at the right time.
7. Executing the campaign: finally the campaign has to be executed and then the feedback has to be noted.

Mostly used media tools are print media and electronic media. Print media includes newspaper, magazines, pamphlets, banners, and hoardings. Electronic media includes radio, television, e-mails, sending message on mobiles, and telephonic advertising. The only point to remember is getting a proper frequency for the ad campaign so that the ad is visible and grasping time for customers is good enough.

All campaigns do not have fix duration. Some campaigns are seasonal and some run all year round. All campaigns differ in timings. Some advertising campaigns are media based, some are area based, some are product based, and some are objective based. It is seen that generally advertising campaigns run successfully, but in case if the purpose is not solved in any case, then the theory is redone, required changes are made using the experience, and the remaining campaign is carried forward.

2. **Segmentation and positioning:**

Segmentation, Targeting and Positioning (STP) to develop marketing strategies

Today, Segmentation, Targeting and Positioning (STP) is a familiar strategic approach in Modern Marketing. It is one of the most commonly applied marketing models in practice. In the 1950s, for example, the main marketing strategy was 'product differentiation'. The STP model is useful when creating marketing communications plans since it helps marketers to prioritise propositions and then develop and deliver personalised and relevant messages to engage with different audiences.
This is an audience rather than product focused approach to communications which helps deliver more relevant messages to commercially appealing audiences. The diagram below shows how plans can have the flow from

*Audience options > Audience selection > Production positioning*
In addition, STP focuses on commercial effectiveness, selecting the most valuable segments for a business and then developing a marketing mix and product positioning strategy for each segment.

How to use STP?

Through segmentation, you can identify niches with specific needs, mature markets to find new customers, deliver more focused and effective marketing messages.

The needs of each segment are the same, so marketing messages should be designed for each segment to emphasise relevant benefits and features required rather than one size fits all for all customer types. This approach is more efficient,
delivering the right mix to the same group of people, rather than a scattergun approach.

Well known ways to segment your audience include:

1. Demographics

Breakdown by any combination: age, gender, income, education, marital status, education, household (or business), size, length of residence, type of residence or even profession/Occupation.

2. Psychographics

This refers to 'personality and emotions' based on behaviour, linked to purchase choices, including attitudes, lifestyle, hobbies, risk aversion, personality and leadership traits, magazines read and TV.

While demographics explain 'who' your buyer is, psychographics inform you 'why' your customer buys.

There are a few different ways you can gather data to help form psychographic profiles for your typical customers.

1. Interviews: Talk to a few people that are broadly representative of your target audience. In-depth interviews let you gather useful qualitative data to really understand what makes your customers tick. The problem is they can be expensive and difficult to conduct, and the small sample size means they may not always be representative of the people you are trying to target.

2. Surveys: Surveys let you reach more people than interviews, but it can be harder to get as insightful answers.
3. **Customer data:** You may have data on what your customers tend to purchase from you.

3. **Lifestyle:** This refers to Hobbies, recreational pursuits, entertainment, vacations, and other non-work time pursuits. Companies such as on and off-line magazine will target those with specific hobbies. Some hobbies are large and well established, and thus relatively easy to target, such as the cricket fan example.

4. **Belief and Values**

Refers to Religious, political, nationalistic and cultural beliefs and values.

5. **Life Stages**

Life Stages is the Chronological benchmarking of people’s lives at different stages.

6. **Geography**

Drill down by region, area, urban or rural location, population density.

7. **Behaviour**

Refers to the nature of the purchase, brand loyalty, usage level, benefits sought, distribution channels used, reaction to marketing factors.

8. **Benefit**

Benefit is the use and satisfaction gained by the consumer.

**Market targeting**

The list below refers to what’s needed to evaluate the potential and commercial attractiveness of each segment.
• **Criteria Size:** The market must be large enough to justify segmenting. If the market is small, it may make it smaller.

• **Difference:** Measurable differences must exist between segments.

• **Money:** Anticipated profits must exceed the costs of additional marketing plans and other changes.

• **Accessible:** Each segment must be accessible to your team and the segment must be able to receive your marketing messages

• **Focus on different benefits:** Different segments must need different benefits.

**Product positioning**

Positioning maps are the last element of the STP process. For this to work, you need two variables to illustrate the market overview.
Expanding on the extremely basic example above, you can unpack the market by mapping your competitors onto a matrix based on key factors that determine purchase.

This chart is not meant to be any kind of accurate representation of the car market, but rather just illustrate how you could use a product positioning map to analyze your own businesses current position in the market, and identify opportunities. For example, as you can see in the gap below, we've identified in a possible opportunity in the market for low-priced family cars.
We're not saying this gap actually exists, I'm sure you could think of cars that fit this category, as the car market is an extremely developed and competitive market. However, it does show how you can use the tool to identify gaps in your own market.

3. Message Strategy:

The message strategy aims to communicate the brand to the target market in a creative and persuasive manner (Ouwersloot & Duncan, 2008:154). The message strategy is the plan for the production of the advertisement. O’Guinn et al. (2009:341) state that message strategy encompasses both the objectives and the methods for achieving the advertising goals. Rational and emotional appeals are combined in the message strategy, as consumers base their decisions on both rational and emotional motives (Arens et al., 2011:342).
In advertising, there are six messaging strategies that are most commonly used: emotional, unique selling proposition, generic, positioning, brand image or preemptive. Knowing which messaging strategy you want your organization to use is a big first step towards creating a successful ad campaign.

Strategic messaging is a value-based communication framework that companies employ in all interactions with stakeholders - employees, prospects, customers, partners, and investors. Strategic messaging communicates product value to the customer by describing the solution to a problem.

In B2B technology marketing, your message strategy is the foundation for everything you do. It needs to be strong or your marketing efforts will fall apart. Your message strategy consists of a positioning statement and three to four support points. ... They provide a reason to believe the positioning statement.

1. "Wait, Why Do I Need a Messaging Strategy?"
2. Choose Your Brand Strategy Style.
5. Create Your Value Propositions.
6. Develop Key Messages for Personas & Products.
7. Present Your Ideas to the Group.

The framework of execution refers to the message approach that will be used to present the advertising appeal or communicate the brand. Within the executional frame an advertising appeal is used to express the message. According to Belch and Belch (2007:267), the executional style refers to the manner in which an advertising appeal is used to communicate with the audience. Advertising appeals are used to elicit a response from the audience (Koekemoer, 2004a:146).

