

Copywriting

TYBMM

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By: Dr Hanif Lakdawala

haniflakdawala@gmail.com

MODULE I

Introduction to Copywriting

Basics of copy writing

What is Copywriting?

Copywriting is the composition of headings, sub-headings and the body copy of advertisements, catalogues or brochures. Therefore, copywriters help promote businesses, ideas and opinions by writing advertisements for organisations. This is an art of writing and compiling creativity in writing content.

WORDS HAVE THE POWER TO INFLUENCE READERS' PERCEPTIONS OF MESSAGES

WHAT IS COPY?

In advertising, copy refers to the text, or words, used in an advertisement. The body copy is the actual paragraphs of supporting text adding additional facts and benefits to the headline and greater concept, in the instance of a print ad. Where a television ad is concerned, the body copy would manifest in dialogue, the announcer's script, etc.

A copywriter verbalizes concepts in ways that inform audiences and move them to action. Their words define brands and become part of our cultural language. They play a vital role in all advertising agencies world-wide, creating the language that drives consumerism.

Copywriting and the Creative Plan

Copywriting is the process of expressing the value and benefits a brand has to offer.

A creative plan is the guideline that specifies the message elements of advertising copy.

Copywriting is probably the most creative and demanding branch of writing. You start with a blank sheet of paper. You may have only a couple of days to meet the client's deadline. And your work could be read by millions of people.

Who needs copywriters?

The market is vast. Every business, small and large, has to promote itself. Every company needs leaflets or direct mail letters. And every new product needs a pack that will entice us to buy it.

These days all organizations need to communicate. That includes hospitals, local authorities and charities. So the opportunities for the copywriter are infinite.

Because organizations constantly alter, their literature and ads need regularly changing, too. That keeps copywriters busy.

Attributes of a good copywriter

Distinguishing good copywriters from average copywriters involves looking at more than just the work that he or she produces. You have to take into account the entire copywriting process from receiving the brief, conceptualizing, to the finished product. Attitude and personality to are as important as their writing skill.

Responsibility or characteristics a copywriter:

1. **Creative:** They have the ability to approach a copywriting project from many different angles.
2. **Smart:** They have a distinct curiosity about the world around them and how things work and fit together. They have a hunger for knowledge in any and all its forms.
3. **Good Communicators:** They are able to express, exactly, the key benefits of a product using only words and pictures. They are intrigued by language and the ability of using words to create an image.
4. **Congenial:** They understand the needs and struggles in people's lives and are able to recognise both sides to an argument. They are fascinated by how people's minds work and what makes them tick.
5. **Good Readers:** Copywriters are avid readers. They engage in the reading of many subjects and genres. They have a keen interest in the written word.
6. **Trendy:** They are always on the lookout for the latest trends and happenings in the world, so they can keep up to date.
7. **Disciplined:** They are experts at multi-tasking. Their ability to think outside the box allows them to take on many projects simultaneously and not miss a deadline.

TEN TIMELESS PERSUASIVE COPY WRITING TECHNIQUES

Persuasion is generally an exercise in creating a win-win situation. Copy writer present a case that others find beneficial to agree with. You make them an offer they can't refuse, but not in the manipulative sense. It's simply a good deal or a position that makes sense to that particular person.

But there ARE techniques that can make your job easier and your case more compelling. While this list is in no way comprehensive, these 10 strategies are used quite a bit because they work.

1. **Repetition:** It is critical in persuasive writing, since a person can't agree with you if they don't truly get what you're saying. Of course, there's good repetition and bad. To stay on the good side, make your point in several different ways, such as directly, using an example, in a story, via a quote from a famous person, and once more in your summary.
2. **Reasons why:** Remember the power of the word because. Psychological studies have shown that people are more likely to comply with a request if you simply give them a reason why... even if that reason makes no sense. The strategy itself does make sense if you think about it. We don't like to be told things or asked to take action without a reasonable explanation. When you need people to be receptive to your line of thinking, always give reasons why.

3. **Consistency:** It's been called the "hobgoblin of little minds," but consistency in our thoughts and actions is a valued social trait. We don't want to appear inconsistent, since, whether fair or not, that characteristic is associated with instability and flightiness, while consistency is associated with integrity and rational behavior. Use this in your writing by getting the reader to agree with something up front that most people would have a hard time disagreeing with. Then rigorously make your case, with plenty of supporting evidence, all while relating your ultimate point back to the opening scenario that's already been accepted.
4. **Social proof:** looking for guidance from others as to what to do and what to accept is one of the most powerful psychological forces in our lives. It can determine whether we deliver aid to a person in need, and it can determine whether we muster the courage to kill ourselves. Obvious examples of social proof can be found in testimonials and outside referrals, and it's the driving force behind social media. But you can also casually integrate elements of social proof in your writing, ranging from skillful alignment with outside authorities to blatant name dropping.
5. **Comparisons:** Metaphors, similes and analogies are the persuasive writer's best friends. When you can relate your scenario to something that the reader already accepts as true, you're well on your way to convincing someone to see things your way. But comparisons work in other ways too. Sometimes you can be more persuasive by comparing apples to oranges (to use a tired but effective metaphor). Don't compare the price of your home study course to the price of a similar course—compare it to the price of a live seminar or your hourly consulting rate.
6. **Agitate and solve:** This is a persuasion theme that works as an overall approach to making your case. First, you identify the problem and qualify your audience. Then you agitate the reader's pain before offering your solution as the answer that will make it all better. The agitation phase is not about being sadistic; it's about empathy. You want the reader to know unequivocally that you understand his problem because you've dealt with it and/or are experienced at eliminating it. The credibility of your solution goes way up if you demonstrate that you truly feel the prospect's pain.
7. **Prognosticate:** Another persuasion theme involves providing your readers with a glimpse into the future. If you can convincingly present an extrapolation of current events into likely future outcomes, you may as well have a license to print money. This entire strategy is built on credibility. If you have no idea what you're talking about, you'll end up looking foolish. But if you can back up your claims with your credentials or your obvious grasp of the subject matter, this is an extremely persuasive technique.
8. **Go Tribal:** Despite our attempts to be sophisticated, evolved beings, we humans are exclusionary by nature. Give someone a chance to be a part of a group that they want to be in—whether that be wealthy, or hip, or green, or even contrarian—and they'll hop on board whatever train you're driving. This is the technique used in the greatest sales letter ever written. Find out what group people want to be in, and offer them an invitation to join while seemingly excluding others.

9. **Address objections:** If you present your case and someone is left thinking “yeah, but...”, well, you’ve lost. This is why direct marketers use long copy—it’s not that they want you to read it all, it’s that they want you to read enough until you buy. Addressing all the potential objections of at least the majority of your readers can be tough, but if you really know your subject the arguments against you should be fairly obvious. If you think there are no reasonable objections to your position, you’re in for a shock if you have comments enabled.
10. **Storytelling:** Storytelling is really a catch-all technique—you can and should use it in combination with any and all of the previous nine strategies. But the reason why storytelling works so well lies at the heart of what persuasion really is. Stories allow people to persuade themselves, and that’s what it’s really all about. You might say that we never convince anyone of anything—we simply help others independently decide that we’re right. Do everything you can to tell better stories, and you’ll find that you are a terribly persuasive person.

PRINCIPLES OF COPYWRITING

1. **You Vs We:** Good copywriters will always focus on what benefits YOU will enjoy as the purchaser, not what features WE, as the company, are providing. So, to create effective advertising copy using the words ‘you’ and ‘your’ a lot and using ‘our’ and ‘we’ or ‘us’ less often is a good rule to employ. It keeps the copywriter focused on the reader rather than switching the focus back to the business. **Effective sales copy must always:**
 - *focus on the reader*
 - *play on their hopes and fears and explain how the product or service will address them*
 - *highlight the benefits of the product or service the purchaser will enjoy*
2. **WAYS:** This is the least well-known of the copywriting principles explained here. Its basic premise is that copywriters should **Write As You Speak**. Most people do not want to be wowed with vocabulary they’ve never heard before, confused by complex sentence construction or amazed by literary style. In most circumstances the best way to approach writing sales copy is to write as you would speak to someone in a friendly, face-to-face conversation.

So, the copywriter should concentrate on:

- *keeping it simple*
- *giving the facts needed to make an informed decision*
- *keeping the prospect’s question ‘What’s in it for me?’ in mind*
- *showing the benefits*
- *engaging his emotions*

- *creating an image in the prospect's mind*
- *addressing his concerns*

3. **Use Attention Getting Headlines:** *For example – print ad for DHL uses only one word as it's headline – “URGENT”, which is underlined in red, and is enough to attract anyone's attention.*

Star TV print ad for The Big Fight does not use words, but uses a pair of boxing gloves as headline.

4. **Expand Headline with Lead Paragraph:** Follow up the headline immediately with the first paragraph. If you ask a question, answer it. If you propose a thought, explain it. Don't leave them hanging too long; you may end up hanging yourself.

The ad for Maruti N2N fleet solutions uses the headline “ Who says managing a huge fleet of company cars is hard work? This is followed by the lead paragraph which explains how Maruti N2N works

5. **Focus on the Reader, not the Product:** Of course your copy must contain information and facts about your product or service, but that is not your focal point. You must focus the reader. Use their needs, wants, desires, fears, weaknesses, concerns, and even fantasies to sell your product or service.

The ad for Lakme Deep Pore Cleansing begins with the headline “There's a lot that shows on your face”.

The body copy includes - Now, one-and-a-half minutes is all it takes to uncover the real you. Presenting the complete Deep Pore Cleansing Regimen from Lakme. Simply because your face says it all.

6. **Be Sincere:** What's the number one fallback for sales on the web? Fear! Fear of being scammed or ripped-off. The more sincere you are the better your chance of building a "selling" relationship. *The sincerity and genuineness of Air Sahara comes across in its ad where the body copy says – as hard as we may try at this time of the year (winter), there are chances of flight delays due to weather conditions. Every step is taken to help passengers get to their destinations on time. To make this process easier, we need your help too.*

7. **Make Your Product Irresistible:** Dress it up. Your product should sound like the cream of the crop. Focus on your selling point (price, quality, etc) and make it impossible for the reader to imagine another in comparison.

8. **Use Fear as Motivation:** Fear is both a weakness and strength, but also a powerful selling tool. Fear of injury, death or missed opportunity. If you sell a safety product you would use this fear to your advantage. If you're offering an opportunity, the fear of missing their chance is a strong seller. *Many ads for financial services use fear to motivate their target. For example in the ad for New India Assurance – Shop Owners Policy, a shop owner imagines a riot occurring near his shop, which causes damage to his shop I.e. the physical property. Thus fear is used to motivate shop owners to get their shops insured under the policy offered by NIA.*

9. **Be Personable:** Let them know that there is a kind, honest and real person behind the page. People would rather deal with people, not companies, corporations or conglomerates. Add the "Human Touch" to your copy. *Ex: the institutional ad for Eureka Forbes which shows model Aditi Gowatrikar with her child has a human touch to it, what with the body copy saying – "...times have changed. Yet your dreams remain the same. So open up. Say 'yes' to life..."*

Use "Power"ful Words: "Power" words are words that move a buyer by enhancing and reinforcing your presented idea. Certain words have proven to be movers and shakers in the advertising world.

Examples of persuasive and attention-grabbing words

Easy	Convenient	Exclusive	Indulge
Genuine	Advantages	Comfortable	Dependable
Immediate	Instant	WANTED	WARNING
More	Biggest	Oldest	Original

10. **Check Your Spelling :** Take the time and spell-check your work. Finding misspelled words in copy leaves the reader wondering how competent your product or service could be, if you cannot take the time to be sure you spelled the words in your web copy correctly.
11. **Use Photo's to Demonstrate:** Use photos to demonstrate your product or service. If used correctly a picture really is worth a thousand words. *Ads for cosmetics generally use photographs to demonstrate the benefits of using the product – smooth skin, fairness, etc.*
12. **Use Graphics to get Attention:** Using buttons, icons and arrows can help direct the reader's attention to important details. If organized correctly they can also help sort facts or messages into categories. *The ad for Toyota Qualis uses arrows to draw the readers' attention to the unique features of the vehicle such as integrated bumper; wood finishes paneling, captain seats, etc.*
13. **Offer Testimonials :** Offer short, reputable testimonials. People want to hear what others have to say about your product or service. *Diana Hayden – Miss World 1996 offers testimonial for Loreal Hair color.*

14. Create a Memorable Logo: Create a simple, but memorable logo or custom graphic that your visitor can easily relate to your product or service. *Examples: McDonald Golden Arches*

15. Create an Unforgettable Slogan: Use a short, easy to remember slogan that a reader will walk away with on his or her lips.

Nike – Just Do It.

Visa – Go get it

Pepsi – Yeh Dil Maange More

Asian Paints – Merawalla....

16. Get a response : There are many techniques for getting a prospect to respond. Spell it out for them. Tell them to respond. Tell them why they should respond. Give them a reason they should respond now. Offer a bonus or freebie if they respond. This can be done by using words like – order now, order today, for a short time only, last chance, etc. Ex: *Service – ICICI Bank – Two Wheeler Loans,*

MODULE II

CREATIVE THINKING

How to inculcate a 'creative thinking attitude'.

What is Creativity?

An Ability. A simple definition is that creativity is the ability to imagine or invent something new. As we will see below, creativity is not the ability to create out of nothing (only God can do that), but the ability to generate new ideas by combining, changing, or reapplying existing ideas. Some creative ideas are astonishing and brilliant, while others are just simple, good, practical ideas that no one seems to have thought of yet.

Believe it or not, everyone has substantial creative ability. Just look at how creative children are. In adults, creativity has too often been suppressed through education, but it

is still there and can be reawakened. Often all that's needed to be creative is to make a commitment to creativity and to take the time for it.

An Attitude. Creativity is also an attitude: the ability to accept change and newness, a willingness to play with ideas and possibilities, a flexibility of outlook, the habit of enjoying the good, while looking for ways to improve it. We are socialized into accepting only a small number of permitted or normal things, like chocolate-covered strawberries, for example. The creative person realizes that there are other possibilities, like peanut butter and banana sandwiches, or chocolate-covered prunes.

A Process. Creative people work hard and continually to improve ideas and solutions, by making gradual alterations and refinements to their works. Contrary to the mythology surrounding creativity, very, very few works of creative excellence are produced with a single stroke of brilliance or in a frenzy of rapid activity. Much closer to the real truth are the stories of companies who had to take the invention away from the inventor in order to market it because the inventor would have kept on tweaking it and fiddling with it, always trying to make it a little better.

The creative person knows that there is always room for improvement.

Left brain thinking; Right Brain thinking:

People who identify as **left-brain thinkers** might feel that they have strong math and logic skills. Those who profess to be **right-brain thinkers**, on the other hand, feel that their talents are more on the creative side of things. Given the popularity of the idea of "right-brained" and "left-brained" thinkers, it might surprise you learn that this idea is just one of many myths about the brain.

What Is Left Brain - Right Brain Theory?

According to the theory of left-brain or right-brain dominance, each side of the brain controls different types of thinking. Additionally, people are said to prefer one type of thinking over the other. For example, a person who is "left-brained" is often said to be more logical, analytical, and objective.

A person who is "right-brained" is said to be more intuitive, thoughtful, and subjective.

In psychology, the theory is based on the **lateralization of brain function**. The brain contains two hemispheres that each performs a number of roles. The two sides of the brain communicate with one another via corpus callosum. The left hemisphere controls the muscles on the right side of the body while the right hemisphere controls those on the left.

Four Main Differences between Left and Right Brain

Left Hemisphere	Right Hemisphere
•Controls right side of body	•Controls left side of body
•Sequential	•Simultaneous
•Specializes in text	•Specializes in context
•Analyses details	•Synthesizes big picture

Both halves of the brain are fundamental for leading a balanced, productive life, but the right side is gaining bigger importance as we move through the conceptual age.

(book chapter 1)

Aristotle's "ingredients for persuasion" – otherwise known as "appeals" – are known by the names of ethos, pathos, and logos. They are all means of persuading others to take a particular point of view.

Meanings of Ethos, Pathos and Logos

Ethos, pathos and logos each have a different meaning:

Ethos is an appeal to ethics, and it is a means of convincing someone of the character or credibility of the persuader.

Pathos is an appeal to emotion, and is a way of convincing an audience of an argument by creating an emotional response.

Logos is an appeal to logic, and is a way of persuading an audience by reason.

Appeals to Pathos, Logos, and Ethos

Appeals to pathos, logos, and ethos work together synergistically in advertising, though the appeal to our emotions (pathos) is generally the strongest. The visual elements in print ads include pictures, color, typefaces, and their arrangement or design. The group of smiling, well-dressed, seemingly carefree individuals in beer ads tugs at the viewer's desire for a similar good time, just as the image of the adorable puppy in the Humane Society ads tries to link our feelings to our pocketbooks. The wording of ads may also

appeal to pathos, whether it's the name of the product ("Cocacola : Taste the feeling), connotation (a car called "Explorer"), or a metaphor ("email is a bridge").

Logos, the appeal to reason, usually doesn't predominate, because a clear head could bring the kind of scrutiny that argues against handing over our cash or credit card. At the same time, however, advertisers are exceedingly clever at presenting pseudoscientific "evidence," such as the explanation of why a particular shampoo will improve the shine or health of our hair. Car ads, too, are prime examples of appeals to the reason of the would-be buyer: safety features, environmental concerns, price itself. Very often celebrities -- presumed authorities -- offer testimony, an appeal to reason if the person is actually an authority (such as a sports star advertising Nike shoes), but also often an appeal to pathos (such as the well-known personalities featured in Nerolac paint or Airtel ads).

Ads may make a rather subtle, even flattering appeal to logos when they present the counterargument. In some instances this boils down to choosing Product X over its competitor; at other times the approach is more elaborate. The initial iMac ads, for example, included a series of "myths" stated with responses. For example, Myth 2, "Macs don't work with PCs," is one point sometimes raised against the Mac; the response acknowledges, then refutes it.

Ethos, the appeal to character and shared values, might be linked to logos when, for instance, a drug manufacturer makes safety claims or a public service organization describes its mission. In fact, the inclusion of a toll-free number or a Web site inviting consumers to gain more information has elements of both logos (implying the consumer is smart enough to want to know more) and ethos (suggesting the company is open and honest, offering a kind of partnership with the consumer). But ethos these days is often the corporate equivalent of reassurance and apology. Criticized for putting corporate interests ahead of environmental concerns, Shell Oil Company responds with a print ad asking, "Cloud the Issue ... or Clear the Air?" This play on words introduces deftly written text attesting to Shell's "commitment to contribute to sustainable development" -- and thus to its good corporate character.

Conscious mind; unconscious mind

CONSCIOUS MIND	UNCONSCIOUS MIND
1. Conscious mind is that part of our mind which is responsible for our thinking and act while	1. The <u>unconscious</u> mind determines the reactions; 2. Unconscious mind system operates automatically and quickly, with little or no

<p>we are in the awoken state. For example, talking, executing our tasks, whatever we do when we are active.</p> <ol style="list-style-type: none"> 2. "the conscious mind determines the actions; 3. Conscious mind allocates attention to the effortful mental activities that demand it, including complex computations. 4. Processing speed of conscious mind: 45 bytes of data / sec. 5. The conscious mind is able to compute, calculate, compare, contrast, and perform all kinds of impressive cognitive functions. 6. The conscious mind is able to compute, calculate, compare, contrast, and perform all kinds of impressive cognitive functions. 7. The conscious mind includes such things as 	<p>effort and no sense of voluntary control.</p> <ol style="list-style-type: none"> 3. processing speed of unconscious mind: 11 million bytes of data / sec. 4. the unconscious mind makes rapid-fire choices (though rarely decides between two options) under stress, which are more often right than wrong when there is significant experience in a situation (fighting fires, surgery, combat, etc.). 5. The unconscious also tends to stereotype and categorize people right down to whether someone you meet is like someone you knew in the past and if so assigning them the same traits as the person you once knew. 6. The unconscious mind doesn't "think" per se; it simply "does." It experiences a situation and produces some behavior. Objections in sales situations almost always come from this part of the brain. 7. The unconscious mind simply directs the body to act. Its force is usually strong and difficult to change in the short term. 8. Because, as a rule, the unconscious mind is rooted in deep and old brain function, it doesn't "vocalize" its opinions in a rational way. It simply reacts. 9. Generally the unconscious mind acts in a way that would be consistent with past
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<p>the sensations, perceptions, memories, feeling and fantasies inside of our current awareness.</p> <p>8. The conscious mind involves all of the things that you are currently aware of and thinking about. It is somewhat akin to short-term memory and is limited in terms of capacity. Your awareness of yourself and the world around you are part of your consciousness.</p>	<p>behaviors in similar situations, meaning that it could save your life or it could overlook important new information and accidentally drive you to your demise. It is a holdover from our evolutionary history. Thus the unconscious mind makes rapid-fire choices.</p> <p>10. It also tends to stereotype and categorize people right down to whether someone you meet is like a person you once knew.</p> <p>11. The unconscious mind simply directs the body to act. Its force is usually strong and difficult to change in the short term.</p> <p>12. Because, as a rule, the unconscious mind is rooted in deep and old brain function, it doesn't "vocalize" its opinions in a rational way.</p>
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Human decision-making, i.e. purchasing, does not take place at only the conscious level as marketers often assume. Unconscious processing is at least as important and, conscious and unconscious values are often out of sync.

Unconscious mental processes are primal and basic, hard-wired into our brains, like the sex drive and security, which are both core unconscious values. Conscious processes represent higher order values such as caring for others and finding meaning in life.

Furthermore, conscious and unconscious processes predict different behaviors. Conscious values predict short-term, focused behavior and are limited in time and scope.

Unconscious values are timeless –predicting both spontaneous and long-term behavior – and come into play when we are just being ourselves.

Impulse and Considered Behavior

Understanding how these processes impact behavior can help companies successfully market their brands and products. From this viewpoint, brands can be grouped into two categories – the impulse, often purchased product (e.g., detergent), and the considered, less frequently purchased product (e.g., a house or car). The former is better served by focusing messaging on unconscious processes; the latter requires more focus on conscious processing.

A marketer must first, decide on the goal for the brand. If purchase is usually a thought out decision that is not repeated often, messaging should focus on conscious values. If it's something that tends to just happen, or is frequent, then focus messaging on unconscious values. But always keep both in mind because they are always, in some combination, play. This leads to a win/win: **Always target both.**

Mostly, market researchers can discover the conscious values that govern their category. But research is rarely directed at the unconscious. The failure of New Coke is an example of a market disaster that resulted from a failure to assess unconscious associations and emotions of an impulse purchase brand. All the taste tests, focus groups and surveys indicated that people were ready, even eager, for a change in Coke. However, no one thought to look at people's associations and automatic emotional reactions to the brand and how a change would be perceived from that perspective. The New Coke debacle could have been avoided by measuring unconscious reactions.

“Just Do It”...or “Think Geico”

One unmitigated success is Nike's slogan, “Just Do It.” What does this have to do with sneakers? Nothing. The slogan completely targets the unconscious. And think of the associations it triggers –success, perseverance, optimism, power– all in one three-word phrase. And the emotions generated by this phrase are unequivocally positive.

Now look at the tag “Impossible is Nothing,” by Adidas. It's not nearly as powerful. Why? What do you associate with “impossible?” What do you associate with “nothing?” Both are negatives. Getting to the positive here requires conscious thought. By being completely positive, the Nike slogan outperforms the Adidas line. “Just Do It” recently celebrated its 25th anniversary, while “Impossible is Nothing” has been replaced after a nine year run. Which one do you think will be remembered in 50 years?

If you're having trouble thinking of a good example that targets both conscious and unconscious, think Geico's "Fifteen minutes can save you 15% or more." Savings is there for our conscious processing but it is stated associatively, making the connection between time and money. "Just a few minutes of your time can result in meaningful savings" would not have worked nearly as well at the unconscious level.

And just what does insurance have to do with a lizard? Nothing! But associatively the word 'gecko' helps you think of the name 'Geico' and by creating a lovable mascot leads to positive feelings. Now the soulless insurance company has a soul (albeit a cold-blooded one).

All one needs to know to market effectively are the conscious and unconscious attributes associated with the product/brand, as well as the unconscious emotions it generates. And, happily, both are measurable using implicit association methodologies. So how do we do it? Researchers can use reaction time measures to get at unconscious associations and even lay those associations out from strongest to weakest. We can use rapid presentation of stimulation to get at automatic emotional reactions and tell you how positively and negatively your potential customer is feeling toward your product/brand.

Role of Heuristics and assumptions in creative thinking

Heuristics in judgment and **decision-making**. In psychology, **heuristics** are simple, efficient rules which people often use to form judgments and make **decisions**. They are mental shortcuts that usually involve focusing on one aspect of a complex problem and ignoring others.

Heuristics are informal rules or shortcuts that are used to make everyday judgments, as we cannot afford to expend large amount of time and energy on every single detail or judgment in our life. Therefore, they act as "rules of thumb" or simplifying strategies to aid us in our reasonable guesses and judgments of events quickly.

Heuristic persuasion thus focuses on inducing attitude change or altering an individual's evaluation of a target through the use of heuristics. Since we do not usually exert a lot of psychological resources to judge the validity of a persuasive message, unless it has significant importance to us, we often relies on superficial cues and heuristics to assume

its validity. Because of this, soft selling has become a popular advertising strategy with some advertisers. It is an advertising strategy that relies on the use of images, emotions, symbols, or values to promote a product.

Although, information-based persuasion can produce a more enduring attitude change in people, not all people would spend large amount of time evaluating on a product advertised during TV commercial. In addition, there is a restricted amount of time allocated for TV commercials and attention spans of the audience are also limited. Moreover, the repetition of advertisements during TV commercials also enhances chances of availability heuristics, which is the tendency to base a judgment on how easily relevant examples can be generated. Consequently, the more frequent the ad is shown, the more easily consumers are able to access them in their memory, thus promoting their chances of changing their attitude and purchasing the product advertised. Therefore, most TV commercial ads rely heavily on heuristic persuasions to capture the attention of the viewers as opposed to the traditional way of hard selling by bombarding consumers with information.

The claim an advertiser makes and identify the underlying assumptions. Generally unstated, an assumption is an implied shared belief. For instance, ads for Botox treatments assume that the target audience believes wrinkles are undesirable, perhaps even that any signs of aging are negative. Those points are not stated explicitly, but if they were not true, why would anyone want to use Botox?

Five steps of Creative process

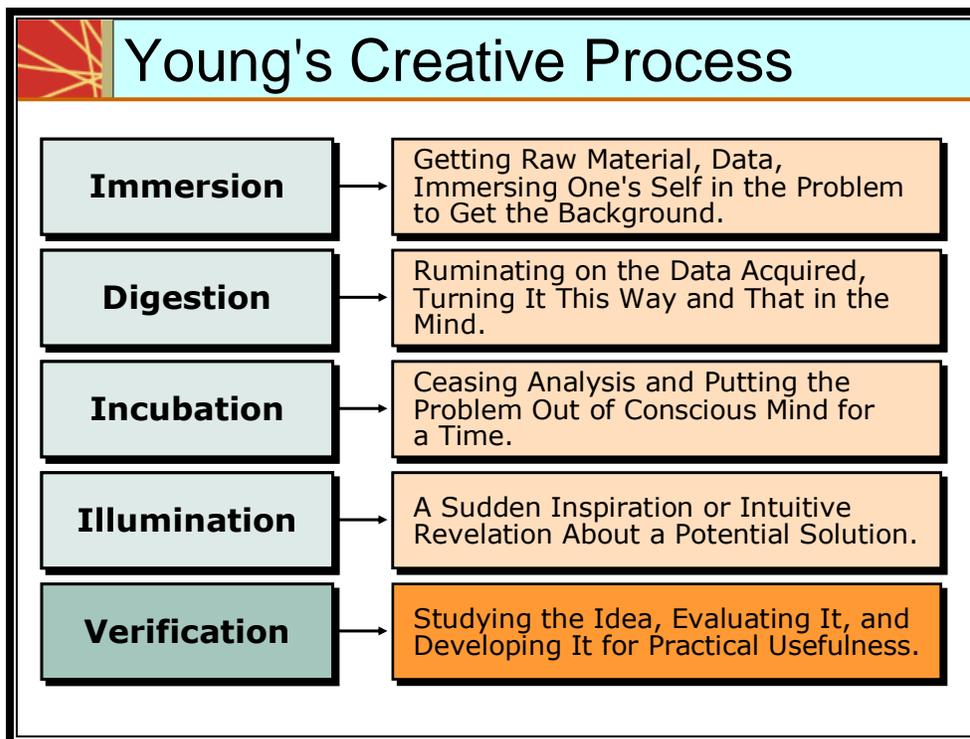
YOUNG'S FIVE-STEP MODEL OF CREATIVE PROCESS IN ADVERTISING A PRODUCT

Young's Five-Step Model Of Creative Process are as follows:

Different advertisement agencies and personalities have defined creative advertising in different ways. James Web Young, the former Vice President of J Walter Thompson, developed one of the most popular approaches to creativity in advertising.

He developed a five-step model of the creative process and commented in his book titled A Technique for Producing Idea, “The production of ideas is just as definite a process as the production of Fords; the production of ideas, too, runs an assembly line; in this production the mind follows an operative technique which can be learned and controlled, and that its effective use is just as much a matter of practice in the technique as in the effective use of any tool.”

Young’s five-step model of creative process is;



Step 1. Immersion: Gathering raw material and information through background research and immersing yourself in the problem. Young talks about the importance of building a rich pool of “raw material” — mental resources from which to build new combinations — in a way that

resonates deeply with the Brain Pickings founding philosophy, and also articulates the increasing importance of quality information filters in our modern information diet. This notion of gathering raw material is the first step in his outline of the creative process. Gathering raw material in a real way is not as simple as it sounds. It is such a terrible chore that we are constantly trying to dodge it. The time that ought to be spent in material gathering is spent in wool gathering. Instead of working systematically at the job of gathering raw material we sit around hoping for inspiration to strike us. When we do that we are trying to get the mind to take the fourth step in the idea-producing process while we dodge the preceding steps.

The process is something like that which takes place in the kaleidoscope. The kaleidoscope, as you know, is an instrument which designers sometimes use in searching for new patterns. It has little pieces of colored glass in it, and when these are viewed through a prism they reveal all sorts of geometrical designs. Every turn of its crank shifts these bits of glass into a new relationship and reveals a new pattern. The mathematical possibilities of such new combinations in the kaleidoscope are enormous, and the greater the number of pieces of glass in it the greater become the possibilities for new and striking combinations.

Step 2. Digestion: Taking the information, working it over and wrestling with it in the mind. What you do is to take the different bits of material which you have gathered and feel them all over, as it were, with the tentacles of the mind. You take one fact, turn it this way and that, look at it in different lights, and feel for the meaning of it. You bring two facts together and see how they fit. What you are seeking now is the relationship, a synthesis where everything will come together in a neat combination, like a jig-saw puzzle.

Step 3. Incubation or unconscious processing: Putting the problem out of your conscious mind and turning the information over to the subconscious to do the work. In his third stage of the creative process, Young stresses the importance of making absolutely “no effort of a direct nature”. It is important to realize that this is just as definite and just as necessary a stage in the process as the two preceding ones. What you have to do at this time, apparently, is to turn the problem over to your unconscious mind and let it work while you sleep.

When you reach this third stage in the production of an idea, drop the problem completely and turn to whatever stimulates your imagination and emotions. Listen to music, go to the theater or movies, read poetry or a detective story.

Step 4. Illumination or THE A-HA MOMENT: The birth of an idea – the phenomenon, “Eureka! I have it!” Then and only then, Young promises, everything will click in the fourth stage of the seemingly serendipitous a-ha! moment: Out of nowhere the Idea will appear.

It will come to you when you are least expecting it — while shaving, or bathing, or most often when you are half awake in the morning. It may waken you in the middle of the night.

Step 5. Verification or idea meets reality: Studying the idea to see if it still looks good or solves the problem, then shaping the idea to practical usefulness. Young calls the last stage “the cold, gray dawn of the morning after,” when your newborn idea has to face reality:

It requires a deal of patient working over to make most ideas fit the exact conditions, or the practical exigencies, under which they must work. And here is where many good ideas are lost. The idea man, like the inventor, is often not patient enough or practical enough to go through with this adapting part of the process. But it has to be done if you are to put ideas to work in a work-a-day world.

Do not make the mistake of holding your idea close to your chest at this stage. Submit it to the criticism of the judicious. When you do, a surprising thing will happen. You will find that a good idea has, as it were, self-expanding qualities. It stimulates those who see it to add to it. Thus possibilities in it which you have overlooked will come to light.

Define: Big Idea

Big ideas are fresh and provoking ideas that hold a viewer’s attention. Over the years, the ‘big idea’ has attained almost mythical status in advertising. Agencies stress its importance and clients want a piece of it. A big idea equals a big campaign and, if it’s the right big idea, a big ROI result.

Based on a "big idea" that unifies the advertising. Nike's "Just Do It" is probably the best example of a "big idea" for a campaign. That big idea was *so* big it extended beyond advertising and took a life of its own. "Got Milk" did the same thing.

It takes a big idea to attract the attention of consumers and get them to buy your product. Unless your advertising contains a big idea, it will pass like a ship in the night. I doubt if more than one campaign in a hundred contains a big idea.

The Search for the Major Selling Idea

An important part of creative strategy is determining the central theme that will become the **major selling idea** of the ad campaign. As A. Jerome Jeweler states in his book *Creative Strategy in Advertising*:

The major selling idea should emerge as the strongest singular thing you can say about your product or service. This should be the claim with the broadest and most meaningful appeal to your target audience. Once you determine this message, be certain you can live with it; be sure it stands strong enough to remain the central issue in every ad and commercial in the campaign.

Some advertising experts argue that for an ad campaign to be effective it must contain a **big idea** that attracts the consumer's attention, gets a reaction, and sets the advertiser's product or service apart from the competitors.

Well-known adman John O'Toole describes the *big idea* as: *"that flash of insight that synthesizes the purpose of the strategy, joins the product benefit with consumer desire in a fresh, involving way, brings the subject to life, and makes the reader or audience stop, look, and listen."*

Of course, the real challenge to the creative team is coming up with the big idea to use in the ad. Many products and services offer virtually nothing unique, and it can be difficult to find something interesting to say about them. The late David Ogilvy, generally considered one of the most creative advertising copywriters ever to work in the business, has stated: "I doubt if more than one campaign in a hundred contains a big idea. I am supposed to be one of the more fertile inventors of big ideas, but in my long career as a copywriter I have not had more than 20."

While really great ideas in advertising are difficult to come by, there are many big ideas that became the basis of very creative, successful advertising campaigns. Classic examples include "We try harder," which positioned Avis as the underdog car-rental

company that provided better service than Hertz; the “Pepsi generation” theme and subsequent variations like “the taste of a new generation” and “Generation Next”; the “Be all you can be” theme used in recruitment ads for the U.S. Army; and Wendy’s “Where’s the beef?” which featured the late, gravelly voiced Clara Peller delivering the classic line that helped make the fast-food chain a household name. Other big ideas that have resulted in effective advertising campaigns include the “Intel inside” campaign for Intel microprocessors that go in personal computers; Nike’s “Just do it”; the “It keeps going and going” theme for Energizer batteries, featuring the pink bunny; and the “Like a rock” theme for Chevrolet trucks.

Big ideas are important in business-to-business advertising as well. For example, United Technologies Corp., a company that provides high-technology products to aerospace and building-systems industries throughout the world, recently began a major advertising campaign to increase awareness of the firm and its various subsidiaries.

It is difficult to pinpoint the inspiration for a big idea or to teach advertising people how to find one. However, several approaches can guide the creative team’s search for a major selling idea and offer solutions for developing effective advertising.

Some of the best-known approaches follow:

1. Using a unique selling proposition.
2. Creating a brand image.
3. Finding the inherent drama.
4. Positioning.

1. Unique Selling Proposition: The concept of the **unique selling proposition (USP)** was developed by Rosser Reeves, former chair of the Ted Bates agency, and is described in his influential book *Reality in Advertising*. Reeves noted three characteristics of unique selling propositions:

- a. Each advertisement must make a proposition to the consumer. Not just words, not just product puffery, not just show-window advertising. Each advertisement must say to each reader: “Buy this product and you will get this benefit.”
- b. The proposition must be one that the competition either cannot or does not offer. It must be unique either in the brand or in the claim.
- c. The proposition must be strong enough to move the mass millions, that is, pull over new customers to your brand.

Reeves said the attribute claim or benefit that forms the basis of the USP should dominate the ad and be emphasized through repetitive advertising. An example of advertising based on a USP is the campaign for Colgate’s new Total toothpaste. The brand’s unique ingredients makes it the only toothpaste that provides long-lasting protection and has been proved effective in fighting cavities between brushings.

For Reeves’s approach to work there must be a truly unique product or service attribute, benefit, or inherent advantage that can be used in the claim. The approach may require

considerable research on the product and consumers, not only to determine the USP but also to document the claim.

Advertisers must also consider whether the unique selling proposition affords them a *sustainable competitive advantage* that competitors cannot easily copy. In the packaged-goods field in particular, companies quickly match a brand feature for feature, so advertising based on USPs becomes obsolete. For example, a few years ago Procter & Gamble invented a combination shampoo and conditioner to rejuvenate its struggling Pert brand. The reformulated brand was called Pert Plus and its market share rose from 2 to 12 percent, making it the leading shampoo. But competing brands like Revlon and Suave quickly launched their own two-in-one formula products.

2. Creating a Brand Image: In many product and service categories, competing brands are so similar that it is very difficult to find or create a unique attribute or benefit to use as the major selling idea. Many of the packaged-goods products that account for most of the advertising dollars spent in the United States are difficult to differentiate on a functional or performance basis. The creative strategy used to sell these products is based on the development of a strong, memorable identity for the brand through **image advertising**.

David Ogilvy popularized the idea of brand image in his famous book *Confessions of an Advertising Man*. Ogilvy said that with image advertising, “every advertisement should be thought of as a contribution to the complex symbol which is the brand image.” He argued that the image or personality of the brand is particularly important when brands are similar: “The greater the similarity between brands, the less part reason plays in brand selection. There isn’t any significant difference between the various brands of whiskey, or cigarettes, or beer. They are all about the same. And so are the cake mixes and the detergents and the margarines. The manufacturer who dedicates his advertising to building the most sharply defined personality for his brand will get the largest share of the market at the highest profit. By the same token, the manufacturers who will find themselves up the creek are those shortsighted opportunists who siphon off their advertising funds for promotions.”

Image advertising has become increasingly popular and is used as the main selling idea for a variety of products and services, including soft drinks, liquor, cigarettes, cars, airlines, financial services, perfume/ colognes, and clothing. Many consumers wear designer jeans or Ralph Lauren polo shirts or drink certain brands of beer or soft drinks because of the image of these brands. The key to successful image advertising is developing an image that will appeal to product users. For example, the sports apparel company No Fear uses this type of advertising to create a unique image for the brand as representing the outer limits of human performance.

3. Finding the Inherent Drama:

Another approach to determining the major selling idea is finding the **inherent drama** or characteristic of the product that makes the consumer purchase it. The inherent drama

approach expresses the advertising philosophy of Leo Burnett, founder of the Leo Burnett agency in Chicago. Burnett said inherent-drama “is often hard to find but it is always there, and once found it is the most interesting and believable of all advertising appeals.” He believed advertising should be based on a foundation of consumer benefits with an emphasis on the dramatic element in expressing those benefits. Burnett advocated a down-home type of advertising that presents the message in a warm and realistic way. Some of the more famous ads developed by his agency using the inherent-drama approach are for McDonald’s, Maytag appliances, Kellogg cereals, and Hallmark cards.

4. Positioning:

The concept of *positioning* as a basis for advertising strategy was introduced by Jack Trout and Al Ries in the early 1970s and has become a popular basis of creative development. The basic idea is that advertising is used to establish or “position” the product or service in a particular place in the consumer’s mind. Positioning is done for companies as well as for brands.

Trout and Ries originally described positioning as the image consumers had of the brand in relation to competing brands in the product or service category, but the concept has been expanded beyond direct competitive positioning. Products can be positioned on the basis of product attributes, price/quality, usage or application, product users, or product class. Any of these can spark a major selling idea that becomes the basis of the creative strategy and results in the brand’s occupying a particular place in the minds of the target audience. Since positioning can be done on the basis of a distinctive attribute, the positioning and unique selling proposition approaches can overlap. Positioning approaches have been used as the foundation for a number of successful creative strategies.

Positioning is often the basis of a firm’s creative strategy when it has multiple brands competing in the same market. For example, the two top-selling brands of motor oil, Pennzoil and Quaker State, were merged into the same company when the two companies merged a few years ago. The Pennzoil–Quaker State Co. creates separate identities for the two brands by positioning them differently. Pennzoil is positioned as a brand that stands for protection, while Quaker State uses a performance positioning. Advertising for Pennzoil uses the “we’re driving protection” tagline, while Quaker State ads use the “stay tuned” theme.

The USP, brand image, inherent-drama, and positioning approaches are often used as the basis of the creative strategy for ad campaigns. These creative styles have become associated with some of the most successful creative minds in advertising and their agencies. However, many other creative approaches are available.

Some of the more contemporary advertising visionaries who have had a major influence on modern-day advertising include Hal Riney of Hal Riney & Partners, Lee Clow and Jay Chiat of TBWA/Chiat/Day, Dan Wieden of Wieden & Kennedy, and Jeff Goodby and Rich Silverstein of Goodby, Silverstein & Partners. In describing today’s creative leaders,

Anthony Vagnoni of *Advertising Age* writes: “The modern creative kings don’t write books, rarely give interviews or lay out their theories on advertising.

They’ve endorsed no set of rules, professed no simple maxims like Mr. Ogilvy’s famous ‘When you don’t have anything to say, sing it.’ If pronouncements and books are out the window, what’s replaced them is a conscious desire to lift the intelligence level of advertising. Today’s leaders see advertising as an uplifting social force, as a way to inspire and entertain.”

Goodby and Silverstein note: “Advertising works best when it sneaks into people’s lives, when it doesn’t look or feel like advertising. It’s about treating people at their best, as opposed to dealing with them at their lowest common denominator.” They describe their creative formula as doing intelligent work that the public likes to see and that, at the same time, has a sales pitch. Lee Clow says: “No rule book will tell you how to target the masses anymore. The best of us understand the socio-cultural realities of people and how they interact with the media. If we didn’t, we couldn’t make the kinds of messages that people would be able to connect with.”

Specific agencies are by no means limited to any one creative approach. For example, the famous “Marlboro country” campaign, a classic example of image advertising, was developed by Leo Burnett Co. Many different agencies have followed the unique selling proposition approach advocated by Rosser Reeves at Ted Bates. The challenge to the creative specialist or team is to find a major selling idea—whether it is based on a unique selling proposition, brand image, inherent drama, position in the market, or some other approach—and use it as a guide in developing an effective creative strategy.

Tone of Voice

Tone of Voice often communicates so much more than even the expression on your face. You are constantly engaged in changing your tone of your voice as you speak. You admonish a naughty child in one tone, and use another if the child is frightened and needs comforting.

You can use Tone of Voice to give orders, raise an alarm, and evoke pity; In short, use Tone of Voice to generate a mood, or to impel action. So when you communicate through an ad, first decide when Tone of Voice you wish to use when talking to your target audience.

What sort of feelings do you wish to inspire in the housewife’s heart? Should you inspire confidence, or evoke fear? What sort of voice will make the reader of your ad eventually respond as you want him or her to respond? Tone of Voice is a crucial element in designing communication message.

MODULE III

Idea Generation Techniques

- Theories of ideation
- Idea generation techniques: eg.
 - a. Brainstorming,
 - b. Triggered brainwalking,
 - c. Questioning assumptions,
 - d. Picture prompts,
 - e. Scamper,
 - f. Observation,
 - g. Referencing,
 - h. Interaction,
 - i. Imagination,
 - j. Dreams, and
 - k. Creative Aerobics.

Theories of ideation:

Ideation is the creative process of generating, developing, and communicating new ideas, where an idea is understood as a basic element of thought that can be either visual, concrete, or abstract. Ideation comprises all stages of a thought cycle, from innovation, to development, to actualization.

THE GOAL OF THE IDEATION PROCESS ISN'T LOTS OF IDEAS

Ideation is all about coming up with the big idea. The key challenge, however, knows what constitutes a big idea. When looking at idea generation through a **top of the mind recall** lens, we see that a big idea is one that helps a large number of receiver of message are able to recall and retain the message. The goal of the ideation process, then, should

not be lots of ideas. Instead, the goal should be to construct the single, best solution to satisfy the unmet **customer needs** of the target customers and segments, enabling them to retain and recall the message.

Idea generation techniques

a. Brainstorming:

Brainstorming is a group creativity technique by which efforts are made to find a conclusion for a specific problem by gathering a list of ideas spontaneously contributed by its members. The term was popularized by Alex Faickney Osborn in the 1953 book *Applied Imagination*. Madison Avenue advertising executive Alex Osborn developed the original approach and published it in his 1953 book, "**Applied Imagination**." Since then, researchers have made many improvements to his original technique. Brainstorming combines a relaxed, informal approach to problem solving with lateral thinking. It encourages people to come up with thoughts and ideas that can, at first, seem a bit crazy. Some of these ideas can be crafted into original, creative solutions to a problem, while others can spark even more ideas. This helps to get people unstuck by "jolting" them out of their normal ways of thinking.

Therefore, during brainstorming sessions, people should avoid criticizing or rewarding ideas. You're trying to open up possibilities and break down incorrect assumptions about the problem's limits. Judgment and analysis at this stage stunts idea generation and limit creativity.

Evaluate ideas at the end of the session – this is the time to explore solutions further, using conventional approaches. brainstorming provides a free and open environment that encourages everyone to participate. Quirky ideas are welcomed and built upon, and all participants are encouraged to contribute fully, helping them develop a rich array of creative solutions.

Individual Brainstorming

While group brainstorming is often more effective at generating ideas than normal group problem solving, several **studies** have shown that individual brainstorming produces more – and often better – ideas than group brainstorming.

This can occur because groups aren't always strict in following the rules of brainstorming, and bad behaviors creep in. Mostly, though, this happens because people pay so much attention to other people that they don't generate ideas of their own – or they forget these ideas while they wait for their turn to speak. This is called "blocking."

When you brainstorm on your own, you don't have to worry about other people's egos or opinions, and you can be freer and more creative. For example, you might find that an idea you'd hesitate to bring up in a group develops into something special when you explore it on your own.

However, you may not develop ideas as fully when you're on your own, because you don't have the wider experience of other group members to draw on.

Individual brainstorming is most effective when you need to solve a simple problem, generate a list of ideas, or focus on a broad issue. Group brainstorming is often more effective for solving complex problems.

GROUP BRAINSTORMING

Here, you can take advantage of the full experience and creativity of all team members. When one member gets stuck with an idea, another member's creativity and experience can take the idea to the next stage. You can develop ideas in greater depth with group brainstorming than you can with individual brainstorming.

Another advantage of group brainstorming is that it helps everyone feel that they've contributed to the solution, and it reminds people that others have creative ideas to offer. It's also fun, so it can be great for team building!

Group brainstorming can be risky for individuals. Unusual suggestions may appear to lack value at first sight – this is where you need to chair sessions tightly, so that the group doesn't crush these ideas and stifle creativity.

Where possible, participants should come from a wide range of disciplines. This cross-section of experience can make the session more creative. However, don't make the group too big: as with other types of teamwork, groups of five to seven people are usually most effective.

To run a group brainstorming session effectively, follow these steps:

STEP 1: PREPARE THE GROUP

First, set up a **comfortable meeting environment** for the session. Make sure that the room is well-lit and that you have the tools, resources, and refreshments that you need. When everyone is gathered, appoint one person to record the ideas that come from the session. This person shouldn't necessarily be the team manager – it's hard to record and contribute at the same time. Post notes where everyone can see them, such as on flip charts or whiteboards; or use a computer with a data projector.

If people aren't used to working together, consider using an appropriate warm-up exercise, or an **icebreaker**.

STEP 2: PRESENT THE PROBLEM

Clearly define the problem that you want to solve, and lay out any criteria that you must meet. Make it clear that the meeting's objective is to generate as many ideas as possible.

Give people plenty of quiet time at the start of the session to write down as many of their own ideas as they can. Then, ask them to share their ideas, while giving everyone a fair opportunity to contribute.

STEP 3: GUIDE THE DISCUSSION

Once everyone has shared their ideas, start a group discussion to develop other people's ideas, and use them to create new ideas. Building on others' ideas is one of the most valuable aspects of group brainstorming.

Encourage everyone to contribute and to develop ideas, including the quietest people, and discourage anyone from criticizing ideas.

As the group facilitator, you should share ideas if you have them, but spend your time and energy supporting your team and guiding the discussion. Stick to one conversation at a time, and refocus the group if people become sidetracked.

Although you're guiding the discussion, remember to let everyone have fun while brainstorming. Welcome creativity, and encourage your team to come up with as many ideas as possible, regardless of whether they're practical or impractical. Use thought experiments such as **Provocation or Random Input** to generate some unexpected ideas.

Don't follow one train of thought for too long. Make sure that you generate a good number of different ideas, and explore individual ideas in detail. If a team member needs to "tune out" to explore an idea alone, allow them the freedom to do this.