4. Brand equity, image and personality:
The commercial value that derives from consumer perception of the brand name of a particular product or service, rather than from the product or service itself. Brand equity refers to the value added to the same product under a particular brand. This makes one product preferable over others. This is brand equity which makes a brand superior or inferior to that of others. Apple: Apple is the best example of brand equity.

**Brand equity** is a marketing term that describes a brand’s value. That value is determined by consumer perception of and experiences with the brand. If people think highly of a brand, it has positive brand equity. When a brand consistently under-delivers and disappoints to the point where people recommend that others avoid it, it has negative brand equity. A brand needs to have a clear image, personality and equity in the minds of its customers. These come as the result of these branding elements as well as the customer's own personal experience with it. All these elements must be respected in order to build a strong brand with which customers can identify themselves.

**Brand Image** is how customers think of a brand. It can be defined as the perception of the brand in the minds of the customers. This image develops over time. Customers form an image based on their interactions and experience with the brand.

Five key dimensions of **brand personality** include Brand Competence, Brand Sincerity, Brand Excitement, Brand Sophistication, and Brand Toughness. Many brands choose to use a brand character as a vehicle to express their brand personality and facilitate their brand storytelling process.

**Examples of Brand Personalities**
Sincerity: kindness, thoughtfulness, and an orientation toward family values.
Ruggedness: rough, tough, outdoorsy, and athletic. Competence: successful,
accomplished and influential, highlighted by leadership. Sophistication: elegant, prestigious, and sometimes even pretentious.

5. The art of copy writing:

One of the most essential skills required to sell something - whether physical products, ideas, or a perspective - is language. To persuade is to use language in a way that conveys to the potential client everything they need to buy in, and does so convincingly. **Copywriting** is the work you see spread through advertisements, websites, press releases, speeches, and all manner of other communication channels that include an element of persuasion. The copywriters are those that can sell ice to Eskimos, and they do so through the words they use - language is the weapon they wield. These words are not only convincing, trustworthy, and evocative, but they create action, a desire to do something.

Copywriting is an art in a sense that it is not just a bland presentation of facts, but it is a crafting of messages in such a way that it attracts, motivate and get the readers to act. Words are the vehicle for sharing your message with your target audience. As a copywriter, words are a tool in your hand. When presented effectively, it can make your copy compelling and vice versa. That is why to make your copy effective, you need to choose the word carefully. As per tried and tested rules, sentence beginning with strong verbs makes a great impact on people’s mind. Some of the strong verbs are: avail, celebrate, discover, experience, exercise, grab, induced, promote, restore, secure, upgrade, etc.

The goal of a copywriter is to get the target people interested in product or services. When you write copy while keeping your focus on customers, they will be able to connect with the product or services being advertised to their lives and that in turn raise the interest. The fact of the matter is that customers are not interested in your writing skills or the greatness of the company who is
advertising. They are only interested in their own benefits. The secret of raising the interest of customer lies in putting yourself in their shoes and make your copy clearly understandable to them that what is in it for them.

The art of copywriting lies in getting people to go through the advertisement and act despite knowing the facts that they do not make a plan to read advertisement. So it is essential to write an easy to understand and at the same time compelling copy. Further, in today’s competitive world, your target audience is already surrounded by various kinds of advertising and promotional material. So to make your copy stand out you need to write headlines as well as the body copy in the language of readers and make sure that the benefits are clearly visible to them.

**Headlines**: Headlines is most important part of any advertising or promotional material. The characteristic of a great headline is:

- It grabs the reader’s attention.
- It expresses key benefits of product or services.
- It appeals the target audience.

**Body Copy**: Once the desired attention of target audience grabbed through a headline, it is the body copy which really makes the goal of advertising comes true. Therefore, body copy should flow naturally and appear important, interesting and relevant to the readers. An effective body copy need to:

- Demonstrate the benefits of product or services for the readers.
- Make an offer that readers can’t refuse.
- Include a call to action.
David Ogilvy is one of the original mad men. In 1963, he released *Confessions of an Advertising Man*, a book that is now required reading in many advertising and marketing classes. He was also very fond of lists, using them any chance he got. He wrote lists on everything from the five kinds of creatives, to how to know if you’re the greatest creative director on the face of the earth.

One particularly popular list is on how to write:

1. Read the Roman-Raphaelson book on writing. Read it three times.
2. Write the way you talk. Naturally.
3. Use short words, short sentences and short paragraphs.
4. Never use jargon words like *reconceptualize, demassification, attitudinally, judgementally*. They are the hallmarks of a pretentious ass.
5. Never write more than two pages on any subject.
6. Check your quotations.
7. Never send a letter or a memo on the day you write it. Read it aloud the next morning - and then edit it.
8. If it is something important, get a colleague to improve it.
9. Before you send your letter or your memo, make sure it is crystal clear what you want the recipient to do.
10. If you want ACTION, *don’t write*. Go and *tell* the guy what

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UNIT-4

1. Perspectives of Advertising

The arguments against advertising were principally moral, philosophic, social and political. Those in favour are mainly economic or technical. For the most part professional advertisers ignore social critics, or dismiss them as elitist, humourless, economically short-sighted, blind to the operation of the market and unable to comprehend the ability of the average consumer to see through. and accept as part of a game, the hyperbole (exaggerated statements) of some advertisements. They are generally confident that, as advertising has low saliency (prominence) as an issue of public concern, they do not need to be too worried about social criticism. Their argument is not that advertising is unimportant, but that the public at large doesn’t really know or care very much about its effects. The critics, they say, are mostly anti-capitalist, university professors, writing obscure (unclear & uncertain) books for a limited academic audience already inclined to look suspiciously at any kind of commercialism. The advertising industry knows that few ordinary people read these books, and that most are prepared to accept advertising as a normal part of life. It is only the popularisers such as within the industry advertising is taken for granted as a desirable activity, contributing to a healthy economy, and an interesting and profitable way to earn a living. Advertisers seldom debate the merits of capitalism and a market economy, being prepared to accept these as 'given', and to concentrate on making them as efficient as possible. Research studies in the professional and trade journals generally focus on how advertising affects marketers, rather than consumers or the larger society. As one writer put it, advertising theorists study consumers 'in the ways that fishermen study fish rather than as marine biologists study them'.

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debate the merits of capitalism and a market economy, being prepared to accept these as 'given', and to concentrate on making them as efficient as possible. The libraries of universities, colleges, and business schools are stocked with weighty 'how-to-do-it' textbooks designed to train more proficient advertisers, without being overly troubled by the social consequences of what is being done.