Also, if the brainstorming session is lengthy, take plenty of breaks so that people can continue to concentrate.

Osborn's suggested four rules to overcome social and motivational difficulties that might inhibit the generation of ideas in groups. **The rules are:**

1. No criticism is allowed,
2. Freewheeling is welcome,
3. Quantity wanted, 4.

Combination and improvement are sought.

B. TRIGGERED BRAINWALKING

Brainwalking is the most flexible of the ideation techniques, because it can be easily combined with other techniques. It's also an ideal way to ensure that everyone in your group gets an opportunity to contribute ideas. Here's how it works:

The group first selects several aspects of the problem around which it wants to generate ideas. These become the creative prompts for the group to work with. The facilitator tapes several pieces of paper to a wall. Each member of the group gets a marker. Participants write their ideas on a paper and then rotate, adding their thoughts, own original and ideas to the page as well as building upon those of their colleagues. This can also be done by having a group sit in a circle and have the papers passed one person to the right or left after several minutes of brainstorming. When each "pass" takes place, the facilitator can suggest different ideation techniques or triggers. This helps people who may not be able to think of any new ideas and may help them to see the ideas their colleagues have written in a new light. It also helps the team generate a wider diversity of ideas.

C. QUESTIONING ASSUMPTIONS

Most industries, companies and institutions have orthodoxy – a set of deeply-held, unspoken beliefs that everyone follows when it comes to “how we do things around here.” This is the functional equivalent of a set of blinders, like horses wear. We continue plodding straight ahead, unable to see what lies to the right or left of us. By questioning assumptions during every point of the product or service development process, we can entertain new ideas and possibilities.

Mattimore tells the story of his colleague Gary Fraser, who took over the oral care business unit at Unilever, and had to take on two much larger, deeply entrenched competitors in the toothpaste market, Colgate and Crest. He couldn't compete with them head-to-head from a product standpoint, and couldn't possibly outspend them in marketing. The solution was for Fraser and his team to question every facet of their business, including product packaging, pricing and advertising. The result was the world's first baking soda and peroxide toothpaste, Mentadent, which was very successful.

To use this technique, Mattimore recommends that you first decide how to frame your creative challenge. Next, generate 20 to 30 assumptions, true or false, that you may be making about it. Then pick several of these assumptions and use them as thought starters and idea triggers to generate new ideas. Be sure to consider all aspects of your business, including consumer or customer beliefs, manufacturing, materials, pricing, distribution and product positioning.

D. PICTURE PROMPTS

Visual techniques have a way of surfacing our intuitions, emotions and feelings. This makes them especially valuable for brainstorming solutions to creative challenges that involve people and management of them, or problems that have a deep emotional or psychological root cause. It's also an easy and fast technique that any group can use to generate ideas.

Here's how to use it: The facilitator hands out a series of pre-selected images, one to each participant, and asks them to write down ideas that are inspired by what they are seeing in it. Mattimore says these images should be visually interesting, depict a variety of subject matter and should show people in many different types of interactions and relationships with other people.

Next, participants pair off and spend additional time discussing the ideas they have generated and brainstorming additional potential solutions to the problem at hand. Finally, the teams of two present their ideas to the group.

For best results, Mattimore suggests customizing the visuals to the nature of the challenge you're trying to solve. For example, a personnel or corporate culture problem could be tackled using images like the ones we just talked about – depicting many different kinds of people and relationships. For a manufacturing challenge, the images could be of an industrial nature. If you're trying to generate new product ideas, select images that are broadly evocative of your product category. Be sure to include some random or irrelevant images in your selections as well, because sometimes those types of stimuli can lead to the most creative solutions.

E. SCAMPER

IMPROVING PRODUCTS AND SERVICES

It can often be difficult to come up with new ideas when you're trying to develop or improve a product or service.

This is where creative brainstorming techniques like SCAMPER can help

SCAMPER is a mnemonic that stands for:

- Substitute.
 - Combine.
 - Adapt.
 - Modify.
 - Put to another use.
 - Eliminate.
 - Reverse.
- You use the tool by asking questions about existing products, using each of the seven prompts above. These questions help you come up with creative ideas for developing new products, and for improving current ones.
 - Alex Osborn, credited by many as the originator of brainstorming, originally came up with many of the questions used in the technique. However, it was Bob Eberle, an education administrator and author, who organized these questions into the SCAMPER mnemonic.

f. OBSERVATION:

Two simple and underrated tools for achieving innovative and creative solutions are listening and observation. Observation is the sibling to listening. And, like listening, it too is underrated! Observing the problem and watching it under different circumstances is one of the best ways to understand a problem's true nature. Observation is also helpful for improving practices. There are many examples of the power of observation.

The television series, Undercover Boss, is one example of the importance of observation. In this series, each week, a CEO will work in disguise at different jobs in the company. At the end of the show, the CEO will describe important learning that he has gained from the experience. Interestingly, the most significant learning often comes from the CEO's observations of others performing jobs in his organization.

The saying A PICTURE IS WORTH A THOUSAND WORDS also describes the importance of observation. People can describe a problem to you, but there is no substitute for seeing it for yourself in action. To use this tool effectively, you have to observe a problem as it occurs naturally without affecting the behavior of any people involved.

If you lead or manage a team, you may have to do discrete observations of your operation. An alternate approach is to view a similar operation to gain insights on how they handle an issue.

Observing what others do is a great way to spark your own breakthrough thinking. If you manage or lead a group, one way to use this tool is to give your team observation assignments to complete.

For example, if your unit is unable to meet deadlines on a particular project, have team members spend some time observing and noting what is occurring in the workplace and have them report back to you in a team meeting. By relying on the collective observations of your team, you increase the quantity of quality feedback. You also have more EYES ON THE PROBLEM so the potential to achieve a breakthrough solution is more likely.

g. Referencing

One of the biggest benefits of generating as a team is the ability to use other team members' ideas to create new ones. By Referencing to other creative people work and idea, one can alter, build on or combine original ideas to produce a new, great idea. When we combine two or more ideas, the possibilities for new ideas become endless!

h. Interaction

Prior studies have indicated that innovative ideas can originate either from intra-sector interactions or from outer-sector interactions (e.g., company-to-customer). However, idea generation in virtual brand communities seems still lacking of empirical research, even

though it has become a remarkable issue nowadays. Many study have reveal positive relationship between consumer-to-consumer (C2C) interaction, brand knowledge, and idea generation in virtual brand communities. Studies indicate that C2C interaction is positively associated with idea generation. The hierarchical moderated regression analysis reveals that “human capital” exerts a significant moderating effect and “brand knowledge” has a partial but significant mediating effect on the relationship between C2C interactions and idea generation.

Individuals and teams are better able to generate high quality ideas if they converse with peers who provide them with new insight, perspective and information. Further, not all individuals can equally capitalize on this new information. Specifically, extroverted peers, because they are more willing to share and transmit their experiences facilitate idea generation. Moreover, innovators who are open to experience absorb this new information better and can more effectively convert it to better ideas. Various studies reveals that conversations with extroverted peers help individuals generate higher quality ideas, more open individuals benefit more from such peers, and teams with more cohesion can convert these raw ideas into better performance.

i. Imagination

One can use imagination to be playful and embrace wild and exaggerated ideas. Placing a premium on that which initially appears too far out encourages team members to expand their thinking. Also, do not reject a specific idea because it seems too silly or improbable. Use imagination to convert any idea into a brilliant idea.

Five steps to Imagination process

1. **First of all Access your imagination more often.** Do it deliberately. If you ask your imagination for ideas or visions once a year it’s a bit like that faucet in the back of the house you never use. When you turn it on, it’s going to act surprised, it’s going to sputter, make awful noises, nasty stuff might come out — and it may not work at all. Don’t give up on it. Put visioning and use of imagination on your calendar, like once a week, or even once a day. You’ll find that the images and ideas you get will flow better as your imagination faucet gets unclogged and the valve gets greased.
2. **Have a challenge in mind.** While imagination is hard to steer, thinking about and keeping a particular challenge in mind is how you suggest what you’d like your imagination to work on. It may not listen. Imagination tends to work on the problem that you Really Care about, and that may not even be something your

- conscious mind knows about, or, is deliberately burying. So keep a challenge in mind and see what happens. If your imagination goes to Problem B, well, let it go. That is, go with the flow.
3. **Ask your imagination for images, ideas, and suggestions for the challenge you have in mind.** And this is key — just let it go — in your mind's eye. Do Not Edit or try to Steer Your Imagination as it happens. Close your eyes. Just let it rip. And rip some more, and rip as long as you can. If you like, write down what's coming up in the stream of images. You can also record them into your smart phone. Some people “see” things, others hear things, everyone is different and there is no one right way, don't judge yourself. You'll be surprised when you listen back or read back your notes how fluid your imagination is, and, one of those wacky images might suggest a real actionable idea or concept. This is what you're hoping for, and believe me, it happens. But it takes effort.
 4. **Realize that your imagination is only partially under your control.** You're working with your own subconscious when you do deliberate imagination. Your subconscious is a huge, complex, swirling sea. The images it puts in your mind's eye are thrown up from the bottom of Davey Jones locker. Let it be. Write it down. Think about what it means later. Don't worry if you're doing it right, you are, you can't do it wrong. Give up control. Don't be afraid, everything will be okay.
 5. **You'll need to learn how to use what your imagination is giving you.** This is not trivial. Your imagination often speaks to you in symbols — not always, sometimes you get a vision of a solution all wrapped up in a bow — when this happens say Thank You! I would steer clear of all the Freudian or Jungian classic interpretations of particular symbols or images. Symbols are highly contextual to you and the challenges you're thinking about, and so, just let your mind make connections instinctively. Notice how you feel about a symbol. There is wisdom speaking to you in those vague feelings. And if it's a nasty feeling, don't just reject it, explore it. Remember that the biggest ideas represent very uncomfortable change. If a symbol refuses to be interpreted, ask your mind, your imagination, to give you another symbol to help you make meaning of the first. Then look at the pool of symbols and see what it's suggesting to you. This all takes skill and practice, so, go back to suggestion #1.

j. Dreams

Dreams is a creative thinking technique that uses your dreams to come up with creative breakthroughs. Basically you set the scene for your inner dreaming mind to do your creative thinking for you. This is really neat if you can summon enough discipline at the

end of the day and first thing in the morning to do what you need to do to incubate dreams. It only takes a few minutes but like anything you are not used to, it's going to be awkward at first.

The dreaming mind is free of all the hang-ups and creativity blockers that are often present in the waking conscious mind. You are free when asleep and dreaming to utilise the full resources of your mind's creative abilities.

Dreams requires that you become more comfortable and aware of the dreaming process. You need to adjust your thinking to give dreams more importance in your life. If you are a movie lover, as most people are, you can simply think of your dreams as your own private movies - mini adventures, romances and dramas that only you will get to see. At the very least, these are stories that are highly relevant to your life and are worthy of your attention.

Get yourself a notebook and pen to keep beside your bed. You may want a little torch too for those times when you wake up in the night and don't want to turn on a bedside light for fear of waking others. And basically write down your dreams first thing after waking up. To start with you will probably only recall a few scratchy facts about your dream. But as you persist, your brain gets the message that this is **IMPORTANT TO YOU** and that you **WANT MORE DETAIL** and sure enough, you will begin remembering more. Within a few days, the few details will expand into a rich tapestry of dream story. This in itself will increase your creativity and improve your creative thinking abilities in daily life. But dream incubation takes it to a whole different level.

The process of dream incubation is a simple one. First of all, you need to decide what it is you want to utilise the creative thinking abilities of your dreaming mind upon. This can be anything from a brand, image or recall problem or challenge, to the need launching a successful campaign. You can use it help you understand yourself, your relationships and your level of success in the world. You can use dream incubation to come up with ideas for novels, screenplays, music, artwork or any other creative artistic endeavours. You can use dream incubation to help you with scientific explorations or engineering challenges or to invent some new gadget, machine or process. There really is no limit to what you can use dream incubation for.

Before you go to sleep, write in your journal or dream notebook a few lines that summon up your feelings about the challenge and summarise it accurately. Once you've done this, try and further summarise it into one statement or question that you can then repeat over and over as you are falling asleep. This dream trigger statement is one of the most fundamental keys to effective dream incubation.

k. Creative Aerobics

One new and somewhat radical concept to express ideas and to develop creativity is the “Creative Aerobics” method. It utilizes a series of mental exercises that develop elasticity between the left brain and right brain – the analytical or rational and the creative or emotional sides. Thus allowing users to access solutions “out side of the box”, and which is different from their present problem-solving techniques and optimizing ideation and productivity of ideas.

Creative Aerobics is a process-driven technique wherein we complete a four step exercise, building layer upon layer of relevant information, and manipulating it to lead to multiple solutions (ideas) that most likely we may not have thought of when using conventional methods.

Creative Aerobics is a set of activities that empower three tasks that are vital for finding new and deeper understandings and insights: getting to the heart of the matter, breaking mind-set, and generating new perspectives.

The corporate toolkit

We are all familiar with aerobic exercise programmes offered at health clubs to build endurance and body muscles. Creative aerobics is designed to do the same thing for our mind and for thinking – professional creativity.

In Creative Aerobics we begin with what we know. We move from exercising our left brain which controls the mental functions required for scientific thinking – the kind of thinking we do on our jobs; to exercising our right brain which controls functions used in artistic or creative thinking. In the process we discover ways to search out new creative ideas and connections. The exercises are easy to learn and to do. But require practice. Repetition of these develops the creative elasticity between the two parts of the brain that is essential and for mastering creativity and creative problem solving.

We can do these exercises by ourselves or with others. It is, however, more fun with others – a collaborative effort where everybody participates, shares risk, and experiences discovery, and thereby contributing and speeding up the creative process. We thus take this individual and collective creativity further towards new, different, and more result-oriented solutions and ideas.

The first Creative Aerobics exercise begins with the process of making lists of facts about the product or the assignment at hand. Think of each list we build as a custom

database (information) for the assignment on which we are working. Each database is time and topic sensitive, unique to the and situation when you create it. If we change the players or environment the information generated – the database – will also change.

The list is then used as a base for the second Creative Aerobic exercise. For instance, if our first exercise generates 20 pieces of information, we can take each piece and use it to generate lets say 10 more. We discover now we have 200 pieces of information! If you take these 200 pieces and do the third exercise generating 10 more for each of these 200, we will end up with 20,000 pieces of information or more.

We usually don't need to take Creative Aerobics to such lengths. But it shows how exactly the process works and how you can have more solutions and ideas for a purpose than normally possible – solutions with connections and depth, far better than the usual problem solving techniques. New creative muscles so to say – layers of information, some of it traditional, some of it new, that is generated by the aerobics process.

Here's an example of Creative Aerobics Exercise #2 – creating new names for the product - at work, describing a Sony television set. From the Creative Aerobics Exercise #1 Facts List, we select the physical characteristic that the television set is square. On our names list, then, we might include objects that are square in shape – a box, dice, paper napkins, sugar cubes, etc. But these may not have any relevance to our product – TV set. Therefore, we might decide that we want the new names to reflect function: so we call the television set a “babysitter” when the kids come home from school and plop themselves down in front of it; or “movie theatre” when we're watching HBO. It could be a “mirror” when it reflects our lifestyle; and a “reward” when we tell the kids, “You can watch TV after you finish your homework.” It's a weather forecaster; pacifier; sleeping pill; cooking class; gym; owner's box for Monday Night Football; shopping mall; political arena; and the stock exchange.

Too many of us get bogged down and stuck because we think we should know where to start and which ideas to develop. When we discover we don't, we get anxious and try to force things, or just quit! The Creative Aerobics process helps us improve our ability to move from the obvious to the less obvious, from the objective to the subjective, from the intellectual to the intuitive, from the expected to the unexpected. And by concentrating on the process rather than the result, to do it without anxiety. The more practiced you

become at exercising, the larger number of ideas will emerge, without your losing the focus of the assignment, or getting confused.

MODULE IV

TRANSCREATIVITY

Transcreation: The process of adapting a message from one language to another, while maintaining its intent, style, tone and context. The phrase has historically been used by advertising and marketing professionals looking to transfer the meaning of a message into a new language without losing intended meaning.

Definition: Transcreation goes beyond translation. It is adaptive or creative translation, a hybrid form that blends standard translation and cultural adaption of imagery and content. It requires a lot more than straightforward translation, as the translator must ensure that the message in the source language keeps the same context, tone and emotion as the target language.

It is therefore a combination of translation and creative writing, while ensuring that the marketing message is engaging and relevant to the target language and audience, while the original concept of the brand is still maintained. Most international marketing campaigns today require transcreation.

The phrase has historically been used by advertising and marketing professionals looking to transfer the meaning of a message into a new language without losing intended meaning. Today, all different types of professionals are using the term including: product managers, project managers, c-suite executives, and public relations professionals.

The aim of a transcreated message is to successfully evoke the same emotions and contextual relevance in the new language as the original or source language. This includes words, graphics, video, audio, and cultural nuances.

There are a series of terms with similar meaning:

‘Creative translation’

‘Cross-market copywriting’

‘International copy adaptation’

‘Marketing translation’

‘Internationalization’

‘Localization’

‘Cultural adaptation’.

All of these can be boiled down to taking the essence of a message and re-creating it in another language or dialect.

What is transcreation exactly?

Transcreation is a distinct translation process that is mainly used to describe the cross-cultural adaptation of advertising and marketing copy. The process is more than a straight translation; rather it is a creative writing and localisation process that is carried out by specialised mother-tongue translators who are also copywriters. Often advertising campaigns will be recreated from scratch in order to get the same impact within a different culture, so effectively, transcreation is not translation per se.

When was transcreation first used?

Transcreations have been carried out for thousands of years as sacred, historical and classic writings have been creatively adapted for others to read and relate to. However the term “transcreation” was popularised in the 1960s as advertising agencies used it to describe the translation of creative advertising copy. The word “transcreation” was even registered as a UK trademark in 2000 by UPS, but this expired in 2010 and further attempts to register it have been refused as it is now a commonly, if not rather ambiguously used term.

Transcreation is an amalgamation of ‘translation’, and ‘creation’. The word has no formal definition and has not yet been accepted by Oxford Dictionaries (the author of this article has submitted it to Oxford and Macmillan).

What is the difference between translation and transcreation?

Transcreation is a very creative process and it is quite usual to interpret and deviate from the original copy in order to get the same emotive message across-cultures. In a translation true meaning and style must be maintained as close to the original text as

possible with focus on readability and (depending on client requirements) no deviation from the original meaning occurs. Of major significance is that a transcreator is a translator and a copywriter. As with all translators, residency within the mother-tongue country is invaluable to ensure on the ball cultural sensitivities and cutting edge language use.

When would you ask for transcreation instead of translation?

Transcreation is – strictly speaking – the adaptation of marketing and advertising copy for global markets. That does cover a broad range of copy, and includes internal and external communications across industries. If you have hired an advertising agency or copywriter chances are you will need a transcreation service to maximise your campaign globally.

What is the transcreation process?

A good brief is vital. The original copy is usually written for one well-known local audience. To achieve the same emotive message across cultures requires sensitive and highly creative cross-cultural modification that retains corporate branding. A specialist translation agency, as with your creative agency, will need to get to know your brand and its products, identify tone of voice and understand the purpose of the message to be conveyed. A choice of styles may be provided at the early stages. Back translations are often supplied especially on shorter texts and slogans where a number of versions will be supplied. The transcreation process is very creative and client feedback should be positively encouraged.

What is a back translation?

For advertising campaigns, particularly slogans and snappy creative marketing text it is usual for translation agencies to supply a few options with back translations. Clients don't often speak the target language so a back translation offers a meaning. Back translations are very literal, they make sense, but may sound a bit unrefined. Back translations are also often used in medical translations as a form of linguistic validation.

Coke-localisation

Funny, but oh so not funny transcreation blunders:

Just Crap. Clairol got it completely wrong when they launched their ladies “Mist Stick” curling iron in Germany. At best “mist” means manure and at worst it means “crap”. “Crap Stick”. Not really going to catch on is it?

But they weren’t the only ones. Sales of Ireland’s legendary liqueur Irish Mist never picked up in Germany in either. Fancy a glass of that “Irish Crap” to keep you going? The US computer company Wang had the strap line “Wang Cares”. Needless to say, the company’s UK retailer put a stop to that one.

Scandinavian vacuum manufacturer Electrolux are rather infamous now for their rather amusing but detrimental American campaign: "Nothing sucks like an Electrolux".

5 Key Considerations for Transcreation

The goal of transcreation is to keep the same intent, style, tone and emotion of the source material in the target language. Here are 5 things to consider when selecting a transcreation provider:

- 1. Transcription Should Be Performed Only Into Native Language:** We all know that communicating in a second language (no matter how well you know that second language) never has the same natural flow as communicating in your native language. It is not enough to be bilingual. To maximize success, transcreation should be performed by people who were born into and think in the target language.
- 2. Transcreation Provider Should Be In-Country And Share Location With Your Target Audience:** A language service provider is that shares native language of your target is not sufficient. They must also share, live and breathe the language, humor, trends and timeliness of what is relevant to your target audience. An in-country transcreation provider is embedded with the most current local culture and context of your target and can best communicate in way that is relevant and important to them.
- 3. Transcreation Provider Must Be A Content Expert:** How can a language service provider adapt content that they do not comprehend? Transcreation providers must also be experts in the information that is being localized. No matter how well the language service provider knows the target language, if they do not understand the content, the transcreation will not be a success.

4. Transcreation Provider Must Have Extensive Copywriting Expertise: Good transcreation involves good writing. If you've taken time to have professionals carefully craft your message in your source language, don't you want professional, experienced communicators to craft your message in your target language? To protect your brand, you want to choose a transcreation vendor who only uses professionals with extensive marketing and writing expertise. You want professionals who can understand your global campaign while tailoring your message to best connect with local customers.

5. Transcreation Provider Must Have Knowledge And Understanding Of The Target Market: Beyond language, culture, content expertise and writing skills, a good transcreation will speak to the heart of the target audience. A good transcreation provider will research and understand the target market and how best to reach them. A language service provider with knowledge of the target market avoids embarrassing mistakes that may come from not understanding the target audience while enhancing your message. A transcreator that knows the target market will also know the local advertising regulations, media and commercial codes.

5 Transcreation Principles to Guide the Process

1. **Transcreation takes time.**

Exploring and collecting ideas, writing numerous versions of the same sentence, and performing due diligence requires time.

Ideally two linguists would meet and explore translation options. Once the linguists settled on the best options, they would think of each possibility with the campaign visuals and remaining text in mind. Finally, they would pick the option that carries the most meaning and has the desired impact on the target audience.

2. **Harmonize images and text.**

Exceptional visuals paired with powerful copy create a marketing impression that motivates action. Translations need to reflect the tone and mood of the campaign images, which can be a tall order when humor and figures of speech are involved.

Example 3: Consider translating the sentence 'Can your application bridge the language gap?' with the image below.



Not all languages have the verb ‘bridge.’ In fact, some languages have to use synonyms such as ‘unite’ or ‘connect.’ Other languages will keep the photograph relevant by using ‘bridge’ as a noun and finding other ways to tie in the meaning. If a linguist didn’t see the visual that goes with the sentence, he or she might change or eliminate the ‘bridge’ altogether because the new language doesn’t have that verb. For example, you could translate this sentence as ‘Can your application eliminate the language gap?’. Or, you could present barriers instead of gaps. For example: ‘Can your application bring down the language barrier?’ (in which case a new visual would be required).

3. **Think like a customer.**

All marketing rules that applied when the copy was written apply to the translation: the final campaign has to appeal to customers in the region of the target language.

4. **Select the best option possible.**

In some cases, not all meanings in a sentence can be carried over in the target language. When wordplay does not work in a different language, the translator has two choices: stick to the original meaning and sacrifice style, or lose some meaning and adapt to the target language’s use and structure.

5. **Helping translators succeed.**

Instinct may tell you that using good marketing translators is the key success factor. While this is important, even the best translator will not succeed without the right information, a collaborative team, and adequate time to explore options and fully complete the task. And, similar to developing your English (or source) copy, linguists will collaborate with you in an iterative process. The more information a translator receives up front, the less rewrites you’ll need later.

Marketing Campaigns That Failed to Translate:

1. **American Motors Launches ‘The Killer’:** When American Motors launched a car named ‘Matador’, they were confident of sales success, with research suggesting that the word meant virility and excitement to consumers. However, when they introduced the model to Puerto Rico they ran into trouble. It turned out that matador was the Spanish word for ‘killer’ – hardly a good advertisement.
2. **Pepsi ‘Brings Your Ancestors Back from the Grave’:** When Pepsi entered the Chinese market it launched with the slogan ‘Pepsi Brings You Back to Life’. Unfortunately, the company failed to realise that the phrase had been translated as ‘Pepsi Brings Your Ancestors Back from the Grave’. Not an ideal blunder in a country where reverence for ancestors is an important part of the culture.
3. **Pepsodent ‘You’ll Wonder Where the Yellow Went’:** When Pepsodent tried to sell toothpaste in South East Asia by promising white teeth, the brand overlooked a key cultural factor. In this part of the world, people chew betel nuts to try and blacken their teeth – a habit which is viewed as a status symbol. Consequently, the brand’s promise wasn’t what their audience wanted to hear.
4. **Mitsubishi launched the rover vehicle “Pajero 4WD” in Spain** ignoring the fact that the word “pajero” means “jerk” in Spanish. The car’s name has then been changed to Mitsubishi “Montero”.
5. **When Kentucky Fried Chicken opened their first store in China,** it did not take long before they discovered their slogan, “finger lickin’ good” translated to “eat your fingers off.”

4 Common Mistakes In transcreation:

Mistake #1: Skipping Brand Transcreation: More often than they should, global firms decide not to transcreate their brand message when they enter a new market. Instead, they will begin with the idea of strictly translating their message and tag lines and, with some idea that this process can go horribly (and hilariously) wrong, they will attempt to localize particular elements of the campaign by looking beyond the strict translation of a term and doing more to convey the idea intended by the original.

Transcreation goes a step further and makes the entirety of a company's marketing message deeply relevant and emotionally appealing to the target market. This more involved process often necessitates new understandings and concepts that aren't part of the product line's original, domestic brand message. But the results are overwhelmingly positive. Taking the time to research a new market to determine how a brand fits into it is always worth the effort.

Mistake #2: Not Having a Localized Compliance Checklist: Following the local regulatory and legal requirements in a new market is crucial to avoiding fees and fines down the road. Every market is different and every market has different rules. Understanding and following those rules is essential to success. Sometimes foreign companies who are new to a market don't understand all of the ins and outs of local regulations as they apply generally or to specific categories of product (think "GMO labeling in Russia").

Mistake #3: Lacking Local Market Knowledge of Important Cultural

Differences: Understanding cultural differences is a big part of effectively translating your product. Beyond simply adapting your message and perhaps even your company name in a way that makes sense to foreign customers, you need to make sure you understand how they use and view your product. Is it a luxury item or an everyday necessity? Is it the kind of thing you buy in bulk or something you only have occasionally? The answers to these questions can drastically differ from market to market.

While this may seem like a rehashing of the point above about transcreation, we are really talking about more practical issues. To be sure, luxury goods and commodities vary quite a bit from culture to culture. A clothes dryer, which many American households would consider a necessity, is more of a luxury item or, at the very least, an extra in Europe.

But a lack of local knowledge can hurt you in ways that don't relate to your brand message. For example, portion sizes for foods differ wildly from culture to culture. And it is a big factor in how you package such products. Americans are known for having supersized portions of just about everything. But consumption levels can vary drastically from market to market. In Asian markets, for example, cereal is not the preferred breakfast choice so purchasing large boxed servings doesn't make much sense to consumers. Now they might still buy cereal but it will be more attractively packaged in a smaller sized box. The list goes on: clothing sizing, care instructions, etc.

Mistake #4: Failing to Invest in Market Research on Best Fit Imaging and Feedback: Investing in research today can mean a big boost in the long run. And running limited product tests in a new market can be a very efficient and powerful way to further refine the effectiveness of your packaging. Even if you think you have a great transcreated version of your brand and every part of your campaign fits this new idea, you might be missing a key detail.

Take the time to test your product in the new market and get feedback from the kind of people you actually want to buy it. Sometimes the best ideas still fall flat in the marketplace. Try different images, colors and ideas, and learn which ones are most effective.

MODULE V

BRIEFS

Brief

A brief is one of the most important aspects of Client servicing executive. Critical to the creative process is developing a clear understanding of our clients' needs and expectations. At the important initial meetings we listen and ask a lot of questions to help us establish the full scope of the project, budget parameters and timelines.

Brief: A Document confirming understanding between a client and an advertising agency on:

- a. Objectives of an advertising campaign
- b. Identification of the targeted audience
- c. Strategies to be adopted in reaching the audience
- d. The timeframe of the campaign, and
- e. Its total estimated cost.

The word brief (from the Latin “brevis”) means short. A briefing note is a document that is used to inform or advise. In this context it simply means assignment for the creatives. Brief should state a problem that will be solved creatively.

Firstly brief should inform about the problem/challenge of the customer. Answering this gives us an idea what creative team might do. Secondly brief should address the target group, who are we trying to touch? Brief needs to acknowledge why we are doing this. What is the aim of this campaign?

Brief also include: Promise of the product, Tone of voice, Communication channels, Restrictions etc.

Advertising brief or Agency Brief

The statement of the objectives of an advertising campaign (also called the agency brief agreed between an advertising agency and a client, together with a brief history of the product (idea, organisation, etc.) to be advertised. It is the starting point for the work of the agency's account management group. The relationship between an agency and its clients is a delicate one. The client should determine the advertising objectives, plan overall advertising strategy and set the advertising budget, while the agency prepares and evaluates advertisements and develops the media plan. The advertising brief is critical because it represents the starting point in the agency-client relationship. Without a good brief, misunderstandings and confusion may result.

An advertising brief is a summary document providing information about the expectations associated with an advertising campaign so all parties know what is expected of them. The client understands what services are included and has information about the time frame, while the advertising firm knows how much money it will receive for the campaign and what it will need to do to fulfill the contract.

The advertising brief defines what kind of advertisement is being prepared, like a series of radio spots, print ads with smaller spot ads for various publications, and so forth. It describes the advertising objective and target audience to create clear goals, and may provide metrics for assessing the success of the campaign. These could include response surveys and other measures to see how the general public responds to the ad and whether it meets the stated objectives. It can discuss the creative content, including limitations, of the campaign. The advertising brief should discuss the company's overall image and what kind of message the company wants to project with an ad. This can prevent situations like offensive advertisements made by advertising

firms that do not understand their clients. The advertising brief may include specific limitations on the ad, like rejoinders against particular kinds of content.

Since agency brief is very detailed and goes into great depth, its recommend that a team complete this briefing. A single person would provide the agency with just one view that may be skewed by his or her specific discipline.

Product Brief:

The product brief (initial information provided by the client / company that dictates what they require. A product brief is a document designed to focus on specific benefits and attributes of clients' products.

Marketing Brief or Marketing Communications Brief:

Def:

Marketing brief is a document outlining the expectations by a company's marketing team regarding a advertising campaign. The marketing team can clearly define what they want the creative team to create. Follow these tips to create a marketing brief so all parties involved will know what work is expected of them.

Marketing Brief: It is a document prepared by client servicing executive. The process is initiated with a detailed interaction with the client representatives. The basic objective of the interaction is to introduce client's perspective in the creative strategy development. i.e. to understand clients requirement, their objective and goals their expectation from the agency and campaign and to get the details of budget allocation. All this information is converted into a document know as **Marketing Brief** and the entire process is known as **client servicing**.

The purpose of marketing brief:

- a. To help assess client's current situation, both internally and relative to its competition. It's the starting point for any work agency do for their customers.
- b. Marketing brief provide the foundation for refining clients marketing message and revising and updating their marketing and advertising program.
- c. To clearly lay out a framework for the creative team. The process can be driven by either side - creative or marketing - but both sides need to agree on the brief before the work can commence.

- a) Where are we? (Situational analysis - the market, trends, competitive analysis, etc.)
- b) Where are we going? (opportunities, objectives & strategy)
- c) How are we going to get there? (actions, plans & controls)

The process begins with the benefit of a client brief advertising brief or Agency Brief, over the phone, via email or at a face-to-face meeting. The aim of the first briefing is to get to know the marketing objectives, to confirm the budget and establish the critical timings.

There are many different ways of creating a written briefing format for marketing brief. The format should reflect the company’s beliefs about how communications work and therefore what is important enough to be included in the brief. Some advertisers may use versions of their agencies’ creative brief formats as a basis for their own. Whilst this may initially look as if it is encouraging a collaborative way of working, it does demonstrate a lack of belief in the company’s own practices. An agency’s internal creative brief usually serves the fundamentally different purpose of inspiring their own creative people. A client marketing communications brief needs to inspire the whole agency team to deliver the best communications. Most marcoms briefs also act as a business process document to initiate a job start – in effect it’s a purchase order and since large sums of money will be involved in both time and resources it needs to be taken very seriously.

The most marketing communications briefs have three broad areas of heading:

1. *Those that describe the background,*
2. *The brief itself, and an implementation and*
3. *Process section.*

Format of a Marketing Brief		
<i>The background headers might include</i>		
1.	Background	Background: Usually covers the business and marketing context and why the task is important
2.	Marketing or Sales Objectives:	This sometimes includes the business case for the activity
3.	Brand:	Remarkably this is often overlooked. It might include brand identity/brand capsule/brand vision/brand architecture/brand status/brand values/brand personality
4.	Previous Learning:	Again a section which is only used occasionally, but may have wider potential
<i>The main communications brief section headers might include</i>		
5.	Communications objectives:	Sometimes they might be expressed as communications imperatives/ challenges/barriers
6.	Target audience:	Usually this section asks for more than simple demographics and specifically prompts for attitudes or other motivators

7.	Consumer insights:	Sometimes specifically linked to the objective
8.	Key message/proposition:	Often phrased as the single-minded proposition/the one thing we want to say
9.	Consumer takeout:	Or consumer take away/what they will think or do
10.	Tone of voice:	As distinct from brand personality
<i>The implementation and process headers might include</i>		
11.	Timings/key dates:	May include project timelines as well as timing for response
12.	Budget:	May specify if production is included or not
13.	Evaluation/success criteria:	A critical element for most disciplines
14.	Mandatories /guidelines:	May include what must be included and executional considerations
15.	Approvals:	Signatures of both those issuing/approving the brief and the agency

- THE CREATIVE BRIEF: THE BRIDGE BETWEEN STRATEGY AND EXECUTION

The creative strategy and the key execution details are spelled out in a document called a **creative brief**. The brief is the document prepared by the account planner to summarize the basic marketing and advertising strategy. It gives direction to the creative team as they search for a creative concept. The formats of these briefs vary, but most combine the basic advertising strategy decisions:

- The problem to be solved
- The objectives
- The target market
- The positioning strategy
- The type of creative strategy
- The selling premise
- Suggestions about the ad’s execution, such as tone of voice

The creative brief is the piece of paper at the heart of the process of briefing the creative team to write the ads. It tells them, succinctly, why they are advertising, whom they are meant to be talking to and what they are meant to be saying. A creative brief is very important because it

directs and inspires the creative team's performance. As Vanella Jackson (Abbot Mead Vickers. BBDO) so eloquently said, giving a creative team a poor brief is like pushing them onto a stage unprepared in front of an unfamiliar audience, and saying 'Look, just entertain them, OK?'

In its simplest terms, the creative brief is the bridge between smart strategic thinking and great advertising (advertising that involves consumers on both a rational and emotional level, and which is capable of affecting a change in both their thoughts and behaviour) and it is the key tool with which planners and their account management partners can unlock the talents and imagination of their agency's creative people.

The main task of a creative brief is not to say 'OK, it's finally time for you creative folks to start work' but to inform the creative team and, most importantly, to inspire them (Steel, 1998).

When writing a creative brief, there are some general rules to be considered. Abbott Mead Vickers.BBDO have the following points to make about writing a brief: (1) be logical. It should all hang together and all of the sections should lead you towards the same conclusions. (2) A brief is a practical tool, not a legal document, so it needs to be flexible and adaptable. (3) It should be sensible, which means broadly sticking to the basic rules that everyone understands; it should be clear and no longer than a page. As AMV.BBDO says: 'Do not use tiny typefaces that people cannot read – use 12 point and save everyone's eyesight. Keep headings basically in the order they are in: it is a bit off-putting when the support comes before the thing it is meant to be supporting.'

- **Converting into creative brief**

Once an effective appeal is found, the advertiser should prepare a creative brief, typically covering one or two pages, it is an elaboration of the positioning statement.

The Creative brief (Copy Platform)

Creative Brief is a document prepared by **Account Planner**. The process is initiated when Account planner study and observe market and consumers likes, dislikes and buying Habits. Account Planner have detailed interaction with customers and consumers. The basic objective of the interaction is to introduce

customers and consumers perspective in the creative strategy development. I.e. to understand customers and consumers behavior and identify vital piece of information called **KEY HUMAN INSIGHT**. This key human insight becomes the main theme of the creative strategy development. Account planner also tries to find out what customers and consumers think about the clients products ad also about competitors brands. They try to discover various positive and negative issues which customers and consumers associate with the client's brand. All this information is converted into a document know as Creative Brief or copy platform and the entire process is known as Account planning.

While the text and the visual carry the ad message, behind the creative team's choice of tone, words, and ideas lies an advertising strategy. The advertising strategy consists of four elements: the **target audience**; **product concept**; **communications media**; and the **advertising message**.

The agency and client team must understand and agree to these four elements of the advertising strategy before any creative work begins. The account management group develops ad strategy, while, in some agencies, account planners research the market with input from account management. When the strategy is developed, it is communicated to the creative department by preparing the creative brief.

THE CREATIVE BRIEF: THE BRIDGE BETWEEN STRATEGY AND EXECUTION

The creative brief is the piece of paper at the heart of the process of briefing the creative team to write the ads. It tells them, succinctly, why they are advertising, whom they are meant to be talking to and what they are meant to be saying. A creative brief is very important because it directs and inspires the creative team's performance. As Vanella Jackson (Abbot Mead Vickers. BBDO) so eloquently said, giving a creative team a poor brief is like pushing them onto a stage unprepared in front of an unfamiliar audience, and saying 'Look, just entertain them, OK?'.

In its simplest terms, the creative brief is the bridge between smart strategic thinking and great advertising (advertising that involves consumers on both a rational and emotional level, and which is capable of affecting a change in both their thoughts and behaviour) and it is the key tool with which

planners and their account management partners can unlock the talents and imagination of their agency's creative people.

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Writing the Creative Brief (Copy Platform)

The creative brief serves as the creative team's guide for writing and producing the ad. In some agencies, it may be referred to as a copy platform, a work plan, or a copy (or creative) strategy. In all cases, it is a simple written statement of the most important issues to consider in the development of the ad or campaign — the who (prospect's nature), why (wants or needs by which to base an appeal: **rational appeals** directed towards functional needs and wants, and **emotional appeals** target psychological, social, or symbolic needs), what (product features, claim, or position), where and when (medium, time of year, country, etc.), and what style (tone, approach). Selected advertising appeals.

1. How the benefits are presented is the creative team's job:
 - a. Objective statement: what advertising is to accomplish (such as solve a problem, etc.).
 - b. Support statement: evidence that backs up product promise or reason for benefit.
 - c. Tone or brand character statement: Tone statements are short-term emotional descriptions. Brand character statements are long-term descriptions of the enduring values of the brand.
2. Delivery of the creative brief ends development of the advertising strategy and marks the beginning in which the creative team develops a message strategy.

The creative brief or copy platform is the written strategy statement of the most important issues to be considered in the ad or campaign – the *who, why, what, where, when* and *how* of the ad:

1. Who is the most likely prospect for the product?

The copy platform must define the prospect in terms of geographic, demographic, psychographic, and/or behavioristic qualities.

2. Why? Does the consumer have specific wants or needs that the ad should appeal to?

Advertisers use two broad categories of appeals. *Rational* appeals are directed at the consumer’s practical, functional need for the product or service; *emotional* appeals are directed at the consumer’s psychological, social, or symbolic needs.

3. What product features satisfy the consumers’ needs?

What factors support the product claim? What is the product’s position? What personality or image – of the product or the company – can be or has been created? What perceived strengths or weaknesses need to be dealt with?

4. When and where will the messages be communicated? What medium?

What time of the year? What area of the country?

5. How should this be communicated?

What style, approach or tone will the campaign use? And generally what will the copy say?

The answers to these questions help make up the copy platform. After writing the first ad, the copywriter should review the copy platform to see if the ad measures up. If it doesn’t, the writer must start again.

Creative Brief Format		
1.	Advertising Campaign Themes	
2.	Advertising Objectives	
3.	Specify Target Audience	
4.	Creative Strategy Statement	
5.	Key Message	
6.	Tone of Voice	
7.	Appeals and Execution Style	
8.	Support and Mandatories	

Another format of Creative brief

Creative Brief		
1.	What is the Opportunity and/or Problem which the advertising must address?	A brief summary of why you are advertising. Take the consumer's point of view, not "sales are down," but, rather "consumers are choosing cheaper alternatives."
2.	What do we want people to do as a result of the advertising?	What perception, attitude and behavior change we desire from the audience
3.	Who are we talking to?	Try to develop a rich description of the Target Group. Indicate their beliefs and feelings about the category. Avoid demographic information only. Add personality and lifestyle dimensions.
4.	What is the Key Response we want from the advertising??	"State succinctly, what single thing do we want people to feel or notice or believe as a result of advertising."
5.	What information/attributes might help produce this response?	It could be a key product attribute, a key user need which the brand fulfills, etc.Avoid a laundry list.
6.	What aspect of the Brand Personality should the advertising express?	Tangible or intangible attribute or both of the brand
7.	Are there any media or budget considerations?	Specific budget and media requirements with specifications
8.	This could be helpful...	Any additional information that might affect the creative direction. Feel free to use a visual

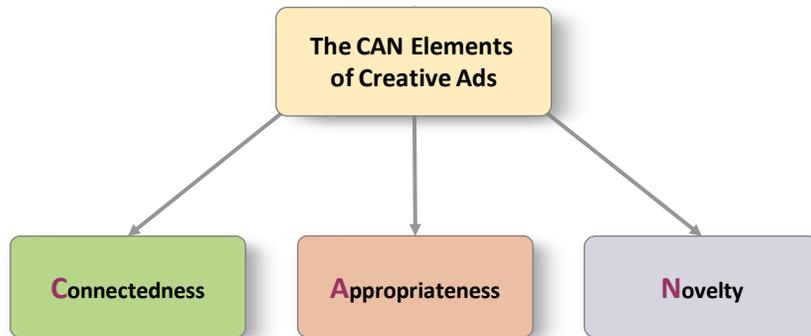
		summary, a picture, drawing or any object which aids in understanding the nature of the brief.”
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MODULE VI

Writing persuasive copy

The CAN Elements (connectedness, appropriateness, and novelty)

Creativity: The CAN Elements



8-2

Connectedness is when you make sure your target market can identify themselves with the ad. If you're targeting moms, then use a model who looks and talks like a mom. The key here is to select a model that best represents the target market of your brand. Most companies fail when they try to push superstars to endorse products that you'll have a hard time imagining them using it.

Appropriateness means an ad that is suitable for the message you want to convey. Also, the message must be sensitive to any pressing issues. What I'm trying to say is that there will be times that people will interpret your ad at a different way if its not properly positioned and appropriately conveyed to the masses.

Novelty is where the fun part comes in. This is where the imagination and weird concepts turned into something tangible and relatable. Some companies go for the comedic-type of ad to make it more memorable. Some uses the straightforward Ads where they tell you immediately what they want to tell you. Other's do the repetitive type of ads to ensure maximum retention of the message.

Combining the three attributes will give you an awesome Ad

Getting Messages to “Stick”: Simplicity, Unexpectedness, Concreteness, Credibility, Emotionality, Storytelling,

PRINCIPLE 1: SIMPLICITY

- Simplicity isn't about dumbing down, it's about prioritizing. (Southwest will be THE low-fare airline.) What's the core of your message? Can you communicate it with an analogy or high-concept pitch? We must create ideas that are both simple *and profound*. *The Golden Rule* is the ultimate model of simplicity: a one-sentence statement so profound that an individual could spend a lifetime learning to follow it.
- The goal is to strip an idea to its core without turning it into a silly sound bite. The hard part isn't weeding out unimportant aspects, but it is in pruning the important, but not truly essential aspects - i.e., distilling to the most important idea at the core.
- Find the core: Determine the single most important thing, being careful not to bury the lead. The military uses a "Commander Intent" instead of a plan. For example, rather than details on how to take a bridge, the CI might be "take the bridge." Use the technique of the inverted pyramid from journalism: Tell most important aspect first, then tailor, then add details. This forces prioritization.
- Share the core: The key to motivating others with your ideas is to use the core message to help them make decisions as they apply your idea. The essential part is to make the message compact and to have it imply a sense of worth or priorities about how to implement it. (Or, to put it another way it needs to be both compact and profound.) For example, a newspaper editor liked to have his paper strongly - and only - reflect local issues. He had a motto of "names, names, and names." Note how this guides the individual decisions made by his reporters.

- One way to do this is to tap into the memory of the idea's recipients by embedding schemas. (For example, it is hard to remember the letters J FKFB I, but easy to remember the same set arranged as JFK FBI.) In pitching a Hollywood movie a producer would describe it in terms of other hits: E.g., Speed will be Die-Hard on a bus, or Alien will be Jaws on a spaceship. One can use memory schemas to keep an idea simple: One could describe a pomelo as a "large citrus fruit with a thick, but soft rind", or as "a pomelo is basically a super-sized grapefruit with a very thick and soft rind." Another way to describe this is as a "generative analogy"; that is, a metaphor that generates new ideas.
- **Example of a Sticky Idea** Contrast the phrase of a CEO "let's maximize shareholder value" with JFK's peel-clear call to "put a man on the moon and return him safely by the end of the decade." This is simple, unexpected, concrete, credible, emotional (for the times), and a story. If JFK were an aerospace CEO he would have said "Our mission is to become the international leader in the space industry through maximum team-centered innovation and strategically targeted aerospace initiatives."
- **Using the core** Southwest uses "We are the low cost airlines." Thus, every decision involves meeting this concrete and simple goal. E.g., deciding whether to offer dinner on flights: Main concern isn't great passenger comfort, but it is low-cost so no dinner. Contrast to Nordstroms which emphasizes customer experience and would offer the dinner if they were an airline.
- **Generative analogy** Disney uses the term "cast member" to describe their amusement park employees. This tells employees how to behave: Even if you are just sweeping the park you are "on stage" and need to behave. Contrast this to the poor choice by Subway to call their employees "sandwich artists". It is completely useless as a guide to behavior: In no way does Subway want their employees to innovate when making sandwiches, they should instead follow the rules precisely.

PRINCIPLE 2: UNEXPECTEDNESS

- To get attention, violate a schema. To hold attention, use curiosity gaps. (What are Saturn's rings made of?) Before your message can stick, your audience has to want it. We need to violate people's expectations. For our idea to endure, we must generate *interest* and *curiosity*. *How do you keep students engaged during the forty-eighth history class of the year?* We can engage people's curiosity over a long period of time by systematically "opening gaps" in their knowledge—and then filling those gaps.
- The first requirement of effective communication is getting attention, the second is keeping it. In order to do this you use the unexpected: Humans like to think in patterns, the key is to break these patterns. For example, when a flight attendant at Southwest does something different with the safety announcement.
- In using the unexpected a key is to avoid gimmicky. For example, a Super Bowl ad once showed a marching band on a field, and then suddenly a pack of wolves came out of a tunnel and killed them. This was not connected with the ad's message at all: The wolves didn't reinforce the message.
- So, a good process for making ideas stick is: (1) Identify the central message you need to communicate -- find the core; (2) Figure out what is counter-intuitive about the message -- i.e., What are the unexpected implications of your core message? Why isn't it already happening naturally? (3) Communicate your message in a way that breaks your audience's guessing machines along the critical, counter-intuitive dimension. Then, once their guessing machines have failed, help them refine their machines.
- A key is to always use a mystery story - even in science. As scriptwriters have learned curiosity is the intellectual need to answer questions and close patterns. Story plays to this universal desire by doing the opposite, posing questions and opening situations. So, the key is to open gaps first in presenting your ideas, then work to close them; the tendency is to give facts first. The local news uses this technique very well: They might bump with "There's a new drug sweeping the teenage community -- and it may be in your own medicine cabinet! The story after these ads." More sophisticated versions of this include a Sony engineer who visualized a "pocket radio" or JFK and his idea of "a man walking on the moon."

While these seem just like brilliant ideas, they are actually sticky: Both create surprise - radios are pieces of furniture, not something for a pocket; and men don't walk on the moon. Both create insight. Rather than leading us along a plodding route from one incremental step to the next, the ideas give us a sudden, dramatic glimpse of how the world might unfold. And not just how, but why.