**Different Perspectives on Advertising Creativity**

Perspectives on what constitutes creativity in advertising differ. At one extreme are people who argue that advertising is creative only if it sells the product. An advertising message's or campaign's impact on sales counts more than whether it is innovative or wins awards. At the other end of the continuum are those who judge the creativity of an ad in terms of its artistic or aesthetic value and originality. They contend creative ads can break through the competitive clutter, grab the consumer's attention, and have some impact.

As you might expect, perspectives on advertising creativity often depend on one's role. A study by Elizabeth Hirschman examined the perceptions of various individuals involved in the creation and production of TV commercials, including management types (brand managers and account executives) and creatives (art director, copywriter, commercial director, and producer). She found that product managers and account executives view ads as promotional tools whose primary purpose is to communicate favorable impressions to the marketplace. They believe a commercial should be evaluated in terms of whether it fulfills the client's marketing and communicative objectives. Overall there are different perspectives of advertising in India because of diversified cultures, religions and as it is a pluralistic society. It is viewed from social, cultural, economic and political angles of the society.

**2. Advertising and Integrated Marketing Communication**

**Integrated Marketing Communication** is the development of marketing strategies and creative campaigns that weave together multiple marketing disciplines (paid advertising, earned media/PR, promotion, owned assets and social media) that are executed across a variety of media, and selected to suit the particular goals of the brand. Marketing communications include advertising, direct marketing, public relations, and sales promotions. It means to integrate the marketing strategies to connect places and people. IMC is
a process which deals with managing the customers and the relationships between product and consumer through communications.

The goal of IMC is to convey a company's marketing messages in a consistent and coherent manner through different promotional channels. Advertising in traditional media played a key role in providing and managing the initial attempts at integrating different marketing communication tools in the 1990s (Percy, 2008).

In this cluttered and fragmented media environment, only advertising in traditional media (or a mix of one or two other promotional tools) does not enable marketers to reach their target market. Thus, integrated marketing communications (IMC) are required. IMC involves strategic synchronization of various forms of persuasive communication programs with customers and prospects over time. The goal of IMC is to convey a company's marketing messages in a consistent and coherent manner through different promotional channels. The utmost task for IMC is ensuring consistency in messages and executions so that the target audience is able to connect any execution to the brand in the end.

Changes in communication technology and instant access to information through tools such as the Internet explain one of the reasons why integrated marketing communications have become so important. Delivering consistent information about a brand or an organization helps establish the brand in the minds of consumers and potential customers. Many consumers and business professionals seek information and connect with other people and businesses from their computers and phones. The work and social environments are changing, with more people having virtual offices and texting on their cell phones or communicating through social media such as Facebook. Text messaging, Internet, cell phones, blogs - the way we communicate continues to change the way companies are doing business and reaching their customers. As a result, organizations have realized they need to change their promotional strategies as well to reach specific audiences.

Some consumers feel lost without their cell phones. Phones such as the one pictured provide a source of information for consumers and a new medium for advertisers to deliver information.

Likewise, advertisements on Facebook are becoming more popular as businesses explore social media. Traditional media (magazines, newspapers, television) now compete with media such as the Internet, texting, and mobile phones; user-generated content such as blogs and YouTube; and out-of-home advertising such as billboards and movable promotions. Ads on the inside of
subway cars, in trains and buses, and even in bathroom stalls. These, too, are examples of out-of-home advertising.

As the media landscape changes, marketers may change the type of promotions they use in order to react their target markets. Regardless of the type of media used, marketers use integrated marketing communications (IMC) to deliver one consistent message to buyers.

Advertising involves paying to disseminate a message that identifies a brand (product or service) or an organization being promoted to many people at one time. The typical media that organizations utilize for advertising of course include television, magazines, newspapers, the Internet, direct mail, and radio. Businesses are also advertising on social media such as Facebook, blogs, Twitter, and mobile devices. Each medium (television or magazines or mobile phones) has different advantages and disadvantages.

IMC utilizes modern and classic forms of advertising and promotion. Some examples of the modern forms of marketing and internet and mobile device marketing.

3. Globalization and Advertising

Increasing globalization of industries such as consumer goods and automotive sales is prompting advertisers to alter their creative and spending strategies in order to reach buyers in countries that are seeing a rise in disposable income.

Advertising is a crucial media industry, not only in its own right but also because of the intermediary structural relation it holds between the commercial media on one hand and the consumer goods and service industries on the other. This can be conceived as a manufacturing-marketing-media complex. However, the traditional business model that facilitated this relationship in the mass media era is now under challenge from the new forms of social communication afforded by the internet. Accordingly, such a fundamental transformation forces a critical review of how advertising has been understood. Attention is given to the historical globalization of the corporations that own the brands and the advertising industry’s response, which has been to consolidate into a small number of global umbrella corporations that coordinate and manage a host of specialist divisions across the whole field of “integrated marketing communications.”
Four arguments in favour of the global standardization of a brand's advertising are that a single message worldwide strengthens a brand's image and its sales performance; that markets across the world are becoming more and more alike in their demand characteristics; that the marketing skills in a company's headquarters are under-utilized unless applied internationally; and that there are sufficiently significant economies of scale to justify globalization.

Contemporary advertising in India in the wider context of trends in international advertising, the recent changes in Indian economy and society, and issues concerning the cultural impact of foreign advertising in India. In the 1990s, India has witnessed a massive expansion of advertising, and the advertising sector has quickly been taken over by foreign advertisers and agencies that are affiliated with foreign advertising agencies. The whole advertising sector demonstrates a remarkable degree of concentration. There has been a rapid expansion of television and satellite television in the 1990s but print is still the dominant media. The profile of most advertised products is dominated by advertising for personal products. The strategies used in India have undergone significant change in recent years, and here has been increased customization to the local culture alongside a major intensification of strategies aimed at targeting rural markets, to stimulate the purchase of the products of foreign companies.

Globalization has increased dramatically in the early 21st century. More companies have expanded beyond domestic borders in the race for new customers, new money and new sources of capital. Globalization in business significantly affects a company's advertising strategy and the way it delivers messages to customers.

**Strategy**

Developing and implementing an advertising strategy is a massive undertaking for global companies. A major strategic dilemma is whether to use a global, universal messaging approach or to customize advertising to each individual market. More companies use a multi-domestic or international approach since few products have truly universal use and message context. Media buying processes and availability of media also vary greatly by country.