- Getting attention with the unexpected A TV commercial for the new Enclave minivan started as a typical car commercial: Announcer describes all its new features as a happy family piles into car and drives away, then - bang - a speeding car plows into it. The screen fades to black: "Didn't see that coming? No one does." It was seat-belt or safety ad instead of a car ad.
- Using the unexpected Nora Ephron's journalism teacher announced their first assignment: To write the lead for the student paper. He give them facts: Entire school faculty will travel to the state capital on Tuesday for a meeting with the Governor, Margaret Mead, etc. He asked them then to write the lead. They all missed it: No school on Tuesday!
- Creating gaps Rooney Arledge at ABC noted that most sporting events were done in a "facts first" way: The cameras started on the field and waited for things to happen. He called it "like looking at the Grand Canyon through a peep hole." He changed the shows to feature the stadium, and the town preparing for the game, etc. He created "gaps" that made people not from the area interested in the outcome from the game.
-

PRINCIPLE 3: CONCRETENESS

- Ideas can get credibility from outside (authorities or anti-authorities) or from within, using human-scale statistics or vivid details. Let people “try before they buy.” (Where’s the Beef?) To be concrete, use sensory language. Paint a mental picture. (“A man on the moon...”) Remember the Velcro theory of memory—try

- to hook into multiple types of memory. Speaking concretely is the only way to ensure that our idea will mean the same thing to everyone in our audience.
- Of the six traits of "stickiness" described in this book being concrete is the easiest to accept and implement. (The hardest is likely finding the core message.) The power of being concrete is illustrated by the longevity of Aesop's fables. For some 2,500 years they have resonated and been remembered by humankind. They are a striking example of concreteness. For example, the story of the fox and the grapes ends with the fox concluding that grapes out of his reach are likely sour -- hence the phrase "sour grapes", which appears in nearly every language. This provides a concrete image which lasts: Compare "sour grapes" to the conclusion "don't be such a bitter jerk when you fail." The latter has no staying power: It is naked fact.
 - Something becomes concrete when it can be described or detected by the human senses. A V-8 engine is concrete; "high-performance" is abstract. Concrete ideas are easy to remember. Experiments have shown that people remember concrete over abstract nouns: "bicycle" over "justice" or "personality." The kidney-heist urban legend, for example, has tons of detail about the illicit procedure.
 - This illustrates that the "curse of knowledge" is the main enemy of being concrete. The main difference between an expert and novice is the ability of the expert to see things abstractly. For example, the difference in reaction between a judge and a jury: The jury sees all the concrete aspects of a trial - the lawyers' clothing, manner, the specific procedures in a courtroom; the judge sees all in terms of legal precedent and the lessons of the past. Novices perceive concrete detail as concrete detail; an expert sees concrete details as symbols of a pattern.
 -
 - *Two examples of being concrete* (a) Movie popcorn contains 20 g fat; this is too abstract, say, instead contains more fat than a bacon-and-eggs dinner, a Big Mac, and fries for lunch and a steak dinner with all the trimmings - combined. (b) A simple mixture of salts and sugar - oral rehydration therapy (ORT) - in water can save lives in the developing world. Instead of giving facts and figures about how

many can be saved, its promoter carries with him a packet of the power and whips it out to, say, a group of Prime Ministers and says "Do you know that this costs less than a cup of tea and it can save hundreds of thousands of children's lives in your country?"

PRINCIPLE 4: CREDIBILITY

- Sticky ideas have to carry their own credentials. We need ways to help people test our ideas for themselves. In the sole U.S. presidential debate in 1980 between Ronald Reagan and Jimmy Carter, Reagan could have cited innumerable statistics demonstrating the sluggishness of the economy.
- Instead, he asked a simple question that allowed voters to test for themselves: "Before you vote, ask yourself if you are better off today than you were four years ago."
- What makes people believe ideas? We base it on authorities - our parents, traditional, experts, etc. If one can bring in a true authority then the problem of credibility is easily solved, but what if we cannot? This chapter focuses on how to create credibility when you don't have such authority figures.
- There are several ways to do this: (1) Use an anti-authority, (2) use concrete details, (3) use statistics, (4) use something called the Sinatra Test and (5) use testable credentials.
- Anti-authority: You can use a dying smoker to make the point that smoking isn't good for you. Or, consider the scientist that could not get anyone to believe him that bacteria was causing ulcers: He swallowed the bacteria himself and demonstrated his theory to be correct. Or, a non-profit that claimed to turn homeless people into useful workers would send a car around to pick up prospective donors and employers of their clients. The trick: Their driver, unbeknown to the donors until later, was a former homeless person.
- Details: We don't always have an external authority who can vouch for our message; most of the time our messages have to vouch for themselves. They must have "internal credibility." A person's knowledge of details is often a good proxy for expertise. For example, a study revealed that potential jurors were more likely to grant custody in a case where they had lots of details - even though

irrelevant like the type of toothbrush a child used - than when they had scanty, but essential details. A lesson from urban legends is that vivid details boost credibility.

- **Statistics:** This is a time-honored and standard way to make a point, but needs to be used correctly. Statistics are rarely meaningful in and of themselves. Statistics will, and should, almost always be used to illustrate a relationship. It's more important for people to remember the relationship than the number. Use them as input, not output. Don't go make up your mind and then go looking for the numbers to support yourself -- that's asking for temptation and trouble. But if we use statistics to help us make up our minds, we'll be in a great position to share the pivotal numbers with others, as in the Beyond War example in the box.
- **The Sinatra Test:** Frank Sinatra song New York, New York has a line "if I can make it there, I can make it anywhere." The authors suggest this same idea applies to making ideas credible. They advocate looking for the one test case that make your idea completely credible. For example, if you had the security contract for Fort Knox then any security idea you put forward would be credible. They use the example of an Indian entrepreneur who build a delivery system like FedEx, but for India. Even though he guaranteed on-time delivery - the only company to do so - he could not get contracts because this wasn't credible, until he tackled a major problem in India: Piracy of films. He got the contract to deliver these, which he did without fail. Note how much more powerful this was then "98.84% of our deliveries arrive on time."
- **Testable Credentials:** This challenges the consumer or receiver of the idea to test for themselves the idea. The prime example of this was the "Where's the Beef" commercials in the 1980s from Wendy's. The ads suggested that the hamburgers at Wendy's were larger than other chains, and that the other chains had more bun than burger. This could be - and was! - verified by any fast food consumer. Another example is Ronald Reagan's query in the 1980 presidential debate "Are you better off than you were four years ago?"
- **Statistics I: Beyond War** The nonprofit Beyond War noted that people would stop a child from the running with scissors, but would shrug their shoulders when told

there enough nuclear weapons to destroy millions of children. To make the statistics about nuclear weapons concrete they did the following: Beyond War would arrange "house parties" in which a group of friends and neighbors would assemble to hear about the dangers of nuclear weapons. The organizer from Beyond War always brought a steel pail and BBs. He would drop one in - it would make a distinct sound - and say it was the power of the bomb at Hiroshima. He then described the devastation of this bomb. Then he'd drop 10 BBs into the bucket: This is the fire power of one U.S. or Soviet nuclear submarine. Then he had attendees close their eyes: He poured 5,000 BBs into the bucket saying it was today's arsenal of nuclear weapons. (see p. 142-143 of the book for why this works so well.)

- Statistics II: Soccer Teams Stephen Covey emphasizes teamwork in his writings. He once tried to give the dry statistics: Only 37% of employees had a clear idea of their mission, only one in five was enthused etc. He got more impact when he mapped this onto a soccer team: "If a soccer team had this same make up only 4 out of 11 would know where their goal was ... etc."

PRINCIPLE 5: EMOTIONS

- People care about people, not numbers. Don't forget the WIIFY (What's In It For You). But identity appeals can often trump self-interest. How do we get people to care about our ideas? We make them *feel* something. In the case of movie popcorn.
- Research shows that people are more likely to make a charitable gift to a single needy individual than to an entire impoverished region. We are wired to feel things for people, not for abstractions.
- Sometimes the hard part is finding the right emotion to harness. For instance, it's difficult to get teenagers to quit smoking by instilling in them a fear of the consequences, but it's easier to get them to quit by tapping into their resentment of the duplicity of Big Tobacco.

- To illustrate the effect of emotion versus reason a group studied the effect of soliciting funds for starving children in Africa with two appeals: An appeal based on statistics and one focusing on a single named child. Of course, the latter won. The surprising part of the study was that any time reason was evoked the amount of giving decreased. For example if they used both the statistics and the individual child it decreased; and if they asked a person to do a simple calculation, not related to the charity, even this decreasing giving. Once we put on our analytical hat we react to emotional appeals differently; they hinder our ability to feel.
- To make people care about ideas we get them to take off their Analytical Hats: We create empathy for specific individuals; or we show how our ideas are associated with things that people already care about, or we appeal to their self-interest, although we also appeal to their identities - not only to the people they are right now, but also to the people they would like to be.
- The Power of Associations: The most basic way to make people care is to form an association between something they don't care about and something they do. We all naturally practice the tactic of association. The caution here is to create new associations that get past the old, common ones which have become diluted in value. (The authors call this "semantic stretch" when the superlatives of one generation - groovey, awesome, cool, phat - lose punch.) A prime example of overcoming a tired phrase with new emotional resonance is the case of "sportsmanship." This term had become a tired phrase, which acquired too many meanings to become emotionally powerful. For example, it had come to mean "prizes given to those who lost the game." An advocate for true sportsmanship refocused the emotional appeal of the concept by calling it "honoring the game." If people care about sports, then they care about the game.
- Self-Interest: Another way to make people care about ideas is to appeal to their self-interest. A common error is to emphasize features over benefits, e.g., tell people you have the "best seed", instead of that it will give them the "best lawn", which is what they truly care about. In general people selling an idea resist talking about self-interest: Yet an appeal with the word "you" throughout, instead of a generic "people" is always much more successful.

- **Appealing to Identify:** In defining self-interest it pays to not focus narrowly on money and other tangibles - often intangibles such as self-esteem or a sense of duty form an important motivator. Often people make decision not in a rational way - write down all alternatives and look at pluses and minuses - but instead they make them based on identity. They ask questions like: Who am I? What kind of situation is this? And what do people like me do in this type of situation? For example, a seller once offered a free popcorn popper to fire departments to consider his safety program; this appeal to greed offended the firemen.
- **Making youth care'** Most teenagers believe cigarette smoking is dangerous. There is no credibility problem with the message, yet many take up smoking. You need to make them care to take action. An ingenious and effective set of ads were launched in the late 1998. They feature a semi-truck that drove up to the headquarters of a major tobacco company. Teenagers unloaded "body bags" that represented the number of people killed a day by smoking. The ads carefully directed their anger toward "The Man": The evil corporation, the authority figure. So, the ads tapping into anti-authority resentment, the classic teenage emotion. Once teens smoked to rebel against The Man. This ad makes them rebel by not smoking.
- **Appealing to higher levels of self-interest** High school algebra teachers often get the question: Why do I have to learn this stuff? The typical answer is that it will get you into college, future math classes need this, etc. One teacher said this instead: "Never. You will never need it. But then again why do you lift dumbbells? You do it for the future: If you are attacked you can fight, or carry your groceries, or lift your grandchildren. Same with algebra: You exercise your mental muscles, which you will need your whole life - it is a means to an end, not an end in itself." Note the emotional appeal is to a higher plane: Learning and self-actualization. Note, too, that it contains elements we've seen already: a) A surprise or unexpected answer, and b) make brilliant use of analogy.

- Appealing to Identity Texas had a problem with roadside garbage. Signs to "Please don't litter" or to "Pitch in" weren't working: They typical bubba didn't care. To make them care the state developed a campaign that used very "Texas" spokesmen - George Foreman, Stevie Ray Vaughan, Willie Nelson - to record ads that said "Mama, tell you baby's, don't mess with Texas", implying that tossing trash out the window of a moving car violated the macho ethos of Texas.

PRINCIPLE 6: STORIES

- Stories drive action through simulation (what to do) and inspiration (the motivation to do it). Springboard stories help people see how an existing problem might change. Hearing stories acts as a kind of mental flight simulator, preparing us to respond more quickly and effectively.
- "Those are the six principles of successful ideas. To summarize, here's our checklist for creating a successful idea:
- a **Simple Unexpected Concrete Credentialed Emotional Story**.
- A clever observer will note that this sentence can be compacted into the acronym SUCCEsS.
- A key to making an idea sticky is to tell it as a story. Stories encourage a kind of mental simulation or reenactment on the part of the listener that burns the idea into the mind. For example, a flight simulator is much more effective than flash cards in training a pilot. The hard part about using a story is creating it. The best way to use a story is to always be on the look out for them. Most good stories are collected and discovered, rather than produced de novo. For example, Subway's powerful story of Jared, a man who lost 245 pounds by eating at the restaurant was discovered. (Compare the resonance of his story with the tagline they originally wanted to use: 6 under 7, i.e., six sandwiches with less than seven grams of fat.) The authors share the three major types of stories too look for.
- 1. The Challenge Plot: This is the classic underdog, rags to riches, or sheer willpower triumphing over adversity. The key element of the Challenge plot is that the obstacles seem daunting to the protagonists. E.g., Subway's Jared losing 245 pounds.
- 2. The Connection Plot: A story about people who develop a relationship that bridges a gap -- racial, class, ethnic, religious, demographic, or otherwise. E.g., the Mean Joe Greene commercial of the 1970s where he make friends with a scrawny young white kid. All connection plots inspire us in social ways. They make us want to help others, but more tolerant of others, work with others, love others.

- 3. The Creativity Plot: This involves someone making a mental breakthrough, solving a long-standing puzzle, or attacking a problem in an innovative way.
- Here's how a story helps rid one of the Curse of Knowledge. When explaining how to solve problems someone might say "Keep the lines of communication open." They are hearing in their heads a song filled with passion and emotion. They're remembering the experience that taught them those lessons -- the struggles, the political battles, the missteps, the pain. They are "tapping" -- as describe in the first paragraph of this document. They need to share the story of their trials. In fact, stories usually automatically meet other criteria for making ideas sticky: They are almost always concrete, they are often emotional and have unexpected elements. The real difficult is to be sure they are simple enough.

MODULE VII

Writing copy for various Media

a. Print: Headlines, sub headlines, captions, body copy, and slogans

WRITING THE PRINT COPY

Here are the top tips for writing a successful print advertisement:

1. **Put a benefit in your headline.** Sometimes a clever or humorous headline can be effective, but it's a gamble. For every humorous headline that does work well, there are hundreds that do not. Clever headlines often make the copywriter or agency look good — “Aren't we smart!” — but do little to sell the product. A more surefire approach to creating a winning ad is to put a benefit in the headline.
2. **Make your ads easy to skim.** These days, everyone is busy, especially business people. So make it easy for readers to skim the ads and still get the message. Use bullets, subheads, bold and underlined text, and descriptive visuals to quickly communicate the key points.
3. **Use customer testimonials.** These are extremely effective in ads, yet rarely used. Think about it. Your customers expect you to be biased. But they will trust their fellow customers to be impartial.

4. **Focus on the customer.** As with any promotional piece, answer the reader's question: "What's in it for me?"
5. **Use Y words.** An ad is no place to sound self-absorbed. Use words like "you" and "your" to describe the benefits rather than "we" or "our." For example, "You will write 50% faster" is much stronger than "Our training program improves writing productivity by 50%."
6. **Spend time on the headline.** This is by far the most important component of an ad. Spend the time necessary to get it right. Brainstorm. Develop a list of possibilities. Scrutinize each one until you come up with a potential winner. The body copy and visuals may be important, but it's the headline that will often make or break your ad.
7. **Be your own worse critic.** Imagine your ad on a page cluttered with other ads and articles. As the reader, ask yourself: "Would I notice and read this ad?"
8. **Put a coupon in your ad.** That's what copywriting legend Bob Bly advises in his book, **Business-to-Business Direct Marketing**. "Coupons visually identify your ad as a direct response ad, causing more people to stop and read it or at least look at the coupon to see what they can get for free."
9. **Hit a home run with the body copy.** If the prospect notices the headline and starts to read your body copy, this is your chance to convince him or her to act. Give it your best shot with the most persuasive body copy you can write.
10. As you write the ad, try to think of a visual that will support the key messages and help make the ad better and more effective. Don't leave this up to the designer — he or she may not be knowledgeable in print advertising and may mistakenly use a visual that competes with rather than complements your key messages. The best visuals illustrate the benefit in some way.

Elements of Print advertisement

Advertising Print ads are an effective, affordable advertising medium you'll usually find in magazines and newspapers. If you're an ad agency copywriter, freelance copywriter or small business owner managing your own ad campaign, these elements show you how to write print ads that help you reach customers and get sales:

1. **Headline:** Your headline is the first line of copy your reader is going to see in your print ads. A strong headline will hook the potential customer and compel them to read more about your products and services. Should be functional by getting the reader into the copy. Heads need not be cute, memorable, witty, dramatic or even exciting. 5 to 15 words are reasonable. Should be graphically balanced with other ad components. Generally up to one-third of the entire space (Rule of thirds: 1/3 for headline; 1/3 for illustration, 1/3 for copy and signature.)

2. **Subhead:** You won't find a subhead in all print ads. A subhead is optional but its purpose is to expand on your headline and draw your reader in even further
3. **White Space:** Just because you're buying a full-page print ad doesn't mean you have to fill the entire page with text and images. White space is just as important to your print ads as the copy you write. White space makes your print ads more visually appealing, which will pull more readers into your ad. If your ad doesn't invite the reader in, they won't ever make it to the end.
4. **Images and illustrations:** Images can dress up your ad, though, as long as you choose the right image. Any images you use should go hand-in-hand with your copy. They're not just for decorative purposes. Photos are best for your print ads but you can also use illustrations if your product is technical and photos wouldn't tell the story as well. You can use multiple images as long as they are important to the ad, such as showing the product's uses. Just don't overload your ad with images for the sake of dressing it up.
5. **Body Copy:** The body of your print ads should be written in a conversational tone. Don't overwrite your ad. You have a very limited space to write your copy. Make each word count. Every sentence should explain what it is you're selling and why the customer should choose you. Your customer has a problem, such as bad breath, a boring car or a bulging waistline. You're offering the solution in your print ads, such as breath mints, a new sports car or low fat chips. Most print ads you'll find in magazines keep the copy brief, unless you're talking about a medical ad that requires legal information on the drug and its side effects to be disclosed. Take a look at a print ad for any prescription drug to see an example. Print ad copy doesn't have to be long. You're not writing a book and trying to cram every single copy point about your company into the ad. Take a look at print ads in the magazines or newspapers you want to advertise in. Make note of how long the copy is to see what your competition is doing. Even if these ads aren't selling what your company does, they are still your competition because you're competing with them for the customer's attention. If your print ads are filled with text from top to bottom and they're placed next to an ad with images and brief copy, your ad is likely to go unread.

Body Copy Content: Should contain description of the offer (size, colors, materials, cost);

- benefits of the offer; and proof of the claims (in case of comparisons, for example).
- Should lead the reader to action: What are they to do? Call, visit, buy? Ask for the order! Create a sense of urgency!
- Should include enhancements or items that reduce risks.
- Mention money-back guarantees, warranties, payment facilitating terms (e.g. pay with Visa or MasterCard), options (sizes, etc.), incentives or savings to received.
- Avoid needless background, self-legitimizing copy about the company (unless relevant to the sale).
- Never write negative copy--positive copy gets better results.

- Mention things such as pollution or inflation only if you can solve the problem; don't ask readers to put themselves in a negative situation.
 - Be wary of comparisons -- and never run down the competition. Stress how your product is superior to others; make sure you can back up such claims if challenged.
 - Use technical language sparingly, unless essential to reach your audience. Avoid needless jargon. Whenever possible, use drama.
 - Don't lecture your audience.
6. **Signature:** Optional slogan and logotype of the sponsor
 7. **Call to Action:** What should the customer do now? If you don't tell them, they'll just put your ad down and move on to something else. Tell them to call now, visit your website, receive a discount for ordering before a certain date, get a free trial or offer a gift with their order. You want to make your reader act now as opposed to whenever they get around to it, which is usually never without a solid call to action.
 8. **Contact Information:** Do not forget your contact information. Don't just include your website because that is where you want people to go. Put every bit of your contact information in all of your print ads. You want to give each customer every possible resource to get in touch with you. Don't just assume everyone will want to visit your website or call you because they saw your number on the print ad. Give the customer options so they'll choose to contact you. Right now.
 9. **Mandatory:** Required disclosures, terms and conditions. Listed at the bottom.

THE HEADLINE PROVIDES THE “A” AND “I”

In copywriting, the *attention* and *interest* of the potential customer must be caught by the headline, or the page will be turned and the possible sale lost.

The headline has 3 functions:

1. **To capture attention.**

Ex: Axe effect – red lips creating a sensuous appeal are a very attention seeking ad and the visual acts as the headline.

2. **To awaken the interest of the reader in learning more about the product.**

The ad for Intelligent Investor, which uses the headline “Why being a regular reader of Intelligent Investor is such a healthy habit”, would awaken the interest of the readers.

3. To select the special readers who might have a specific interest in what you are selling.

Eanadu Pradesh ad targets media planners, hence the headline – “Perhaps the first ad written with the belief that a media planner is human, and not a counting machine”.

Once the dominant selling point and copy appeal have been determined, there are several **grammatical forms** the headline can take. It may be determined as:

- A statement or part of a statement

The Business Standard ad uses a statement the headline:” Its tough being a Business Standard reporter”.

- A question

Onida TV ad- Headline – “should the new Onida TV be banned?”

Surf excel – sample laaney ki kya zaroorat hai

- A command.

get it! – Visa

AD FOR STAR NEWS THAT HAS A HEADLINE, WHICH JUST SAYS

“STOP”

ONIDA TV – HEADLINE - “DON’T!”

Sub-headline – “don’t just envy the Ondia TV, buy it”

What a headline contains is more important than the form in which it does it.

Headlines may be classified by performance as follows:

HEADLINE TYPES

- **BENEFIT**
 - **NEWS AND INFORMATION**
 - **COMMAND**
 - **PROVOCATIVE**
 - **QUESTION**
 - **REASON WHY**
 - **CAUTION HEADLINE**
 - **HOW-TO-TYPE**
 - **SELECTIVE HEADLINE**
-

- **Solution to problem**
 - **ADVICE HEADLINE**
 - **GIMMICK HEADLINE**
-

1) Promise of a Major Benefit

This is the safest, most widely used type of headline. And for it to be as effective as possible, it must display the #1 benefit your prospect will receive by purchasing your product or service.

The most effective way to determine this benefit is to survey your customers - by phone, email, or postal mail. Ask them the top 3 reasons for purchasing your product or service, and have them rank them in order. It's a good idea to offer your customers an incentive for providing you with this information.

Example: Crocin: Give relief from headache in 10 mins

2. News or Information:

Conveys real news or important information about a product.. If your product or service offers something newsworthy, announce it in your headline. Newsworthy is usually the introduction of a new product or the improvement of an existing product. Here are some words you can use in your News Headline: New... Announcing... Introducing... Finally... Just Released... Now... Now Available... At Last...

Examples: Introducing the new Samsung Galaxy TAB tm10.1

3. The Command Headline. The Command Headline tells your customer what to do.

Your command should *encourage* action by offering your prospect a benefit that will help them. Effective Command Headlines start out with action verbs.

Examples:

“Stop Baldness Today Before Your Head Looks Like A Bowling Ball”

4. Provocative

5. The Question Headline. The Question Headline focus on prospect’s self interest and ask a question they want to know the answer to. The best type of questions to ask are questions that get your prospect involved.

Examples:

How do I know which mutual funds may be right for me?

6. The “Reason Why” Headline. With the “Reason Why” headline, you give our prospect specific reasons why they should read your ad. “Reason Why” headlines are effective because they contain facts and specific numbers. “Reasons why” headlines don’t need to include the words “reason why”.

Examples:

- “7 Reasons Why IBM Provides You With a More Reliable System”

7. The How-To Headline. These two words -- “how to”, are very powerful words. You can never go wrong using a How To Headline. (Over 7,000 book titles start out with How To.) How To Headlines promise your prospect a source for information, advice, and solutions to their problems. If you ever get stumped for a headline, use the How To Headline -- it works!

Examples:

- ◆ “How To Expand Your Customer Base and Increase Your Profits”

8. Selective

Select a specific audience with specific language and words.

The Malaya Manorama ad, which addresses advertisers. The print ad starts with the headline which says – “A few commandments to advertisers this Xmas.”

Media planer ad of Eenadu Pradesh.

9) Solution to a problem

This type of headline is a slight variation of the #1 benefit headline. The problem solved by your product or service is the #1 benefit - it's just presented in a problem/ solution format.

Example:

"Now You Can Melt at Least 3 Inches of Fat from Your Waist in 30 Days or Less - Guaranteed!"

This headline presents the benefit of reducing fat in the waist as the #1 solution to the problem of having excess fat in the waist area.

10) The Flag Headline

A flag is a phrase calling for the attention of a particular person or group. Use a flag headline to attract your target audience - those most likely to buy your product or service. For example...

Attention: New Mothers!

New Exercise Safely Burns the Fat You Gained During Your Pregnancy in Less than 60 Days - Guaranteed!

You can also use the flag headline to increase response by catering your offer to readers of the publication you're advertising in. Example...