The major obstacle to applying a global marketing strategy is products and messages that don't work everywhere. Products sometimes have varying usage, which requires presenting different value propositions. Laundry washing processes are performed differently around
the world, for instance, which makes global marketing a challenge for detergent manufacturers. Cultural context is key as well. The media industries are different from other industries because of their privileged place in social communication and the perception that they wield extensive influence on public opinion, cultural norms and values, and the popular imaginary. This truism applies particularly to the advertising industry, for not only does advertising have a high visibility in the cultural environment: it is also the most vital source of the revenue that supports and motivates the vast majority of commercial media. It could even be said that advertising is the media industry that stands behind all the other media industries. However, research approaches of past decades have tended to concentrate upon the products of the advertising industry— that is, advertisements and their cultural significance— rather than penetrating beyond to the industry as such, including its political and cultural economy; the relations between advertisers, advertising agencies, and the media; and actual advertising practices. More contemporary research has focused directly on these fundamentals, particularly in the context of globalization and the complex transition from “old” to “new” media.

The very meaning of “advertising” is in flux, for the advent of the internet has transformed the character of advertising media as we have known it. The comfortable relationship between advertisers, agencies, and media that existed throughout the golden age of mass media in decades past—in which the media would offer content that could attract audiences so as to sell access to those audiences to advertisers via the agencies—is a business model that is now under severe pressure. The interactive properties of the internet, with the affordances of social networking and direct commercial transactions, have precipitated a shift in the balance of power between advertisers and consumers. These properties have also caused advertising revenue for television, still the dominant medium for advertising in most national markets, to grow more slowly as advertisers increasingly favour the internet. Meanwhile, on the internet itself, emergent business models compete for hegemony.

With the growth of the internet, it becomes more evident that advertising is just the most visible and public dimension of a much broader, but still quite familiar, set of practices intent upon harnessing our ways of life for commercial purposes. These practices include sponsorship, notably of sport and the arts; in-store displays, sales promotions, competitions and giveaways; and direct marketing, such as telemarketing. In the past, media advertising was referred to in the industry as “above the line,” while the various forms of nonmedia marketing, such as those just mentioned, were deemed “below the line.” However, the line has been crisscrossed so
much now that it is obliterated. Not only is media advertising ever more incorporated into sales promotions.

Given the triumph of neoliberal ideology in recent decades, it may be difficult to appreciate that there was a time when Marxism—or at least, a “cultural” version of it—was extremely influential in setting the agenda for media and communication research. In conjunction with feminist perspectives, this neo-Marxism generated a great deal of research and theoretical critique in the 1980s, when advertising was considered to be a prime instrument for the reproduction of consumer capitalism and patriarchy, as revealed by semiological-structuralist analysis. The classic example is Judith Williamson’s *Decoding Advertisements*. A version of Marxism more attuned to political economy instead paid attention to advertising’s role in “commodification,” that is, how advertisements endow goods with an “exchange value” beyond their actual usefulness.

In the 1990s, the study of advertising came to be seen within a larger, more inclusive context, framed within a broad critique of “consumer culture” and the society that supported it. The same decade saw attention shift to the dynamics of the advertising agency. Several researchers, such as William Mazzarella, drew upon anthropology, employing that discipline’s characteristic methodology of ethnography, usually by working in advertising agencies as participant-observers. This work represented something of a focal shift, centred less on advertising and the media as such and more on advertising practice.

They particularly saw a “culturalization” of economic production, meaning that goods and services were designed to attract certain kinds of consumers and to fit with their lifestyles. This work typified the “cultural turn” of the 1990s, a broad movement away from political economy in favour of more emphasis on systems of symbolic meaning and the reflexivity of subjects within culture, a trend that attracted attention to the study of advertising as the complex fusion of economy and culture. Prior to the cultural turn, it was sufficient to “get a life,” but both the discourse of marketing and its critique promoted the idea that what we each needed was a lifestyle as a way of defining our individuality by knowingly constructing a distinctive pattern of consumption for ourselves.

The 2000s have seen a shift of attention toward a quite specific marketing and advertising practice, namely that of branding, particularly in its relation to popular culture and new media. Some of the best contemporary academic work is on branding, rather than on advertising as such. Particularly since the era of large-scale corporate takeovers of brands in the 1980s, advertising has become consciously harnessed to the process of branding. More than uniquely identifying a product or its manufacturer, advertising enables brands to acquire cultural
meanings, such as status distinctions (Harrod’s versus Marks & Spencer), associations with certain kinds of people (the Marlboro man), and even something like their own personalities. Young consumers in particular are inclined to participate in ruthless parodies and spoofs of branded advertising that they discern to be manipulative and inauthentic, and new social media such as YouTube, Facebook, and Twitter allow the diffusion of such material on a global scale. At the same time, advertisers and their agencies are fascinated by the internet’s ability not only to target young consumers but also to exploit their social networking behaviour, so they play the dangerous game of strategically planting advertising or other marketing material on the internet that they hope will go viral, that is, be picked up and passed on by users, thus creating buzz around the brand.

Many, perhaps most, of the brand names that we know via advertising and other modes of marketing in our national markets are in fact owned by global corporations. Some of these corporations are companies that grew from local to national scale, mainly in the United States and Western European countries, becoming in the 1960s and 1970s what were called the multinational, or transnational, corporations. Others, the colossi of the internet age, have become global only in recent decades, notably Google, Microsoft, and Apple. Among all these, the main clients of the advertising agencies and big spenders on media are the manufacturers of “FMCG” (fast-moving consumer goods), or everyday packaged food, household, and personal products. Corporations like Procter & Gamble and Unilever, both with hundreds of brands under their corporate umbrellas, can be found on the lists of biggest advertisers in most countries of the world.

Indeed, with the remarkable growth of social media and other internet use, digital advertising is attracting ever more advertising revenue. Apart from the crisis this trend has presented for “legacy” media, particularly print, it has given rise to more commercio-technical areas of advertising practice, such as in the exploitation of “big data,” and in “programmatic advertising,” the computer-programmed placement of advertisements. The avid attention that advertising agencies are now giving to digital media is an index of the degree to which the once-comfortable relations between agencies, media, and advertisers now have been destabilized as the era of mass media morphs into the age of the algorithm.

4. Advertising Industry in India

The Indian advertising industry has grown at a rate of 9.4% over 2018 to reach ₹68,475 crore by the end of 2019. The industry will grow by 10.9% to reach ₹ 75,952 crore by the
end of 2020. It is expected to grow at 11.83% CAGR to reach a market size of ₹1,33,921 crore by 2025.

Introduction

The Indian advertising industry has evolved from being a small-scaled business to a full-fledged industry. The advertising industry is projected to be the second fastest growing advertising market in Asia after China. It is estimated that by 2018, the share of ad spend in India’s Gross Domestic Product (GDP) will be around 0.45 per cent. The Indian government has given tremendous support to the advertising and marketing industry. Advertising expenditure is likely to increase in the financial sector, driven by Reserve Bank of India (RBI) policies which could result in a more favourable business environment. Also, proposed licences for new banks and better market sentiments render the advertising and marketing industry in India a fertile space.

Market size

Print contributes a significant portion to the total advertising revenue, accounting for almost 41.2 per cent, whereas TV contributes 38.2 per cent, and digital contributes 11 per cent of the total revenue. Outdoor, Radio and Cinema make up the balance 10 per cent.

India’s digital advertisement market is expected to grow at a compound annual growth rate (CAGR) of 33.5 per cent to cross the Rs 25,500 crore (US$ 3.8 billion) mark by 2020.* The Internet's share in total advertising revenue is anticipated to grow twofold from eight per cent in 2013 to 16 per cent in 2018. Online advertising, which was estimated at Rs 2,900 crore (US$ 435 million) in 2013, could jump threefold to Rs 10,000 crore (US$ 1.5 billion) in five years, increasing at a compound annual rate of 28 per cent.

Recent Developments:

- GroupM, the US-based advertising media company, has acquired a majority stake in MediaCom India, a joint venture between GroupM India and Madison Media group's principal shareholder Sam Balsara, for an undisclosed amount.
- Dubai-based Iconiction Ltd plans to enter the Indian retail analytics space in partnership with local entrepreneur Mr Anil Hirani, to set up Iconiction India Ltd.
- Flipkart, India's largest e-commerce marketplace, has re-entered the private label business by launching Smart Buy, with a view to boost earnings and fill gaps in its product selection.
• The Indian Railways is working on a new advertising policy aimed at installing 100,000 big digital screens at 2,175 railway stations across the country, which is expected generate Rs 11,770 crore (US$ 1.76 billion) revenue annually.

• Times Internet Limited plans to invest US$ 100 million in development of smart marketing technology platform Colombia, which will serve its marketers to engage with around 200 million digital users per month.

• Zarget, a Software-as-a-Service (SaaS) based conversion rate optimisation start-up, has raised US$ 1.5 million in seed funding from Accel Partners, Matrix Partners and Freshdesk Inc's founder Mr Girish Mathrubootham, which will be used to build more marketing related tools.

• Snapdeal.com, one of India’s largest and fast growing e-commerce companies, has acquired TargetingMantra (Insightful Pvt. Ltd), which is a Gurugram-based marketing and personalisation services company, as part of its plan to enhance the experience for its customers.

• Indian Railways has appointed Ernst & Young (EY) as a consultant to discover its advertising potential, which is in line with the Railway Budget proposal of increasing non-fare earnings to over Rs 5,000 crore (US$ 750 million) in five years.

• Tata Motors has appointed renowned football player Lionel Messi as the global brand ambassador for Tata cars and utility vehicles globally, with an aim to tap the youth market and expand visibility and presence of Tata Motors in newer markets.

• DDB Mudra Group has planned to launch ‘Track DDB’, a brand that addresses the data-led world of marketing communications, which will provide services like creative, data and digital analytics, database marketing, CRM, digital and mobile marketing in India.

• All India Radio (AIR) has appointed ‘releaseMyAd’ as a virtual agency to let advertisers book ads for all of AIR’s station online.

• Google is all set to help India implement Prime Minister Mr Narendra Modi’s "Digital India" initiative, and the government has a well laid out plan to realise it, said Google's Chief Internet Evangelist Mr Vinton G. Cerf. Digital India is Rs 1.13 trillion (US$ 16.95 billion) government initiative that seeks to transform the country into a connected economy, attract investment in electronics manufacturing, and create millions of jobs and support trade.

• As companies look for better productivity and increasing efficiencies in a tough market environment, market research firm Nielsen has launched its first consumer
neuroscience lab in India at its Mumbai headquarters. The neuroscience lab will augment the company's research capabilities in packaging and research, improving their effectiveness.

- Jaipur-based Girnar Software Private Limited, which owns and operates the website CarDekho.com, announced that it has raised US$ 50 million in its second round of funding. The funding was led by Hillhouse Capital with participation from Tybourne Capital and Sequoia Capital.
- ZipDial has become the first Indian technology product startup to be bought by Twitter in what is the third such deal led by a global corporation following the acquisitions by Facebook and Yahoo. The ZipDial deal is expected to cost Twitter US$ 34-35 million. This feature is expected to help Twitter reach people who will come online for the first time in countries such as Brazil, India and Indonesia, mostly using a mobile device.

**Government Initiatives**

The Governments of India and Canada have signed an audio-visual co-production deal which facilitates producers from both countries to harness their collective artistic, technical, financial and marketing resources, and encourage exchange of culture and art between the two countries. The agreement is also likely to lead to better promotion of Indian locales for shooting films. "The agreement will also lead to the transparent funding of film production and boost export of Indian films into the Canadian market," as per the agreement.

India and Poland are seeking to enhance cooperation in the digitisation and restoration of film archives. This was decided in a meeting between Mr Bimal Julka, Secretary of Information and Broadcasting, India, and a delegation from Poland led by Ms Malgorzata Omilanowska, Secretary of State. The two countries will form a joint working group that will help improve cooperation in fields such as student exchange programmes, animation, films and digitisation, among others. Mr Rajyavardhan Singh Rathore, Minister of State for Information & Broadcasting, has announced that Indian government has planned to increase advertising spend on the digital platform which will help increases the government’s presence in digital media.

**Road Ahead**

The advertising and marketing sector in India is expected to enjoy a good run. Growth is expected in retail advertisement, on the back of factors such as several players entering the food and beverages segment, e-commerce gaining more popularity in the country, and domestic companies testing out the waters. The rural region is a potentially profitable target. For instance, in the automobiles sector, the focus of two-wheelers on rural areas could mean more
launches and more advertising spends. The telecom sector could see growth as well, driven by better smartphone penetration and service providers cutting down on prices.

Advertising industry in India - Statistics & Facts
Statista Research Department, Jan 16, 2020

Asia Pacific is the second largest regional advertising market in the world with projections to maintain this position in the coming years. Advertising spending in the region reached a total of 158.3 billion U.S. dollars in 2015, and is forecast to increase to about 235.5 billion U.S. dollars by 2020. The growth in the region is mainly driven by China, the world's second largest ad market, and India, one of the fastest growing advertising markets in Asia. The ad market in India is forecast to increase by 2.84 billion U.S. dollars between 2015 and 2018; this is the fifth largest ad expenditure growth in the world during this time period. Fast moving consumer goods, automobile and e-commerce are the most advertised industries in India.