Attention: Newborn Journal Readers!

New, Exercise Safely Burns the Fat You Gained During Your Pregnancy in Less than 60 Days - Guaranteed!

11) The Warning Headline

This type of headline can yield tremendous results when use properly. There are a few ways to use this approach. Your headline can propose a warning to read your message before making a purchase. Or you can use the warning to flag a specific audience. The following example uses both of these techniques.

* Warning: Dieters *

Don't eat another reduced calorie meal until you read this startling message... Why Your Current Eating Habits May be Doing More Damage to Your Body Than Good!

12) The Testimonial Headline

This is simply a satisfied customer testimonial used as a headline. Here's an example:

"Big Boulder Protein Powder helped me pack on 11 pounds of muscle and reduce my body fat by 6.4% in only 37 days, without changing my exercise routine, and I'm convinced it can do the same for you too."

The quotes around the headline signify that it's an actual quote from a customer, giving it added validity.

When using this method, it's important that the testimonial has a strong impact. It must make a significant claim related to a major benefit of your product or service. Don't just use an "average" testimonial, or it won't have the desired effect.

13. Claim:

Insist that this product has an outstanding record or performs in a certain way. It should not be overly blatant and boastful, if so then it is called **Horn-Blowing**.

DHL: "WHEN SENDING SHIPMENTS TO THE US, MORE OF INDIA'S COMPANIES CHOOSE US".

Horn blowing – the Asian Paints yamaraj ad – this ad just exaggerates the durability aspect of the paints which kind of sounds boastful.

14. Advice or Promise:

Promise a real benefit if the product is used.

Ex: Don't get a credit card from us and you may end up with the wrong one in your hands - timesofmoney.com ad.

15. Logo Or Slogan:

Stress the reputation of the company behind it.

TOYOTA, TATA BOTH USE THEIR LOGOS FOR MOST OF THE ADS FOR THEIR AUTOMOBILES – CAMRY AND INDICA RESPECTIVELY.

16. Mood-Setting:

Set a mood to create receptivity in the reader.

Eg. The JW Marriott ad, which uses the headline – “The earth is mostly water. So is the view from our hotel. A picturesque scene of girl relaxing supports this

17. Provocative:

It must provoke the reader into probing further. It means startling or interrupting in order to capture attention. If a provocative headline is used it must be pertinent to the product. If it presents a question, the answer must lie in the subheadline or body copy and in the product's characteristics, features, and performance. Sometimes it presents a contradiction or an apparent paradox to the reader, with the explanation provided in the body copy. There are exceptions: Those messages where a headline and very descriptive visuals are able to tell the whole story.

The advertisement for HLL looking for baby models –

HEADLINE – “NUDE MODELS WANTED”

AD FOR AMITASHA FOUNDATION – HER PARENTS CURSED THE DAY SHE WAS BORN”

18. Visuals are as much a part of headlines as are verbal concepts.

Eg. The “bad night – Goodnight” ad with Lisa Rayher face tells the whole story and there's no body copy!

Sub-headlines:

Sub-headlines are sectional headlines. There are over lines and underlines. An over line is a sub-head that leads into headline. An underline is a sub-headline that follows the main headline and leads the reader into the copy text. Generally the purpose of the sub-headline is to support the main headline and complete the meaning of the headline. It may also be used to bring out related but additional or different appeals. It can also be used to break up a lengthy copy.

Functions of Sub-headline:

- Include important information not communicated in the headline

- Communicate key selling points or information quickly
- Stimulate more complete reading of the ad

BODY COPY

Body copy *carries* the selling message.

Once the headline and visual have attracted attention and aroused interest, the body copy attempts further to develop the interest of the potential customer, to awaken the desire to own the product, and to close with a “call to action”.

Body copy can be extremely important to the success of an ad. It allows you to fully convince the target audience of the benefits of the product. But unless you can get them to read it, it's a huge waste of your time and your client's money. And most people *won't* read body copy--in fact, 80% of readers won't read it. So what do you do? You can leave it out of the ad and hope that the ad will compel readers to seek more product information elsewhere (at the Web site, at the showroom, etc.) But sometimes advertising is the most efficient way of communicating all the product information so you have to write good body copy. In that case, you must try to entice readers into the body copy. And the best way to do that is with a great "lead." This is the first sentence of the body copy. No matter what style of copy you're writing, it should draw the reader from the headline and into the text.

The *copy approach* is the way the copy and its appeal are presented.

Copy approaches, various as they seem, can be grouped into three categories:

1. Factual, direct or rational approach

LIC – The LIC ad states the benefits of the Komal Jeevan policy, the eligibility, minimum sum assured, etc.

SEVERAL WAYS TO WORK OUT THIS APPROACH

• a. Direct selling information

Ads that offer information on products like music cassettes, books, CDs, etc, which are sold by the newspaper/magazine in which the ads feature, provide direct selling information.

*For example – The Economic Times **Entertainment** 2001-2002 report.*

• b. Implied suggestion (“soft sell”)

Amway – the ad does not urge you to “ buy today” or “hurry”, instead, it lays down the benefits of using Amway products in a subtle way. Besides, since Amway products are made available through personal selling, the body copy does not state any contact address or number. Rather, it states – “ someday soon, someone will suggest that you find out for yourself how exquisite our personal care products are.

• c. Testimonial copy

1. When Sachin Tendulkar says – “Boost is the secret of my energy”, he is offering testimony to the benefit offered by Boost, i.e. energy.
2. Ratan Tata lends credibility to the plea made by Dept of Electronics – Govt. of India by ratifying the seriousness of the Y2K Bug.

Body copy developed for the factual approach:

1. Amplification of headline in the lead (1st sentence (s) of body copy)
2. Proof or evidence
3. Additional details
4. Closing

The ad by Infosys seeking recruits starts with the **Headline** – “ We need Tough Leaders who can assert our Domain Competence.”

1. **Amplification of headline** – “As a global IT consulting and services organization, Infosys is at the cutting edge of IT development and a thought leader in business and technology domains...”

2. **Proof or evidence:** a seal is shown in the ad which states –

Best employer to work for in India

Business today – Hewitt Associates survey – Jan 2001

SOFTWARE’S BEST EMPLOYER

Dataquest – NFO – MBL Study

May 2001

3. **Additional details:** details about Domain Competency, the focus areas of the project, eligibility criteria are given.

4. **Closing:** So, if you are a tough leader who wants to fly high, act now!

Mail your resume...

2. Narrative approach story board

Ex: om kotak mahindra

A man joins a party and is bewildered by what he sees. He moves forward in a daze and recognizes his own image as an old man. "Ek din, main apne aap se mila. Aur apna bhavishya dekha." He dances together with his vision, and enjoys the carefree moment. "Aatmanirbhar, surakshith. Azaad." They become the life of the party as... ..the MVO adds, "Om Kotak Mahindra Life Insurance. Jeene ki azaadi."

The ad uses the narrative approach to emphasize the USP of Om Kotak Mahindra Life Insurance, i.e. Independence.

Several ways to work out this approach:

- **a. Descriptive or human interest story**
Most NGOs use this approach to elicit a favorable response from the readers. For example, ad for the Amitasha foundation - Nurturing the girl child, show the photograph of a girl in rags, with the headline – “Her parents cursed the day she was born. So does she.”
- **b. “Slice of life”** – slice of life ads depict situations that one can relate to, situations that could have occurred in anyone’s life. *McDonald, Cadburys dairy milk, etc use this approach*
- **c. Fictional testimony**
In the ad for Dove, women who have used Dove narrate the positive effects of using Dove in their lives.
- **d. Monologue or dialogue**
HINDUSTAN TIMES
- **e. Humor**

Most of the Fevicol ads have used humor to make the ads noticeable, interesting as well as memorable. Even the feviqwick ad where two men are shown fishing, has the same effect.

The ad - a suave gentleman is shown fishing in a lake for hours, but could not catch a single fish. Then comes a rustic local, who applies Feviqwick at a few places on his fishing rod, dips it in the water and out comes with five fish stuck to his rod. Thus, humor gave high noticibility as well as recall to the ad.

Body copy developed for the narrative approach:

- **Predicament**

Most fair and lovely ads start with a predicament – the girl faces problem/s because of her complexion. like the ad in which the father wishes that he had a son and not a daughter. The daughter comes across an offer for the job of an airhostess, but a after look at her dark complexion in the mirror, only ends up cursing herself.

- **Transition to the product.**

But things change when she uses Fair and Lovely

- **Happy ending**

Not only does she become beautiful (fair) and confident, she even becomes an airhostess.

The ad ends with the female taking her father out for coffee to a five star hotel, and the father proudly calling her ‘beta’ (son).

- **Closing (suggestion to the reader)**

Ads, which end with words, like – “*jaldi kijiye*”, *hurry now, etc.*

Example – Safal ad – jaldi kijiye - mahurat nikal na jaye

3. Projective or emotional approach

This approach puts the reader realistically into the situation, involving him emotionally through a projected “factual story” or through fictional story about fictional characters. This approach relies on the customer’s association with the characters in the story – as if it were happening to him.

Eg. The emotional impact of this type is often felt in copy written about perfume, cosmetics, lingerie, cars and travel.

McDonald’s ad.

A little boy takes a last look around his old home. Everything is being packed up and stashed away to be moved. Saying good-bye to his best friend he gets into the car and they drive out. On the way, he spots a McDonald’s restaurant and....he recalls all the fun they had here. The occasions celebrated and the good times come flashing back to him. Cut to the new house. His sister drags him to the window to show him something. The father draws a Mac logo in the air. As they look out, the kid sees a McDonald’s restaurant opposite and his gloom disappears. The ad ends with the jingle - McDonald’s mein hai kuch baat.

BOXES AND PANELS

Boxes and panels are great tools for the copywriter. In the information age, writers can access huge amounts of information to support their product’s utility and demonstrate why customers need it. To avoid having the ad’s text become a glut of testimonials, data, and off-the-issue discussions, copywriters segregate information of a secondary and supportive nature into boxes and panels next to the main body copy. This allows readers to first focus on the main issues and later study the detailed facts.

A *box* is copy with a line around all four sides. A *panel* is an elongated box that runs the whole length or width of an ad. Boxes are useful for framing information that the prospect must read – *e.g. coupons, special offers, contest rules, and the order blanks.*

Quick tips for Body copy;

1. A writer must put conviction into their own copy.
2. Never oversell in your body copy
3. Get quickly to the crux of your body copy message.
4. Keep your line of thought on track.
5. Address arguments before they arise.
6. Write for your audience-not yourself.
7. Keep your copy user friendly
8. Present your body copy in a logical sequence that relates to the rest of the text.
9. Use one of the twelve slogans for constructive persuasion.

SLOGANS

A slogan is a small attractive phrase used in the ad to sum up the advertising message in a few words. Ideally the slogan should be short, preferably 5 to 7 words or even less than 5 words.

The words must be simple, clear and easy to remember. It should be so designed that it can be repeated, perhaps a year or years together. The slogan should be such that it can be used in any media, whether on TV, radio, press and outdoor. Slogans are not easy to create.

Sometimes, they just come along but most often slogans are the result of hard work of days together put in by the creative marketing people/advertising people.

Great slogans are like great ideas, they don't come overnight.

Basis for writing a slogan: Techniques/factors

1. Slogans can be based on the Quality of the product.
Example: 'The best tobacco money can buy'-Rothmans.
2. Slogan can be based on the Life of the company.
Example: 'A trusted household name for over fifty years'-Philips.
3. Slogans can be used to build Trust and confidence.
Example: 'The name you can trust'- Mafatlal.
4. Slogans to guard against substitutes.
Example: 'when it's Philips, you can be sure'.
5. Slogans emphasizing sales of the product.
Example: 'India's largest selling soft drink concentrates'. Rasna.
6. Slogans emphasizing International reputation of the product.
Example: 'The world's favorite airline'- British Airways.
7. Slogans can place emphasis on Advanced technology of the company.
Example: 'In tune with tomorrow.'- Bush.
Example: Dunlop is Dunlop, always ahead'.
8. Slogans emphasizing the use of the product.
Example: 'A pocket doctor for aches and pains-Amrutanjan pain balm.
Example: 'Real relief, real fast-Moov.
9. Slogans expressing Love and Affection
Example: 'A gift for someone you love-Amul chocolates.
10. Slogans expressing Joy and happiness.
Example: 'Happy days are here again.-Thumps up
11. Slogans emphasizing the choice of specific class.
Example: 'The choice of new generation'- Lehar Pepsi.

12. Slogans emphasizing the comfort and convenience.
Example: 'Arrive in better shape'-Cathay Pacific.
13. 13. Slogans based on pride and possession.
Example: Neighbours envy, Owners' pride'.
14. 14. Slogans emphasizing name of the brand company.
Example: 'Only Vimal'
15. Slogan based on the headline of the ad.
Example: 'Filter and tobacco perfectly matched'-Wills. (headline: 'Made for each other),

The twelve slogans of constructive persuasion:

1. Slogans are about you: Successful slogans tend to use the word 'you' some where in the copy.
2. Slogan make promises
3. Slogans call for action
4. Slogans create ideals: *Zindagi ke saath bhi Zindagi ke baad bhi.*
5. Slogans are it: *Go for it, It's here, you can't beat it.*
6. Slogans are in a world of their own. *Enter a new world of writing.*
7. Slogan may rhyme: *Top for shops, meals that appeal.*
8. Slogans can be full of alliterations
Supremely Scottish Salmon
Buy better. Buy bigger, by far.
9. In order to sell, slogans don't have to be clever.
The writer's choice
The best pen you can buy.
10. Slogans conveniently package everything in one sentence.
Affordable reliability in your pocket.
11. Slogans repeat key word patterns.
The right price. The best quality.
12. 'The' slogan is king
The best; The one; the Answer, The shape.

Functions of Slogan:

1. Aid memory recall: It should be easy and pleasant to remember.
"I love you Rasna".
2. To describe the use of a product.
"The weekly update on the hospitality industry- Express Hotelier & caterer Magazine.
3. To suggest the product's special advantage or unique benefit. "
On time, every time." DHL.
4. To suggest increased use or frequency of use.
5. To stress the quality of the product
"Greater Reliability through Better Technology". Rane (Madras Limited).
6. To build name and goodwill of the company.
"The world's favorite airline." British Airways.
7. To stress market leadership

“India’s No.1 Radial.” JK Tyre.

8. To emphasize international standards.

“World Champion Lubricants.” Castrol.

Many slogans – also called theme lines or tag lines – begin as successful headlines. Through continuous use, they become standard statements, not just in advertising but also for salespeople and company employees. Slogans become a battle cry for the company.

Slogans have two basic purposes: to provide *continuity* to a series of ads in a campaign and to reduce an advertising message strategy to a brief, repeatable and memorable *positioning statement*.

De Beers ads still use the slogan – “Diamonds Are Forever/Heera Hai Sada Ke Liye”

Because of their use in positioning a company or product, many slogans are developed at the same time the product or company is conceived. Slogans should be like old friends- recognized instantly year after year. Effective slogans are short, simple, memorable and easy to repeat, and most important, help differentiate the product or the company from its competitors.

Rhyme, rhythm, and reason – not to mention alliteration – are valuable tricks of the trade for slogan writing.

SEALS, LOGOTYPES AND SIGNATURES

The concise Oxford Dictionary describes the word ‘Logo’ simply as ‘logo type’. In turn, logotype is described as:

Word, or more letters than one, cast in one piece.

Non-heraldic device chosen as company symbols or badge of organization and used in advertisements, on note paper, etc.

The company’s logo is the corporate signature. It reposes in itself the collective pride of the company and is designed with great care to represent the personality of the company and its product. In other words, the corporate logo embodies the company with a personality, a human quality and character.

Apart from lending personality to the Company’s public image, logo styles also incorporate nuances about the company. Movement related corporations like Air India, Indian Airlines, and a host of other airline and travel agencies prefer their logotypes to move from left to right and underline the sense of motion through *Italicised* typefaces

A *seal* is awarded only when a product meets standards established by a particular institution or organization.

Sunsilk claimed that it had passed the rigid tests and had received the approval of Elida Hair Institute of Paris

.Companies claiming to be ISO approved

Since these organizations have credibility as recognized authorities, their seals provide an independent, valued endorsement for the advertiser's product.

The term Seal is sometimes interpreted to mean the company seal or trademark. They are actually called logotypes. *Logotypes* and *signature* are special designs of the advertiser's company name or product name. They appear in all company ads and, like trademarks, give the product individuality and provide quick recognition at the point of purchase.

CAPTIONS:

Captions do form part of copy text. Captions are small sentences that seem to come out the mouth of the people shown in the ads. Comic strip type of copy make use of captions. For example, you must have come across such captions in the print ads of Tortoise Mosquito Coil.

Essentials/ Characteristics/ Attributes of a Good copy:

1. Be Concise
2. Be Simple
3. Be specific
4. Be Personal
5. Make it believable
6. Be clear
7. Make it interesting
8. Make it persuasive
9. Keep a surprise in the copy
10. Follow the headline and illustration.

3. Jingles

These are catchy little tunes, which we pick up and hum quite unconsciously most of the times, like a refrain registered in our brain, which refuses to go away. Jingles make possible the association of memorable phrases with the product or with the company.

As David Ogilvy once said, "If you have nothing to say, sing it." A jingle with its repeat phrases has a far higher recall value than the visuals do. The signature tunes immediately conjure up their products. The music catches the attention of children and teenagers. It is important to know the target audience when composing a jingle. It is important to know the target audience when composing a jingle.

The mood briefs are generally given to the jingle singer by the Agency. They tell whether a tune should be 'peppy' or 'romantic', or 'joyous'. They also give a profile of the target audience. Sometimes a story-board is given by the Agency to make the singer aware of the characters expected to be mouthing the jingle. Jingle composing, singing and making it work is highly creative art. Jingle composing involves co-ordination with client, composer, musician, recording studio, singer, voice over person and host of others.

b. Television

What Is an Advertising Storyboard?

A storyboard is a visual aid primarily used to plan out or prepare a television commercial, short-film, or movie. Storyboards are useful in organizing sequences and steps and contain the flow of several processes that include visual elements, text or dialogue elements, audio, and actions of characters. Creating a storyboard can also help you plan for special effects, testing complicated ideas on paper first versus at the actual filming location, and finally with validating continuity.

Storyboarding is a planning convention used in television, film, cartoons and even advertising. It is the part of the pre-production process in which artists draw comic book-like representations of what the advertisement will look like -- a series of panels that represent the planned shots that will eventually be filmed. In advertising, storyboarding is not always a necessary step, but it may prove useful when you finally reach the production stage of filming.

SEQUENTIAL OUTLINE

A storyboard functions similarly to an outline of a story; it is a shorthand version of the final product that you can use to plan ahead. Commercials, for example, work with limited time frames that are often no longer than 30 seconds. When you review the storyboard, you are able to estimate how much time you have to convey your information. The storyboard breaks down the commercial shot by shot, so you can determine how much time you can spend on each shot to **keep the commercial within its time constraints**.

VISUAL GUIDE

Storyboards also are used as a visual reference guide throughout the filming process. Since each frame of the storyboard represents a shot in the advertisement, you can refer to the storyboard to ensure two things.

- The first is that you get each shot that you need for the commercial without accidentally leaving anything out.

- The second is that you frame and shoot each shot in the manner you had planned. You are able to determine ahead of time how you will frame the subject, capture any movement and move the camera, and then simply do so according to your own instructions on the storyboard.

TIME TO REVIEW

The storyboard serves as your final opportunity to review your concept and make any changes before production happens. Think of it as your last line of defense. After the storyboard is approved, you can always make changes, but doing so during the filming process may cause delays. With your storyboard, you can ensure that you have everything you need, like props, set dressings and on-screen talent, as well as ensuring that the advertisements message comes across strongly through your visual storytelling. It is your way of visualizing the final product before going through the motions of actual production.

NOT NECESSARILY REQUIRED

Despite their common use, storyboards are not always required for a project, particularly an advertisement. For example, an extended infomercial -- particularly one that is filmed before a live audience -- does not necessarily lend itself to being extensively planned ahead of time. Even when you do storyboard, there are no set rules regarding your methods or how elaborate it is. Your storyboard may be as simple as a few simple stick figures and arrows. As long as it gives you the information you need, you can prepare your storyboard in any way you see fit.

Storyboarding Techniques

The storyboard technique was borrowed from the motion picture industry. Each sheet is brought to life with just enough detail and means the same thing to all viewers. Gallery effect shows the whole overview of concept design. Storyboards are an invaluable tool for designers — especially for those who create music videos and advertising. They are a vital means of not only helping you visualize your earliest ideas, but also charting the road to a finished product.

It doesn't matter what form storyboards take — rough sketches or highly rendered digital images — it's about mapping a course that gets you as close to “Z” as possible.

“Ultimately, storyboarding becomes the blueprint for the entire process, and serves as a roadmap for when you get into production.”

Use the Method that Suits Your Project Best

There are a lot of techniques to storyboard with variety of approaches: pencil and paper, reference images, Photoshop, and some times 3D programs, like Cinema 4D, to help visualize anything that needs to be a 3D effect. With so many tools out there, it’s always best to use the one that suits your creative process, but is also ideal for meeting the goals of your clients.

Don’t Forget the “Story” Part of “Storyboard”

It’s easy to think otherwise, but storyboarding isn’t about creating images. It’s about creating images to tell a story. It doesn’t matter if you design the most beautiful storyboard images ever. That work will be ineffective if it doesn’t advance the story in an interesting way.

A Story Needs a Framework, Not Just Cool Moments

“Choose Your Own Adventure” format, helps to figure out how to harness the multiple paths and possibilities the story required. “There is a giant wall of Post-it notes in different colors,” the process which wound up yielding dozens of what are called “cool moments” pinned to the wall. They were just all over the place. He finally cracked the story once he realized he needed an arc to rein in all those moments.

Storyboarding Is a Collaborative Process

Storyboarding is not something which should be siloed — especially when working with clients. “We don’t like to go in our cave, work on something for three months, then come back out and say, ‘Here it is! It’s all done!’” With ads and music videos, you’re creating something for someone else, not yourself. “It’s vital for the other party to be involved in the process, so they feel like they’re building the work with you, and are more invested in the end product.”

No Idea Is Too Precious

A key element of Blind’s storyboarding process is disposability. No idea is locked into, because it’s creatively limiting. “Early in the process, we can use Post-it notes and Sharpie pens,” “Because you can draw up a sequence fairly quickly — even if it’s not refined — and because it’s on a Post-it note, that idea is not very precious.” It enables them to put

up brainstormed sequences, then easily take them down, throw them out, and re-sketch. When you make an idea and you treat it like your baby, it's sometimes hard to let go. "If you approach the design process as an iterative process, and don't commit to the very first idea you create, then you open up the door to being able to create really stellar and amazing ideas."

Balance between words and visuals / Power of silence

Data of psycho physiological measurements such as eye-tracking and skin-conductivity results show that visual attention should be equally balanced between video and print content for lengthy texts, whereas short texts with an increasing number of images caused subjects to look longer and more often at the video. Both video and text recognition were better on lengthy texts. Subjective cognitive workload data shows that lengthy texts resulted in higher ratings for psychological stress than short ones did. We conclude that variable text influences visual attention, memory, and cognitive workload more than pictorial information does; this conclusion supports the limited capacity model.

Audiences often establish a relationship with a product by relating it to something they already know. American Express has built a powerful emotional connection with its audience by turning a green piece of plastic into a symbol of personal service and trust. The company's ability to answer the "who," "why," and "how" questions in extraordinary detail allows them to present their products with confidence and specificity, two attributes that build long-term, trusting relationships.

Audiences relate to personalities, and every product can be infused with one, whether it's made from sheet metal or vapor (as in Vicks). Sometimes, we establish a specific personality type to affirm an audience's belief about a product. Or, we add depth to the relationship by introducing a surprising aspect of the product's persona. Interestingly, we've found that even "aloof" can be valuable—building a sense of scarcity and desire, if used correctly.

Coca-Cola, the perennial winner of the cola wars, has always sought to present itself as confident and friendly. Pepsi, on the other hand, has consistently adopted a more energetic persona, as it sought to play catch up.

FRAMING / COMPOSITION: Framing and composition must reflect a product's personality. Doing this effectively requires a well-designed visual hierarchy. Is the most important feature in the proper area of the frame? This is guided by the Golden Rule, developed by Michelangelo and Leonardo da Vinci, which defines the four points of

intersection within an image that are of greatest interest to the eye. Are we effectively communicating the product's personality, through our choice of framing and angle?

Have we provided enough environment to create understanding for and connection with the audience? Keeping these concerns, and a host of other subtle references, in balance allows composition to play its essential role in building a product's relationship with its audience. Get it wrong and you isolate when you should be connecting.