Traditional mediums, such as television and print, are still popular amongst advertisers in India. In 2015, print had the highest advertising revenue in India, while TV’s revenue figures closed the year shortly behind. TV and print were by far the strongest advertising media in India, as each medium is expected to account for about 37 percent of all advertising spending in India by 2017, taking the lead as the two most important mediums for advertisers in the country. Newspaper advertising spending in India is forecast to add up to an estimate of 3.25 billion U.S. dollars in 2016. Physical out-of-home advertising is also an important platform in the Indian ad market. The medium is projected to maintain revenue of 24.5 billion U.S. dollars up until 2020. While physical out-of-home advertising is expected to remain the same in the coming years, digital out-of-home advertising in the country is forecast to consistently grow, with projections to grow from about 10 billion U.S. dollars in 2015 to 18.5 billion U.S. dollars by 2020. Spending on internet advertising has been consistently rising in India since 2006, when only 39 million U.S. dollars were spent on internet advertising. Internet advertising spending in India is estimated to pass the 700 million U.S. dollars mark for the first time in 2016. Despite this aggressive growth, internet’s share of the total ad market in India is rather timid; the medium is projected to hold about 14 percent of ad market share in the country by 2017. Search advertising is the most popular ad format in India, accounting for about 30 percent of the total digital ad spending in India as of 2015. Social, display, video and mobile held from 16 to 18 percent of the market share each in that particular year.

5. Digital Advertising
Advertising spends on digital media is led by social media with the highest share of 28%, contributing Rs 3,835 crore to the Indian digital advertising. Overall, the Indian advertising industry was at Rs 68,475 crore by the end of 2019, and is expected to grow by 10.9% to reach Rs 75,952 crore by the end of 2020. The report said mobile ad spend is expected to grow 41% to reach a share of 52% in the overall digital advertising market. Digital ad spends currently stand at ₹13,683 crore and are expected to grow at 27% to touch ₹17,377 crore in 2020.

Digital advertising industry is expected to cross ₹50,000 crore mark by 2025 and touch ₹58,550 crore in five years, led by smartphones and cheap data penetration, said a report by Dentsu Aegis Network (DAN).

Digital ad spends currently stand at ₹13,683 crore and are expected to grow at 27% to touch ₹17,377 crore in 2020, said the digital ad spend forecast report published by DAN in association with trade portal exchange4media. The majority of these spends will go on social media platforms, followed by paid search, online video and display media.

The report said mobile ad spend is expected to grow 41% to reach a share of 52% in the overall digital advertising market, overtaking spends on desktop this year. Spends on mobile devices are projected to reach a share of 64% of digital ad spends by 2022.

**Overview of Digital Advertising in India**

Digital media has been the harbinger of growth for the advertising industry in India in the last few years. Every year a sustainable proportion of advertising budget is being spent on digital media and it is growing every year. India has an estimated 289 million people in Urban India and 182 million in Rural India who were online as of October 2017. With such a large user base, the country provides an immense potential for marketers to pitch their products and services through digital media. This trend is visible across industries i.e. FMCG, Consumer Durable, E-Commerce, Automobile manufacturers, BFSI, Telecom and among many more.

With the smartphone becoming more affordable and surge of high speed internet penetration, digital advertisements will continue to grow in the near future. In line with the trends seen in digital media across sectors, digital advertising spends outperformed expectations in 2017, growing almost 27% over 2016 and are estimated to be INR 9,266 crore in 2017. This spend, however, does not account for government spends incurred on digital advertising. The growth in spend on digital advertising is expected to continue, at a rate of 30% over the next year and the total spend is expected to touch INR 12,046 crore by end of 2018.
SPENDS The overall advertising industry size in India is estimated to be close to INR 59,700 crore in 2017 with the share of FMCG and Consumer Durables being the highest in terms of overall advertising spends, followed by E-Commerce, Auto, Travel, BFSI and Telecom. Trend: Digital Advertising Spend (INR Crore)

A Report on Indian Digital Advertising Industry 2017

Digital advertising spend is about 16% of the total ad-sends in the country. In terms of total spend, BFSI lead the digital ad-spend with spends around INR 2022 crore, followed by Ecommerce. A comparison of these verticals in terms of share of spends on Traditional vs. Digital show that BFSI brands incurred the highest share of advertising on digital media with 46% of their overall advertising spends are digital, followed by E-Commerce, Telecom and Travel. Share: Traditional Vs Digital Advertising Spends by Verticals.

Avenues

The various avenues for advertising in the Indian digital industry are, as given below: Quintillions bytes of data is consumed everyday via emails, videos, social media, digital advertising serves as the backbone that holds the construct together. E-Commerce includes Online retail stores, online classifieds etc. Telecom include Telecom & Internet service providers and handset manufacturers IT/ITeS comprises IT Hardware and Software Auto segment includes automotive products and auto components Travel includes Bus, Railways and Air ticket booking along with holiday packages Others include sectors like print media, manufacturing etc. Trend Digital Ad-Spend (INR crore) by key Industry verticals

While the above definitions are being followed in various articles (even in the current one), it is increasingly evident that digital media is converging rapidly and a more holistic perspective is required to define the digital advertising market size. Considering that technology is not a hindrance, different platforms are being used to display relevant ad formats. As a result, these definitions are changing the landscape of digital ad planning. Also, because of this ever-changing digital world and its ongoing transformation phase, as of now, there is no clear demarcation possible between the spends on various digital media avenues. Consequently, this report has not segregated online advertising spends between web and mobile.

TRENDS: Digital Advertising works best when it is omnipresent for the convenience of its buyers. Interaction with buyers across multiple channels and devices is important together with the consumers. As of end 2017, the various avenues for advertisement on the digital medium are display, search, search, social media, mobile, video and email. Search takes the lion’s share of digital ad spending. 27% of total digital ad spends (INR 2,502 crore) is made on search. This is followed closely by spends on video and mobile around 19% with ad spend being INR 1,779
crore and 1,761 crore respectively. Spends on social media stand at 18% with ad spend around INR 1,668 crore and least one being display ads with only 16% with total ad spend being only INR 1,483 crores. Search contributes maximum among all ad avenues and is totally intent driven and a completely pull strategy. Spends on Video ads such as YouTube have shown a significant increase over 2016 with 27% growth vs last year. This sustainable pattern is driven by new on-time demand such as entertainment (movie, TV series) channel launches, by enhanced monetization across various platforms and high CPMs on premium content. To connect with the consumers at an emotional level, Video ads are considered to be a great branding tool. They have an enormous power to connect with the consumers. In order to cater to the video ads platform, most of the companies are bringing in fundamental changes with adoption of programmatic advertising and advanced analytics to enhance the consumer experience. Compared to the display ads, it is a cost effective approach as it tries to engage directly with the right user at the right time. Spend on mobile advertising (SMS/In-app ads) also recorded high YoY growth of 34%: from INR 1,314 crore in 2016 to around 1,761 crore in 2017. This is because advertising on mobile is considered to be innovative and conveys the message clearly. Also in-app Advertising Avenue is currently being explored and used across various industry sectors since it is believed to fetch better monetization. Search has the maximum share among all ad avenues followed by Video and mobile, each being 19% of total spend. Search has seen a slight decrease with mobile advertising compensating for.

Driven by falling data prices and availability of low cost handsets, mobile advertising is expected to increase. In addition to various ad avenues, an online marketing form, popularly known as Native ads are becoming quite popular. These ads operate as a connector between advertisers and publishers. It solves a problem for them by providing consumers with content that does not disrupt their online experience and is more likely to be seen by them. It provides better user experience and makes the audience feel more engaged with the content, thereby driving better brand exposure. Native ads are more contextually relevant and therefore excellent content format for lead generation.

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When we assess advertising and how it is carried out, we can clearly see that it integrates both science and art.

Advertising incorporates high level of thinking as well as strong creativity.

Advertising science takes the analytical part: setting goals,

deciding strategy,

choosing among different creative styles.

However, after determining the message strategy and the broad creative approach, it is time to create the actual advertisement which is not science, but an art.
The ultimate interest of a seller should be to make buyers take action and buy the product, not to let them just admire the advertisement produced.

David Ogilvy said once in the book 'Confession of Advertising Man':
A good advertisement is one which sells a product without drawing attention to itself. It should rivet the reader's attention to the product. Instead of saying, “What a clever advertisement,” the reader should say, "I never knew that before. I must try this product."

It is the professional duty of the advertising agent to conceal his artifice.
Adding, Ogilvy supported his say using an extract from a story in ancient Greece in which two opponents Aeschines and Demosthenes spoke against Philip.

The response of the public was that when Aeschines spoke, they said, "How well he speaks."

But when Demosthenes spoke, they said, "Let us march against Philip." (Action)

Ogilvy says he was for Demosthenes because the speech had a power to move the public action.

That is what an advertisement must do.
Objectives of Copy

A copy writer is expected to write a copy which will influence the attitude and action of buyers. Until he/she knows what consumer response to the advertisement is desired, he/she is not ready to draft an advertising message which will register, persuade and be remembered.
Direct Action Objective: This kind of objective demands the product customers to respond to the advertisement message immediately, and march for action (buying of the product, service, or idea).

Majority of retail advertisements and minority of manufacturer's advertisements are intended to cause a direct action.

The immediate response desired by most retail advertisements is the visit to the advertiser's store.
Indirect action copy is designed to implant the brand name or company name in consumer's thinking and to get consumers understand, accept, and agree with the advertiser's promises.

Most product advertising done by manufacturers and most institutional advertising of all advertisers have indirect goals or objectives.
Indirect Action Objective

- This kind of objective is not for immediate call for sale.
- It is done when the advertiser hopes to establish favorable attitude and associations in the mind of
  - buyers who are neutral,
  - hostile,
  - ignorant or misinformed about the product.
Concept and Types of Copy Format

- In copy writing, two major things matter; one is knowing what to say (message), and the other is knowing how to say it (format).
- Thus, advertising message and the technique or pattern to present the message are two different issues.
- It can be likened to the difference between or matter and manner. The copy format is how the copy story should be told or presented.
- It is also called copy slant, or copy angle.
Conventional Format

- It is a factual or informational message that conveys information without any gimmicks, emotion, or special effect.

- There is a dominant picture, a headline, some text or body copy and a logotype.

- Such an advertisement is straightforward, direct presentation of buyer's benefit and reason for buying.
First Person Format

- The speaker or first person can be one of many personalities.
- The product can be personified;
- for example,
- someone connected with the advertising company,

- even up to and including the president may deliver the story.
Dialogue Format

It is a format in which dialogue takes place between
- doctor and patient,
- user and nonuser of the product,
- parent and child,
- husband and wife,
- salesman and buyer,
- or two personalities related to the product.
- TV commercials use this format effectively.
Testimonials

Testimonials are when a product user or an expert in the area provides his/her testimony about the quality of the product.

Although sometimes abused, the testimonial continued to be one of the most effective ways of presenting an advertising message.

Testifiers are of three types:

- the expert;
- the person prominent in the world of sports, stage,
- screen, or society; and the “ordinary every day Common Man.”
Editorial Format

- Here the copy and even the entire advertisement looks very much like editorial features.

- This copy format can often be found in the Reader's Digest and Times.

- It is appropriate for print media.

- It gives advertiser the chance of presenting detailed information about the product or service.
Cartoon, or Cartoon Strips Format

One or more individuals in a situation intended to be humorous,

- or a continuity of strip,
- a story or plot developed through a series of illustrations,
- try to explain about the product or service.
Verse Format

- This format uses some rhymes,
  songs,
  and jingles.

- Such advertisement rates high in the memory of the prospect.

- Usually radio uses such format.
Recipe Format

Such formats are specifically for food-related advertisement copies.

- They are intended to teach the user how to cook the food for maximum satisfaction.
- They usually are appropriate for new products entering the market for the first time.
Demonstration Format

- Being straight forward in tone, the demonstration format focuses on how to use the product,
- or what it can do for you.
- For instance, advertisements on cosmetics try to demonstrate the change created on users face or hair.
- This kind of copy format is preferable for TV where demonstration is effectively implemented.
Problem Solution Format

In the problem solution format the message begins with a problem, and the product is the solution.

- A problem solution message format is where the product helps to avoid a problem.

- As a form of threat appeal,

- problem solution format is often used to advertise insurance and personal care products.
Though the above ones are the most commonly used,

there are also many other formats that are favored by some copywriters;

these include comparison,
question–answer,
trade character,
before and after, etc.
Information for Copy Writing

- A copy writer needs to have certain background information before deciding about presentation or formatting the advertisement.

- This includes information about buyers,
- the product,
- channels,
- and promotions used to assist the process—if there are any.

- Let us look into these types of information to see how they assist the copy writer.
Buyer's Information

Essential buyer's information includes: profile of buyers' characteristics (geographic, demographic and psychographic),

- their habits,
- and motives.

- The copywriter needs to have in mind a clear and detailed picture of the person who would buy the product.
Product Information
Copywriter needs to know all the facts about the product and its manufacturer.