In the multi award-winning Old Spice spot, "The Man Your Man Could Smell Like," the Old Spice product is in frame for about 10 of the commercial's 30 seconds. In that time, it is never shown close enough to read the product label, but it is always in the area defined by the Golden Rule as being of maximum interest. That piece of composition is no accident. Consumers understand you need to show them your product, and usually want you to as well. But they want you to make it worth their while, preferably on an emotional basis.

Now that you are thinking about what the right ratio is when it comes to balancing text and visuals, think about how you are going to achieve it. Even some of the best-designed design outlines will feel a little out of whack once elements are placed on the screen or page.

Here are a few tips to think about when it comes to creating balance.

1. If you don't need words, don't use them.
2. Present visual information, visually. Don't describe things that you can show.
3. Don't use unnecessary words or repeating images.
4. Make text visual or turn visuals into text if design feels lopsided.
5. If you don't know how much text you need, aim to an equal surface area for visuals and text to create an "obvious balance."

GUIDELINES FOR WRITING TELEVISION COPY

1. Use the video.
2. Support the video. Make sure that the copy doesn't simply hitchhike on the video.
3. If all the copy does is verbally describe what the audience is watching, an opportunity to either communicate additional information or strengthen the video communication has been lost.

4. Coordinate the audio with the video.
5. Sell the product as well as entertain the audience.
6. Be flexible. Due to media-scheduling strategies, commercials are produced to run as 10- 15-, 20-, 30-, or 60-second spots. The copywriter may need to ensure that the audio portion of an ad is complete and comprehensive within varying time lengths.
7. Use copy judiciously.
8. Reflect the brand personality and image.
9. Build campaigns. When copy for a particular advertisement is being written, evaluate its potential as a sustainable idea.

Message strategy

Deciding the message is the one of the important activity in the advertising decisions, it includes:

1. Message generation
2. Message evaluation and selection
3. Message execution
4. Social responsibility review

Message generation:

An important component of communication is the message what is said or written. In order to understand communication, it is useful to understand the characteristics of messages and how to construct the most effective messages.

Advertising people have proposed different theories for creating an effective message.

- Reeves of the Ted Bates advertising agency favoured linking the brand directly.
- Leo Burnett and his agency preferred to create a character that expressed the product's benefits.
- The Doyle, Dane and Bern Bach agency favoured developing a narrative story with a problem, episodes related to the problem and outcomes.

Whatever the method is used, creative people should talk to consumers, dealers and experts and experts, to have suitability to the message and to understand likes and dislikes of the customers and the middlemen's.

Some creative people use a deductive framework for generating a advertising messages.

John Maloney proposed one framework, he saw buyers as expecting one of the four types of reward from a product:

- a. *Rational*
- b. *Sensory*
- c. *Social*
- d. *Ego satisfaction*

Buyers might visualize these rewards from:

1. *Results of use experience*
2. *Product in use experience*
3. *Incidental to use experience.*

Crossing the four types of rewards with the three types of experience generate twelve types advertising message.

For example the appeal 'get cloths cleaner' is a rational reward promise following the results of use experience.

Message Appeal:

Message appeal is the feature that brings about attitude change on the part of the audience; the message appeal can be:

- a. *Informative message:* This is to create awareness and knowledge of new products or new features of existing products or service.
- b. *Persuasive message:* This type is to create liking, preference, conviction and purchase of product or service.
- c. *Reminder message:* This type is to create liking, preference, conviction and purchase of product or services.
- d. *Reinforcement message:* This is to convince current purchases that they made the right choice.

Television Advertising Formats:
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Because of the broad creative capability of the television medium, there are several alternative formats for a television ad:

1. **Demonstration.** Demonstrating a brand in action is an obvious format for a television ad. Brands whose benefits result from some tangible function can effectively use this format. Demonstration with sight and sound lets viewers appreciate the full range of features of a brand.
2. **Problem and Solution.** A brand is introduced as the savior in a difficult situation. This format often takes shape as a slice-of-life message, in which a consumer solves a problem with the advertised brand. A variation is to promote a brand on the basis of problem prevention.
3. **Music and Song.** Many television commercials use music and singing as a creative technique. The beverage industries (soft drinks, beer, and wine) frequently use this format to create the desired mood for their brands.
4. **Spokesperson.** The delivery of a message by a spokesperson can place a heavy emphasis on the copy. The copy is given precedence over the visual and is supported by the visual, rather than vice-versa. Expert, average-person, and celebrity testimonials fall into this category.
5. **Dialogue.** As in a radio commercial, a television ad may feature a dialogue between two or more people. Dialogue format ads pressure a copywriter to compose dialogue that is

- believable and keeps the ad moving forward. Most slice-of-life ads in which a husband and wife or friends are depicted using a brand employ a dialogue format.
6. **Vignette.** A vignette format uses a sequence of related advertisements as a device to maintain viewer interest. Vignettes also give the advertising a recognizable look, which can help achieve awareness and recognition. The Taster's Choice couple featured in a series of advertisements in the United States and Great Britain is an example of the vignette format.
 7. **Narrative.** A narrative is similar to a vignette but is not part of a series of related ads. Narrative is distinct in that it tells a story, like a vignette, but the mood of the ad is highly personal, emotional, and involving. A narrative ad often focuses on storytelling and only indirectly touches on the benefits of the brand. Many of the "heart-sell" ads by Kodak and Hallmark use the narrative technique to great effect.

c. Outdoor posters

The Basic Rule of Copy in Outdoor Advertising

The Basic Rule of Copy in Outdoor Advertising

The greatest masters of outdoor advertising strategies say it should not use more than seven words.

Brevity (conciseness): Brevity works wonders not only in billboard and outdoor ads, but in slogans, jingles and TV commercials as well.

Why Only Seven Words? Outdoor media advertising is geared to target the population that is always on the move. Those who are in transit do not have the luxury of time to read your three sentences of a copy. Experts say even those stuck in traffic will not read more than seven words of copy. Even if the billboard is at a stop light, people will not want to read it if it has small paragraphs in small type. For companies with a complex brand, product or service, industry specialists suggest steering away from billboards.

What should we omit? Omit any call to action and do not expect direct response. Billboards are always just for a quick message. If you want a more intimate connection with your target niche, go for print. It is also best to delete or edit any slogan that is too much of a puzzle to read. Be clever, but do not be too complicated.

Do not use more than one point of contact: If your ad includes a phone number, street address, directions to your location and a website, you have three too many points of contact.

Donot not use starbursts: They make you look cheap. If what you put in this starburst is that important, it should be the main message on your billboard.



Do not always include a call to action: As long as your billboard creates some sort of emotional response, viewers will decide what action they want to take.

If you don't create an emotional response, they won't take any action at all.

Adding "call now" just tells viewers that you think they're stupid and have no idea what to do.

Identity: The viewer should be able to identify the advertiser's message immediately. While it's not always necessary as the dominant design element, make sure your name, logo and/or product are easy to identify at a glance.

No matter what the ad says, it's only effective if you can read it.

- Choose easy-to-read fonts, try to limit your copy to seven words or fewer (less is more in this case), and consider allowing your logo to be modified by your outdoor advertising professional for maximum legibility and impact.

Imagery: Large images, silhouettes, and isolating and cropping individual elements increase impact. Avoid backgrounds with too much detail, which will distract from your overall message.

Colors: High-contrast colors are very important to creating a powerful and effective design. Use gradients sparingly, and avoid overwhelming the viewer with too many colors.

Legibility: No matter what the ad says, it's only effective if you can read it. Choose easy-to-read fonts, try to limit your copy to seven words or fewer (less is more in this case), and consider allowing your logo to be modified by your outdoor advertising professional for maximum legibility and impact.

d. Radio

WRITING RADIO COPY

1. Characteristics of Radio environment
2. Message strategy
3. Writing script
4. Radio production process

1. Characteristics of Radio environment

1. Radio has been called the Rodney Dangerfield of media because it gets no respect from many advertisers.

2. Radio is capable of presenting words and “theatre of the mind:” Radio is involving. More than any other medium, radio, when it's done well, gets the listener to participate. Amazing as it seems, there was a time—before TV and way before the Internet—when radio was the economy's most important selling tool. Radio shows, adjusted for the context of their era, were pretty much like TV shows have been for the last 50 years, but the medium required the audience to participate by using its imagination. For advertisers, when the message and the presentation deliver, this transaction still holds. People still get involved, even if they're only hearing a commercial. Consider this: here's a medium that can get your prospects to immerse themselves in the world of your advertising. When that happens, you're more than halfway to a sale. Radio drama encourages and develops internal visualization. Listening to radio drama is very like reading.

Unlike the visual media, radio drama requires no elaborate sets. The sets are created in the audience's mind and can be struck and rebuilt instantly. The set can change from the Amazon

jungle to the streets of New York in the blink of an eye. The possibilities are endless; anything that can be imagined can be shown. Common ground is needed to bridge the gap between the media of the eye and the media of the mind. Radio drama fiction written and produced to evoke mental images in the listener's mind.

Radio drama, like reading, is a medium of the mind, where all actions, characters, settings, and emotions must be imagined by the audience. No images are seen with the eye; instead, the ear perceives sounds—words, sound effects, music—and the mind must create *all* images from these sound combinations and sequences. Film and television dramas, on the other hand, are media of the eye. Every action, emotion, and setting is seen. Little is left to the imagination. In film, *heard* sound effects are only meaningful as they are tied to *seen* action. Words are used only when an idea cannot be communicated by action.

One reason listeners get involved with radio advertising is a technique called Theater of the Mind. The listener imagines and, by imagining, participates.

3. Script Structure:

Commercial radio drama script writing has its own unique structure and format. During the "Golden Age of Radio," radio drama script writers found it necessary, because of commercial demands, to conform to a formal structure that dictated everything in the script from its subject matter to the exact length of individual sections. The structure of the commercial radio script has changed since the 1940's, but because this manual deals with non-commercial radio drama, I will not spend time discussing these differences. For our purposes here, we will define the structure of a radio drama script as including the following: (a) a prologue; (b) one or more acts; (c) with each act consisting of one or more scenes alternating in length. Ideally, each scene should be told with dialogue and sound effects using narration *only* when dialog and sound effects will not do the job. I believe other elements of "Golden Age" radio drama structure should be considered when discussing classroom script writing. What follows is radio drama structure pretty much as it was during the 1940's (*see Script Structure information sheet*).

1. **Prologue.** (1 or 2 minutes) This is usually a narrative introduction to the story and its characters. It often includes a brief dialog involving those characters. The prologue serves one of more of several purposes. (a) It sets up the situation and gives any important background the listener needs to know. (b) It grabs the listener's interest and reveals just enough about the story to make the listener want to keep listening. (c) It may be used to show something about the characters and the circumstances surrounding them at the moment
2. **Hooks.** In commercial scripts, these are used at the end of each act as a device to make the listener want to come back to see what happens next. In Old-Time Radio, they were often dramatic high-points just before a commercial break, usually emphasized with music or sound effects. In non-commercial scripts there are fewer needs for hooks. The idea, however, is no less important; details that intrigue and keep the listener listening should be scattered throughout the script.
3. **Acts.** These are the longer units that tell the story. In the commercial radio drama scripts of the 1940's, a half-hour program might have three acts. In these shorter commercial scripts the acts served to provide points in the script where commercials could be inserted. Act I was about 5 minutes long, Act II about 10 minutes, and Act III usually a little shorter than Act II. The length of the entire half-hour script was about 24 minutes. Hour long plays often had more than three acts.

Short plays, such as your students may write (or short non-commercial scripts) may require only one act. The number of acts should be determined by the story. Examples of the need for two or more acts would be a story where a great gap in time or space is spanned by a transition or where two sub-plots are interwoven. These kinds of stories,

- however, would require more time to tell and would become long plays. For our purposes here, a general rule of thumb is that short plays should consist of one act of several scenes of alternating lengths (*see Scenes below*).
4. **Scenes.** These are the shorter units that make up the acts. During the 1940's, radio drama producers varied in their demands relating to this part of script structure. Some felt that no scene should be more than two minutes. Others would accept a script where an entire act is one scene.
Because we, in the classroom, are more interested in telling a story than in selling a commercial product, scenes should be as many or as few as the story requires.
 5. **Variety** is important in script writing. In order to eliminate monotony, the scenes should alternate in length—a longer scene followed by a shorter scene. Another technique for adding variety is alternating setting. Script writers shouldn't stick to one setting and only change the time and characters. This may sometimes be necessary when writing a stage play, but changing the set in a radio drama can be done easily and quickly, so let your imagination be your guide.
 6. **Transitions.** Any change in location or time represents a transition. Simply playing music between scenes certainly lets the audience know that one scene ends and another begins, but there needs to be more. The listener needs to know the "where" (place) and, depending on the scene, even the "when" (time) of the new scene. Dialog can be very useful in telling the "where" of a scene when it done in the previous scene. **a. Creative Limitations:** Absence of visual image. A radio commercial is like a TV ad, a short-lived and fleeting message that is externally paced and does not allow the receiver to control the rate at which it is processed.

WRITING RADIO SCRIPT

1. **WHEN YOU PLACE A RADIO AD, YOU'RE SPEAKING TO A CAPTIVE AUDIENCE:** THE LISTENER HAS TO TAKE AN ACTION (ACTIVELY CHANGE THE STATION) TO PASS BY YOUR AD. BECAUSE LISTENERS ARE OFTEN SITTING ALONE (FREQUENTLY IN THEIR CARS), SPEAK TO THEM LIKE YOU'RE HAVING A ONE-ON-ONE CONVERSATION. ADDRESS THEM DIRECTLY, AND YOUR MESSAGE WILL GET ACROSS.
2. **On radio, you need to keep your message simple and focused:** Choose one theme and stick to it. Remember that it takes longer to say something out loud than it does to read it. The average 30-second radio spot contains only about 70 words. Mention your company name at least three times in those 30 seconds.
3. **Different radio stations require different types of ads:** In "Guerrilla Advertising," Jay Levinson identifies two basic types of stations. "Background" stations are on in the background and are typically music stations that are listened to passively. "Foreground" stations require active listening. They would include talk radio, all-news radio, call-in shows, and the like. Make your ad sensitive to the format to keep the listener's attention - don't use a "voice-only" ad on a music station; don't put a country and western jingle on a classical music station; and don't use a music-driven ad on talk radio.
4. **You have two basic choices when it comes to creating a radio ad:** You can provide a script and have it read by the announcer. Or you can provide a tape. If you choose the latter, have a professional announcer read the copy; and consider using background music or sound effects as a way of making the ad stand out.
5. **Repetition is very important in radio:** Because it takes several airings for the listener to become familiar with your name and product or service. Frequency helps you break

- through the clutter. Consider running your spots at the same time every day for a week. Take a week off and then run it for another week.
6. **Entertaining Commercials sell:** Humor, much of the “mad variety, holds audience just as well as the surrounding program material. Music is used skillfully to capture attention or to create moods. The good radio writer knows that in this era of half-listening radio audiences it is vital to give the listener just one principal idea to carry away. Details should be kept to a minimum.
 7. **Words are your illustrations:** Radio scriptwriter job is to make those-listening to your commercial see the product through you’re his words alone, smell it, taste it, want it. If you are asked to prepare radio commercials for an automobile you must deftly use description, put your audience in the driver’s seat of that car-make them feel its surging strength-its ease of handling-make them see its handsome lines. Description is vital in a great many radio commercial. In radio the writer is the artist as well as the writer.
 8. **Try them out loud:** The one most important rule to learn about writing for radio is that every single word you set down on paper for use over the air must be read aloud by you before you give it your personal approval.
 9. **Length of words and sentences:** Short words are usually the best radio words. Regardless of their pronunciation or ease of understanding, words that contain more than three or four syllables should be used only when absolutely necessary. Thus a “great car” is better than “an exceptional car”- “Lovely” preferable to “beautiful”- “ good” to “ outstanding”, and so on

METHODS OF DELIVERY:

1. *The Live Commercials*
2. *Station Announcers*
3. *The prerecorded commercials*
4. *Music*
5. *Dialog*
6. *Announcement*
7. *Celebrity announcer*

e. Digital: email, web pages

Writing for Web

Guidelines for Good Writing are Good

Conventional guidelines include carefully organizing the information, using words and categories that make sense to the audience, using topic sentences, limiting each paragraph to one main idea, and providing the right amount of information. one can't just throw information up there and clutter up cyberspace. Clarity and quantity-providing the right amount of information-are very important.

- Users do not read on the Web; instead they scan the pages, trying to pick out a few sentences or even parts of sentences to get the information they want.
- users do not like long, scrolling pages: they prefer the text to be short and to the point

- Users detest anything that seems like marketing fluff or overly hyped language and prefer factual information.
- **Users Want to Search:** Upon visiting each site, most surfers want to start with a keyword search. A good search engine is key for a good website. This enhances the visibility of web page on the search engines, thereby increasing success rate
- **Write copy that is keyword rich:** Write copy around the in-demand keywords for your product or service.
- **Waiting is Unpleasant:** Users think waiting for downloads and search results is boring and a waste of time.
- **Outbound Links Can Increase Credibility:** Users rely on hypertext links to help assess credibility of the information contained in websites.
- **Offer warranties:** Since customers can not touch, feel or try the products chosen on Internet, companies that have online shops should offer warranties for products sold. This practice increases customers' confidence thereby their willingness to buy on Internet.
- **On Internet, a picture or description will replace the physical product:** Providing complete and relevant product information is crucial in order for the customers to get a realistic picture of the product and to make the product offered more attractive.
- **Users Want to Get Their Information Quickly:** Users like well-organized sites that make important information easy to find. Web users are under emotional and time constraints. The most important thing is to give them the information fast.
- **Credibility is an Important Issue on the Web:** Exactly who the publisher of a particular site is-and who the sources of information in the site are-may be unclear to users. Therefore, the sources' motivations, qualifications, and trustworthiness are unclear. All of this causes users to wonder about the credibility of websites.
- **Text Should be Scannable:** Scanning can save users time. Users always approached unfamiliar Web text by trying to scan it before reading it. Elements that enhance scanning include headings, large type, bold text, highlighted text, bulleted lists, graphics, captions, topic sentences, and tables of contents.
- **Text Should be Concise:** Consistent with users' desire to get information quickly is their preference for short text.
- **Users like Summaries and the Inverted Pyramid Style:** Web writing that presents news, summaries, and conclusions up front is useful and saves time. Most users like the ability to read a summary and then go to the article if I'm interested." A news story written in the inverted pyramid style (in which news and conclusions are presented first, followed by details and background information), is always preferable.
- **Hypertext is Well-Liked:** The incredible thing that's available on the Web is the ability to go deeper for more information. Internet users like hypertext. Links are a good thing. If user just want to read the page they're on, fine, they're not losing anything. But if users want to follow the links, they can. That's the great thing about the Web.
- **Graphics and Text Should Complement One Another:** Words and pictures can be a powerful combination, but they must work together. Internet Users don't ever want to see a picture without a caption beneath it. Graphics that add nothing to the text are a distraction and waste of time. A graphic is good when it relates to the content.
- **Avoid jump (anchor) links except on long pages such as FAQs:** Research shows that today's web users don't mind scrolling if the content is useful and easy to scan. Anchor

- points just make pages longer, and are used too often on pages that are already a reasonable length.
- **Keep your content up to date:** Out-of-date content reflects poorly on the user's overall opinion of the website

MODULE VIII

Writing copy for various audiences

Psychographics are a way to measure consumers' beliefs, opinions, and buying habits. Rather than demographics which use age, income, gender and other quantitative data, psychographics provide a way to understand more qualitative data. Psychographics can be extremely helpful to predict differences in buying patterns and stimulating ideas for communicating with the target group.

a. Writing copy for children

Young children are increasingly the target of advertising and marketing because of the amount of money they spend themselves, the influence they have on their parents spending (the nag factor) and because of the money they will spend when they grow up. Whilst this child-targeted marketing used to concentrate on sweets and toys, it now includes clothes, shoes, a range of fast foods, sports equipment, computer products and toiletries as well as adult products such as cars and credit cards. Marketers pay special attention to children, who are considered as the most vulnerable audiences because they enjoy advertisement to the maximum extent.

Children initially take advertisement as entertainment and having soft heart; force their parents for product purchase. This is called as a 'Nag Factor'.

Industry spending on advertising to children has exploded in the past decade. Parents today are willing to buy more for their kids because trends such as smaller family size, dual incomes and postponing children until later in life mean that families have more disposable income. As well, guilt can play a role in spending decisions as time-stressed parents substitute material goods for time spent with their kids. Children represent an important demographic to marketers because they have their own purchasing power, they influence their parents' buying decisions and they're

the adult consumers of the future. Marketer tries to draw children's attention through various means like TV, Magazines, Stickers, etc.

Advertisers recognize that brand loyalties and consumer habits formed when children are young and vulnerable will be carried through to adulthood.

Factors to keep in mind while writing copy for children

1. *Innocence like approach*
2. *Effective Theme for Children: To feel safe*
 - a. *To be allowed the freedom to explore*
 - b. *To play*
 - c. *Girls & boys have different patterns of growth & development (genetic factors)*
 - d. *Freedom of expression through art*
 - e. *Opportunities to exercise autonomy*
3. **Strong visual images and animation:** It has also been found in research that children do not focus much upon the product information which includes product features, price, or product performance (Van Evra 1998). Instead, advertisers rely on strong visual images, including both live action and animation, to reach children.
4. **Swift action and attractive child models:** children get attracted to advertisements with up tempo music, swift action and attractive child models. Entertainment has also been found to be a function of the use of humour, catchphrases and jingles. In the literature, it has been noted that children have a liking towards TV advertisements due to the animated characters which engages children's attention.
5. **Parents are considered as the primary socialisation agents for children:** Most aspects of parental influence continue well into adulthood (Ward et al., 1977). Among all the social entities from which children might learn, parents appear to be the most instrumental in teaching their children consumer behaviour . Virtually majority of the children make purchases for themselves while accompanying their parents to the marketplace.

- 6. Like parents, peers can affect child consumer choices:** Peers appear to be an important socialisation agent, contributing to the learning of the expressive elements of consumption .Several studies have speculated that children learn “expressive elements of consumption” (i.e. materialistic values and social motivations) or “affective consumption” (i.e. styles and moods of consumption) from their peers and the findings also supported such speculations. It seems clear that both parents and peers are important facilitators of children’s learning of socialisation as consumers; parents contribute greatly to the formation of children’s consumer behaviour in the earlier phases of a child’s growth, and the peers’ socialising influence increases with age as the parental influence wanes .
- 7. "Pester power”:** Today's kids have more autonomy and decision-making power within the family than in previous generations, so it follows that kids are vocal about what they want their parents to buy. "Pester power" refers to children's ability to nag their parents into purchasing items they may not otherwise buy. Marketing to children is all about creating pester power, because advertisers know what a powerful force it can be.
- 8. Child like Approach:** There are two approaches a writer can adopt when writing for children. One way is to write about the thoughts, actions and feelings of a child. While this works sometimes, it often does not appeal to children as it sounds unrealistic, overly sentimental and nostalgic. The second approach is spending time with children and listening closely to them can also be of great help in understanding their view of the world.
- 9. Themes for different age groups:** A six or eight-year-old’s concerns are different from say, a ten-year-old. For a younger age group, stories with simple, positive themes, happy experiences with life’s lessons woven into them unobtrusively, work well. Older children are ready to explore more complex themes and darker experiences – relationships, fear of failure, death, competing for success, popularity and sexual identity. It must be said however, that precisely segmenting age groups is not always necessary.
- 10. The story is the key element in any children’s copy:** A quick pace and a clear-cut course of action are essential elements of good writing. Lengthy descriptions of scenery, though couched in the most beautiful language, will not cut much ice, as this slows down the movement of the story. Neither will excessive gloom nor moralising work well. Children by and large, have an optimistic outlook on life and can be rewarding readers, eagerly accepting new ideas and thoughts.

- 11. Location:** Be it a haunted castle, a suburban school, outer space or a tribal village, the setting of a story creates the mood for what's to come. Done well, it also serves to 'hook' the reader's interest at the start. A word of caution, though. Children dislike long descriptions, so it's necessary to swiftly sketch in your background before your reader gets bored.
- 12. Characters:** The characters who inhabit the story are one of its most important elements, more so than the physical background. Heroic, conflicted, adventurous, or plain nasty, the main characters need to be sketched in with strong personality traits – people who make things happen in the story. The characters could be children themselves or adults.
- 13. Don't preach:** Preachy themes don't work effectively, at any age. A good story will have its message built in, allowing the children to discover it on his own.
- 14. Language:** Every generation adds its bit to language tweaks old rules and has its favourite expressions. This is especially true for teenagers. The writer aspiring to reach out to this group of readers must strike a balance between the essential rules of good grammar and contemporary expression.

b. Writing copy for Youth

Youth Marketing is a term used in the marketing and advertising industry to describe activities to communicate with young people, typically in the age range of 12 to 34. More specifically, there is the Tween Marketing, targeting people in the 8 to 12 year-old range, Teen Marketing, targeting people age 13 to 19, College Marketing, targeting college-age consumers, typically ages 18 to 21, Young Adult Marketing, targeting young professionals, typically ages 22 and above.