- This includes knowledge about features of the product
  - (size,
  - price,
  - complexity level,
  - and specialty),

- its benefits and the company producing it.
Channels of Distribution

- This includes the ways by which the product is circulated,
- the procedures of distribution,
- and major distributors.
Promotions Used

› Copywriter should find out whether other promotions like sales promotion and other efforts are also in place.

› This helps the writer to make the message (theme) complementary to other efforts in the campaign.
Concepts of Copy Elements, and USP

- Advertisement copy is composed of different elements or parts.
  - *These are head line,*
  - *subhead,*
  - *body paragraph,*
  - *illustration,*
  - *and logotype.*
- Let us see the features of each element one by one.
- **Headline**: A word or a phrase printed in large letters and implying in effect that just below is an advertising message.
- Headline is the most important element of the advertisement.
- It delivers a short but complete selling message.
- It is the most read part, and some say it is credited for 50–70% of performance of advertisement.
- In many ads, headline and illustration assume the complete job.
- **It is also believed that the longer the copy, the more important the headline.**
- Headline makes the first contact, and gets attention. It also induces buyers to read the body copy.
Subheads: They are smaller than headline but larger than the body copy.

- They are placed immediately under the headline.

- They help to amplify or develop the thought of the headline.

- They increase interest value,

- identify the subject or topic of their prospect.
Text or Body Copy – The Body has three basic parts:

- **Lead paragraph**: It motivates or influences readers to read more.
  
  *It is based on the thought of headline and it creates a bridge between the head and body paragraph.*

- It transfers reading interest into product interest.
Interior Paragraph: It tells the prospect to do what the advertiser wants to be done.

- The body makes the claim of advantages to buyers and promises benefit to them.
- Buyers buy benefit, not product features.
- This benefit is the satisfaction the product offers.
- This section, therefore, paints word pictures of satisfaction to be had.
- It explains and emphasizes reasons for buying.
- It tries to offer proof of claims.
Closing text—It may be a sentence or a short paragraph forwarding specific bid for the desired readers' reaction.

*Closing text provides subtle-suggestion and indirect implication to command.*

It uses words like do, go, act, telephone, try, use, and ask.

*Closing text should be specific and clear about the response wanted.*

For longer body copy closing text also serves as a summary.
Illustration— Illustrations are pictures, paintings, and designs showing objects. They are mostly picture/s of the product or/and of the people using the product. Illustrations are very important in attracting reader's attention towards the advertisement. They are also good at planting the picture of the product in prospects' mind. In outdoor advertising, illustrations play greatest role because a few texts accompany the illustration in such advertisements.
Following the steps in the pattern is believed to have an advantage in initiating buyers to action.

The steps are:

- **i. Recognizing buyers’ problem or desire**/mostly done by headline
- **ii. Recommending the product as best solution or answer**
- **iii. Promising benefits and advantages. Offering proof for benefit and advantage claimed.**
- **iv. Asking action.**
Copy Headlines and Types of Copy Headlines

- These days, people have become headline readers. As a result, headline writing demands high level of carefulness.
  - *Headlines need to be direct and relevant, cheerful and optimistic, simple and specific, vivid and provocative.*
- They are written in present tense, active voice, and using 2nd person.
- Headlines imply strongly that reading the body text is in buyer's advantage.
  - *Expressing the USP is the safest rule in headline writing.*
Types of Copy Headlines
There are two ways of classifying headlines. One is based on the content of the headlines and the second is based on form of the headlines.

- Based on
  - **content**, we classify heads into
    - *identification*,
    - *boast*,
    - *benefit*,
    - *and news headlines*.

- **Form** wise, we classify headlines into
  - *question*,
  - *command*,
  - *curiosity*,
  - *selective headlines*. 
Content Based Classification

1. **Identification Headlines** are most frequently nothing more than the brand name of the product.

   This is a weak type of headline because it assumes that the product is of great interest; that consumers are most anxious to learn more about it.

   Mostly the brand name is used as headline.

   *Identification headlines focus dominantly on brand names.*
2. Boast Headlines–

Such heads feature the product or the advertiser in exaggerate and extravagant claims.

- These claims are often too general as to make the head often ineffective.

  - Ex: *Boost is my Energy.*
  - *Rin powder whiteness*
  - *First class wheat powder!*
3. **Benefit Headlines** are powerful and effective because they promise the consumer the realization of his/her hopes and success in his/her ambition.

They imply that there is a way even quicker and painless to get something a consumer wants.

They are complete selling messages.

In respect to quality of content, benefit heads outrank the other three.

E.g. *Use Head and Shoulders Shampoo and enjoy a dandruff free hair.*
4. News Headlines – Because consumers want to know the latest,
to keep current on what is happening, and to stay abreast of what is new,
they are attracted to news headlines.
The news in the headline can relate to the product,
its package,
its price,
its uses,
or to the advertiser.
A complete selling message can also be built into a
news type headline.

E.g. LIC makes your old age happy.
Nokia – connecting people.
BSNL – Offers
1. **Question Headlines**– When the head is set as a question, it calls for 'yes' or 'no" as an answer. The effective one of these is when the answer can be found in the advertisement itself.

   E.g. How would you pay a big unexpected hospital bill?
   
   *SBI Health Insurance*

   So you want really fine shoes?
2. **Command Headlines**—This type of headlines uses less strong commands.

- They are used rarely because there is a danger of causing some irritation and some resentment on the part of the consumers.

- If the head is to be a command, it should try to tell consumers to do what they already want to do.
  - E.g. Change your washing machine right now!

- Don't do it yourself!
3. **Curiosity Headlines:** Sometimes the copy writer tries for provocation,

hoping that consumers will see the headline as a game to play.

It can be a single word, incomplete fragment, or an intriguing question which fires the consumer's imagination and challenges him to read more.

**Curiosity headlines are devoid of any direct selling value, and in addition,** they appeal to a weak motive.

- e.g. With his feet in the ice water...
4. **Selective Headlines**– The great merit of selective headline is their power to alert buyers that the advertiser wants to influence, letting non prospects continue on their ways.

- They involve a serious compromise;
- the more selective headlines there are, the fewer the readers will be attracted.

- E.g.  *To every lady in waiting*
  *Man! What a shampoo for men!*
  *To a future engineer– Seimens*
Headline suggestions

- Heads should be as short as possible 3–8 words (some take it to 14)
- Content is more important than the exact number of words
- Type size should be large enough to be contrasted with body text
- It is an invitation to read the body copy and should make readers read the body copy
- Subheads are needed when the copy is short