The youth market is critical because of the demographic's buying power and its members' influence on the spending of family members. In addition, teens and young adults often set trends that are adopted by other demographic groups. Nonetheless, many brands market to youth by offering relevant products and services while communicating a brand message in an appropriate voice and tone. Successful brands marketing to youth have a foundation in or association with key interests and drivers among youth: music, sports, fashion, video gaming and technology, among others.

Today young people expect to be able to learn about, interact and be entertained by with brands or services targeting them online. Other common youth marketing tactics include entertainment marketing, music marketing, sports marketing, event marketing, viral marketing, school and college programs, product sampling and influencer marketing.

Youth don't want better content—more memes—they want a better social experience. Developing successful youth copy depends on this. It isn't enough to speak to youth; they must be engaged in a way that allows them to share and to contribute—with your brand and with each other

The essentials of writing a good copy for writing copy for youth:

1. **EXCLUSIVE ATTENTION:** The most important factor is the never-ending desire to be accepted, to belong. For many members of Generation Y (now aged around 12–20 years), this is by far one of the most pressing issues confronting them in daily life. Thus the copy should not focus on the product, instead copy place the young buyer in a position of exclusive attention during conversations. For instance, a growing number of iPhone users are beginning to purchase unique applications, despite the availability of many free ones.
2. **CONNECT:** At the end of the day, youth don't want a dialogue with the brand and they don't want to be your friend on Facebook. All they want is that the brand help them connect with each other. Copy should not interrupt their conversations, but support them.
3. **CONNECT WITH THEIR PARENTS:** Younger generations (both Z and their older counterparts, Y) tend to be very close to their parents and often consult them on life decisions, large and small
4. **CONTEXT:** It's not just about content—context matters, too. Content is the product—the “what” we buy. Context is the feeling we get when. We buy something—the “why” we buy. Content is driven by logic while context is driven by emotion. Content is advertising, sponsorship, thought leadership, emails, blog posts, public relations. Context is community, contribution, events, crowd-sourced projects. Companies create content. Customers create context.
5. **DETAILED COPY:** To fulfill youth need to enhance and continuously update an online presence through website, multimedia, content and social networks.
6. **PERSONALIZATION:** The copy should focus on personalization and relationships as opposed to sales pitches.

7. **UTILITY:** The copy should highlight the products and features long-term utility, particularly when it comes to high-end purchases.
8. **SUBSTANCE:** Yes, enticing packaging is no longer enough. Youngsters today have evolved and place a higher currency on the content. It might not glitter, but it better be gold!
9. **CONVERSATIONS:** At the point of sale, the youth make a choice easily if prior conversations about the brand have taken place within their friends/peer group. The copy should include references of peer groups.
10. **ENGAGEMENT:** Given the high level of clutter, young people's choices tend to tilt towards brands that engage them in a sustained manner. The target group also responds more positively on activations. For instance, games/events in college festivals where the product is strategically embedded in their environment stand a better chance of achieving higher brand recall.
11. **HUMOUR:** Young adult consumers feel less threatened by the brand as its motives appear more sincere and less commercially charged on the surface. It is no wonder that youth respond positively to advertisements that amuse them. Highly attuned to entertainment and popular culture, youth are familiar with the puffery i.e. exaggerated or false praise, that is in circulation and distrust it. Longing for authenticity, they seek refuge in humor and straight talk, the powerful tools they implement to communicate with their friends. Therefore, advertisers tap into this avenue acting as consumers' confidantes to regain this group's trust.
12. **VALUES:** If the brand can successfully channel the values praised by the youth, the brand is believed to have deserved their loyalty. "Entertaining copy, produced on the youth own terms, proved to be the olive branch marketers needed to gain legitimacy. Youth are willing to strike a pact with the brands, and that pact is, if creative humor and entertaining copy is design then the youth will stay, watch, and even actively engage with the ad.
13. **TALKING WITH:** The copy approach should be oriented towards "talking with" as opposed to "talking at" the youth.
14. **NEW 'MARKETING ECOSYSTEM:** Youth of all ages now find themselves in what the Berkeley Media Studies Group and the Center for Digital Democracy call "a new 'marketing ecosystem' that encompasses cell phones, mobile music devices, broadband

video, instant messaging, video games and virtual three-dimensional worlds," all of which provide the knowledge and information that young people use to navigate their place in families, schools and communities. Thus the copy should be customized for these new marketing ecosystems.

The copy should be written after understanding the needs, desires, tastes, preferences, social relations and networks that characterize youth as a potential market.

c. Copy for Women- Home makers, modern women

Women are the world's most powerful consumers. They are the big spenders, whether you're talking about households, corporate purchasing, or small businesses. Their purchase decision process is radically different. And they respond differently to marketing media and messages, language, and visuals. Any marketer who wants to capture a substantial share of a woman's wallet has some gender learning to do in order to understand this previously overlooked consumer.

Men's Marketing Doesn't Work with Women:

Gender-based differences in perceptions, attitudes, and communication styles generate Gender-differentiated responses in priorities, decision processes, and purchase outcomes.

We can address these differences in our marketing to great advantage, or we can ignore them at our peril. Two dimensions of the women's buying process make them more profitable customers than men in the long run: loyalty and referrals. First, because women are more demanding in making the initial purchase in a category, they recoup their time investment by staying more loyal to the brand they've chosen in subsequent purchase cycles. Second, because word of mouth is more prevalent among women, they are more likely to recommend to others those brands or salespeople that impress them favorably.

It's no secret that men and women have different communication and decision making styles as well as different priorities and preferences.

Factors to keep in mind while writing copy for women

1. Few themes for writing for women:

- a. Unity and safety of family
- b. Care , concern and Upbringing children

- c. Marriage
 - d. Sacrifice
2. **Women pick up on details and nuances:** In study after study, women pick up on details and nuances better than men. It seems that men notice or care about only the big important things, while women notice and care about the big important things and the details. To men, the smaller differentiating details either don't register or don't make as much difference as they do to the women. For example, women are more sensitive to interpersonal nuances – tone of voice, facial expression, and similar details than men are. Details, details. Provide plenty of specific information in various long-format media. Although credit card companies like MasterCard and American Express focus their TV ads on a single benefit, they always back them up with detailed newspaper ads and fairly lengthy direct mail contacts.
3. **Men are Soloists, Women are Ensemble Players:** Men look at the world from the perspective of the *individual*. Their core unit is “me”; and it's important that the other “me's” recognize that this “me” is different, special. They take pride in self-reliance and self-determination. Women look at the world from the perspective of the *group*. Their core unit is “we” and the best feeling in the world is being with people with whom you have a lot in common. They take pride in their caring, consideration, and loyalty, and one way they demonstrate that is by looking out for the others in their informal tribe – family, neighbors, friends, and coworkers. One of women's highest values is a feeling of closeness and connection with another person. As far as women are concerned, when two people are really close, they want to know everything about each other. Instead of assuming that super-clean, streamlined copy and visuals are by definition the best way to engage and motivate her, consider and test richer, more involving executions.
4. **Headline versus Body Copy:** Consistent with men's inclination to simplify and strip away extraneous detail, they believe in starting with the main point and supplying specific detail only if the listener asks for it. Conversely, women will often start with a lengthy background and build up to the summary conclusion – an approach consistent with their belief in context and richness of detail. To women, the details are the good part. The guys are patient up to a point. But a woman wants the full story and “making a long story short” is not usually the best way to get and keep her attention. To engage her with your message in the first place, she needs some specifics to work with. And to serve

- her in her search for the Perfect Answer, she'll require a lot of product and service information to compare against her longer list.
5. **“Report Talk” versus “Rapport Talk:”** Sociolinguist Dr. Deborah Tannen characterizes men's conversation as “report talk,” whose role is to transmit information, solve problems, and establish or defend individual status. She calls women's conversation “rapport talk,” whose purpose is to transmit information, solve problems, and create connections among individuals. If you want to have a good conversation with a woman customer, either face-to-face or via your marketing materials, you need to build in some rapport. Both genders have their own “social currency.” For men – it's facts and figures. For women – it's stories and personal details.
 6. **Personalize the communications:** Use anecdotes and personal details to introduce a person or convey a situation or highlight a set of values your female audience can identify with. Use everyday language; stay away from corporate-speak and abstractions. Instead, use a lot of first-person and second-person language.
 7. **Focus on human benefits, not facts and features:** Even the most high-tech, rational product translates into human situations with human benefits. Facts and features may be important to the final sale, but that won't be relevant to your brand unless you capture a woman's attention favorably first.
 8. **Show some emotion:** Showing that somebody cares one way or another is always going to be more powerful – and memorable – to women than a sterile, high-tech presentation.
 9. **Things Women Don't Want / Don't Do / Don't Care About:**
 - a. *Isolation, loneliness* – Nobody wants isolation and loneliness, however, women don't like it more than men. Remember, for women, freedom almost always takes a back seat to friendship. Many marketers who think they're expressing independence and self-sufficiency need to check their communications explicitly to make sure they're not casting shadows of solitude and distance.
 - b. *Gloating* – Women may be resigned to men's self-reinforcing statements and carefulness to claim credit where credit is due, but they are quite uncomfortable with this behavior from themselves or from another woman. They may feel boastful inside, but strutting around shouting their virtues to the world is definitely not their style.
 - c. *Facts and Features* – Women's people-first orientation causes them to see life problems and purchasing solutions in terms of how they impact people; facts and features are strictly secondary.

- a. *How the thing works* – You can give women all the wonderful mechanical drawings and blueprints you want; just don't get your hopes up that they will ever look at them. Their interest is in what benefits the products deliver, not how they work
10. **BE SENSITIVE:** The copy should be need to be sensitive to them. Your services need to reassure a woman that you will be around in a predictable way when she needs help.
11. **Small things matter to women.** These could be matching of colors, co-ordination of accessories, a texture, or a pretty hairclip. Take care of those small things, and they will shower you with their favors.

4. Writing copy for senior or mature market

Three groups of senior citizens. People who are 55 and older "mature adults,"; those 68 to 74 are the "young elderly"; and those older than 75 are the "older elderly."

Growing old is a physical as well as an emotional condition.

Research shows that some attitudinal or psychographic segments in the mature market are more brand loyal than others and their loyalties are to specific classes of products, not to all products across the board

The mature market is extremely varied and will only reward marketers who are willing to deal with its complexities and pursue a targeted strategy.

The characteristic of senior citizens are:

1. *Special needs*
2. *High discretionary incomes*
3. *Spare time*

Factors to keep in mind while writing copy for seniors or mature market

But how can copy effectively target senior market?

1. **"The key elements are to keep message direct:** The over-50s are experienced consumers, so they don't want to read flowery language. Don't think you need to use short, simple-minded, condensed-book-style sales messages. On the contrary, older consumers are known to appreciate story-telling, in-depth marketing messages over hard-sell, fast-sell messages.
2. **You also need to give them a lot of information:** Seniors have a lot of time on their hands and so you must be prepared for answering many more detailed questions than you would for 20-year-olds. Older customers generally like and can handle detail. Contrary to conventional wisdom, their attention spans are longer and their focus more intent than with younger people if they really want to learn a topic. Explain them in detail. And tell why it is that they will benefit the older customer.
3. **Don't mention their age:** You may not need to mention age in your ads. Instead, dwell on the positive aspects of their products and services. Don't bring up your customer's age unless you have a good, positive, carefully thought-out reason for doing so.
4. **Copy writers must avoid depicting older consumers in negative ways:** Even Matures who are not as active and healthy as they would like to be dislike advertising assaults that remind them of their problems. Don't be downbeat with older people. Be upbeat. Seniors are generally more optimistic than younger people. Also, they're less prone to depression, and are more confident about themselves and the future. They tend to have been there, and done that, and they tend to be pretty realistic about the way the world works, including the fact that everybody, sooner or later, dies.
5. **Don't count on using peer pressure or herd instinct methods for persuading older consumers:** The majority of older expect you to show them and prove your point. Seniors tend to not care too much about following the leader, being politically correct, doing the proper thing. They're more self-directed than other-directed.
6. **But they won't turn into recklessly wasteful spendthrifts:** Their style of spending, however, reflected the more cautious, disciplined values of their savings-focused outlook. Even as Matures spent, they actually saved a lot of money. And much of this spending was for others anyway, especially their children. As they age, satisfied and secure, Matures will begin to spend more money on themselves. But they won't turn into recklessly wasteful spendthrifts in the mold of their Boomer children.
7. **Matures interest in pleasurable or exciting experiences for their own sake is low:** They want to enjoy life, but they don't want to go overboard. The overriding attitude here

1. **Copy has to be relevant, engaging and impactful:** You also have to fully understand the senior level executives' roles, responsibilities and concerns, and provide a personalized and customized offer that they can't find elsewhere. Missing any of these areas can result in a one-way ticket to the recycle bin.
2. **Getting Them Engaged:** When dealing with upper management, remind them of things they already know in a way that makes them feel smart and trust you at the same time. In business, you start with conventional wisdom and then walk them, carefully, toward the new information you want to sink in.
3. **Do your homework.** There is no substitute to being prepared. Take time to research what products or services the company is already using and match that to your product or services. Take it one step farther and scope out the competition! This one simple step will have you prepared and looking like a pro when asked why doing business with your small business will be better for the company.
4. **Be ready with your short VP pitch.** Copy writer should be able to deliver the “elevator pitch”. However, in Corporate India, the typical decision maker is bombarded with pitches all day, everyday. Copywriter must make its copy stand out and capture their attention by being ready to explain what the company does and why you’re a better alternative within 30-60 seconds. Capture the decision maker’s attention with a value proposition that delivers tangible, measurable results you know they cannot resist.
5. **Be able to deliver.** Big companies want to form ongoing relationships, not make spot buys, and so be sure copy mention the highlight of long term benefits.
6. **Focus on the executive company need:** Too often, service communications begin with a marketing message or irrelevant detail that turns off existing customers. Focus on what’s importance to executive’s company, what they need to know and do. This demonstrates that you really do put the executive company first.
7. **Make it easy for executive to contact you:** Your communication may raise questions or require a response, so it’s most helpful to provide clear contact information within your letter or email. Let customers know who to contact, how, and when –including days and office hours of contacts and call centers. Make it easy for customers to get help from you – they’ll appreciate that.

8. **Offer Useful Information** - Senior-level executives are by and large information junkies and Type-A, driven people who are always on the lookout for ways to get an edge on the competition and advance their careers. So well reviewed, top-selling business books, especially on the subjects of leadership and management, make good offers for them. In addition, offering them information they can't get anywhere else, such as a timely white paper or just released survey can be a great way to get their attention - and, a response.
9. **Testimonials from peers:** Senior executives value the insights of their peers. A senior executive would rather learn from the opinions of other senior executives-peers than a survey canvassing 5,000 individuals who have little in common with them. Make sure you copy give enough testimonials of other executives positive responses.
10. **Connecting to outcomes:** Tangible outcomes matter to executives. There has to be a “so what” that comes out of the copy. Insights connected to outcomes make the case much more compelling and give a line of sight for actions to take. Outcomes can be tangible or intangible; they can be highly or partly measurable; they can be simple or complex. **The more tangible, measurable and clearly defined your results, the more they resonate with the senior executives.**

MODULE IX

How to write copy for:

a. Direct Mailer

2. Copywriting for Direct Mail-letters

Writing for direct mail-letters, product brochures, leaflets, folders etc

1. Direct mail works because it is "conversation in writing." No matter what you have heard, read, or believe most people look forward to receiving and reading their mail.
2. Have something to say----- and say it in a way that's understandable by your audience.
3. Keep the opening paragraph of a direct mail letter short-absolutely no more than 17 words.
4. Whenever you go to second page in a letter, split the last sentence in half. Begin it at the bottom of the first page; end it at the top of the next page. Why? To pull the reader with you and "make" them turn the page.
5. Write about benefits. Not the features that you offer..... But the benefits that readers gain from these features.
6. Of your first-time readers, 79%- almost 4 out of 5 – will read the P.S. in your letter first, before they read your letter. The P.S. is a repeat of earlier key benefits, opportunities, offers, how to respond.
7. Never, but never tell a lie. Tell funny stories. Be entertaining. Weave a scene. Make a point. Be dramatic. Share a case history. Include testimonials. But never exaggerate. Always be true.

Often when people are confronted by a long letter (and long letters almost always sell more), they'll go to the end of the letter because they know that the whole letter will be summed up in the offer and the P.S.

At least usually.

Your P.S. can do everything that your headline can do. Keep that in mind.

You can use P.S to:

- Bring up the big promise again
- Add more benefits
- Powerfully state the offer
- Create curiosity
- Build urgency
- Add even more credibility and proof
- any or all of the above

Primary purpose of Direct Mailer

- To motivate the reader to read the message.
- To have the reader act (Order the product, schedule a demonstration, send a donation).
- To provide enough information so that the reader knows exactly what to do.
- To overcome any objections that might prevent or delay action.
- Secondary Purpose
- To build a good image of the writer's organization. i.e. to strengthen the commitment of readers who act, and make readers who do not act more likely to respond positively next time.

Components of Good Direct Mail

Good direct mail has three components:

- A good product, service, or cause appeal
- A good mailing list
- A good appeal

A good product appeals to a specific segment, can be mailed, and provides an adequate profit margin.

A good Service or cause fills an identifiable need.

A good mailing list has accurate addresses and is a good match to the product.

A good appeal offers a believable description of benefits, link the benefits of the product or service to a need or desire that motivates the reader.

Makes the reader want to read the letter, and motivates the reader to act.

The appeal is made up of the words in the letter, the pictures in the brochure, and all the parts of the package, from outer envelop to reply card.

Direct Mail strategies start with three basic steps:

1. Learn about the product, service, or organization
2. Choose and analyze the target audience
3. Choose a central selling point. These steps interact

How to organize a Direct Mailer:

Opener (Star): The opener of your letter gives you 30 seconds to motivate readers to read the rest or thrown away.

A very successful subscription letter for Psychology Today started out:

Do you still close the bathroom door when there's no one in the house?

To brain storm possible openers, use the four basic modes:

1. Questions
2. Narration
3. Starling statements a
4. Quotations

1. Questions

Dear writer

What is the best way to start writing?

This letter selling subscriptions to Writer's digest goes on the discuss Hemingway's strategy for getting started on his novels and short stories. Writer's Digest offers practical advice to writers who want to be published. This information in the letter is useful to any writer, so the recipient keeps reading; the information also helps to prove the claim that the magazine will be useful.

Good question challenge but don't threaten the reader. They're interesting enough that readers want the answers, so they read the letter.

Poor question: do you want information about investments?

Better question: can you still make money investing in land?

I. Narration, stories, anecdotes

Dear membership candidate:

- a. I'm writing to offer you a job.
- b. It's not a permanent job, understand. You'll be working for only as much time as you find it rewarding and fun.
- c. It's even a paying job. On the contrary, it will cost you money.

This fund- raising letter from earth watch invites readers to participate in its expeditions, subscribe to its journal, and donate to its programs. Earth watch's volunteers help scientists and scholars dig for ruins, count bighorns, and monitor changes in water; they can work as long as they like; they pay their own(tax deductible)expenses.

Variations of this mode include special opportunities, twists, and challenges.

3. Startling Statements

This fund-raising letter from Earth watch invites readers to participate in its expeditions, subscribe to its journal, and donate its programs. Earth watch's volunteers help scientists and scholars dig for ruins, count bighorns, and monitor changes in water; they can work as long as they like, they pay their own (tax-deductible) expenses. Variations of this mode include special opportunities, twists, and challenges.

4. Quotations

"I never tell my partner that my ankle is sore or my back hurts. You can't give in to pain and still perform."

The series of which this letter is a part sells season tickets to the Atlanta ballet by focusing on the people who work to create the season. Each letter quotes a different member of the company. The opening quote is used on the envelope over a picture of the ballerina and as an opener for the letter. The letters encourage readers to see the artists as individuals, to appreciate their hard work, and to share their excitement about each performance.

Body (Chain)

The chain is the body of the letter. It provides the logical and emotional links that moves readers from their first flicker of interest to the action that is wanted. A good chain answers reader's questions, overcomes their objections, and involves them emotionally.

Content for the body of the letter can include

1. Information readers will find useful even if they do not buy or give.
2. Stories about how the product was developed or what the organization has done.
3. Stories about people who have used the product or who need the organization's help
4. Word pictures of readers using the product and enjoying its benefits.

Action Close (Knot)

The action close in the letter must do four things:

- a. **Tell the reader what to do:** Respond. Avoid if ("if you'd like to try..."). And why not ("why not send in a check?"). They lack positive emphasis and encourage your reader to say no.
- b. **Make the action sound of easy:** fill in the information on the reply card, sign the card (for credit sales), put the card and check (if payment is to accompany the order) in the envelope, and mail the envelope. If you provide an envelope and pay postage, stress those facts.
- c. **Offer a reason for acting promptly:** Readers who think they are convinced but wait to act are less likely to buy or contribute. Reasons for acting promptly are easy to identify when a product is seasonal or there is a genuine limit on the offer – time limit, price rise scheduled, limited supply, and so on. Sometimes you can offer a premium or a discount if the reader acts quickly. When these conditions do not exist, remind readers that the sooner they get the product, the sooner they can benefit from it; the sooner they contribute funds, the sooner their dollars can go to work to solve the problem.
- d. **End with a positive picture:** of the reader enjoying the product (in a sales letter) or of the reader's money working to solve the problem (in a fund raising letter). The last sentence should never be a selfish request for money.

The action close can also remind readers of the central selling point, stress the guarantee, and mention when the customer will get the product.

b. Classified

A brief advertisement in a newspaper, magazine, or the like, dealing with offers of or requests for jobs, houses, apartments, cars, etc.

Small messages grouped under a specific heading (classification) such as automobiles, employment, real estate, in a separate section of a newspaper or magazine. These relatively inexpensive ads are usually a column wide, do not include any graphics, and are typeset (see typesetting) by the printer or publisher of the publication.

The art of writing a powerful advertisement, in three or four lines in such a way that it conveys the message and induces the reader to buy the product, is not easy.

Classified advertisement gives you very little room to convey your message. But art of conveying a powerful, attractive, attention grabbing message is a challenge in itself.

Listed below are some valuable tips to write effective copy for Classified Advertisement

1. Classified Advertisements in a newspaper are typically short, as they are charged for by the line, and one newspaper column wide.
2. You start classified copy with an emotion-packed opening statement that will get the attention of your reader. This opening statement may be a headline which includes the key words about the product or service.
3. Write it long, and then cut it down: The rough draft of the ad should essentially be a thorough and detailed description of all you know about the product or service. Having all of the details on paper will allow you to effectively choose what should stay and what should go. Ultimately, the ad should be short and targeted.
4. Choose your words wisely: The ad should be simple and easy to read. The potential customer should have to put zero effort into understanding what is being sold to them. A confused reader will not become a customer.
5. **There are four important ingredients in good classified advertisement.**
 - a. It has to grab the attention of the reader.
 - b. Next it has to make him interested in the product.
 - c. Then create a desire in him to possess the product.
 - d. Then it has to induce him to take action, to buy the product.

c. Press Release

Principles of writing press release copy.

Whatever your objective, you can deploy PR tactics such as press releases to your advantage. To succeed, you need to understand a few things about the media and how it works.

Understanding what the Media Want

It is important to establish a working relationship between the organisation and the media (both local and national). It's not enough to want attention. The media have to want to

give that attention to you. The secret to successful media relations is to serve your interests by serving the media's interests. The more you can match your story to their needs, the more likely they are to publish

You need to think about what media want:

- i. they want news
- ii. They want reader relevance
- iii. They want fresh insights.

Often success in PR terms comes from a well-crafted, one-page press release. This press release should be a short fact-filled document that tells editors the 'who', 'what', 'where', 'when', 'how', and sometimes 'why' of your story.

Within its handful of paragraphs, the press release makes a compelling case for:

- a. Newsworthiness
- b. Reader relevance
- c. The organization's credibility

A press release should be able to attract further inquiry and generate publicity around your offer.

Writing a Press Release

Follow three basic steps when writing your press release:

1. **Get a grip on the content:** be sure you have clear understanding of your story and all the facts that support it
2. **Follow the standard format:** press releases have evolved into fast, easily skimmed documents for the media's convenience
3. **Turn your content into compelling news:** explain 'why it's important' to the editor's readers. Think of it as the 'so what' rule.
4. For every statement you wish to include in the press release, answer, 'so what?' What is it adding to the different parties?
5. **Preparing Yourself:** If you want to capture the attention of a journalist, think like a journalist!
6. Ask pertinent questions that go to the heart of the story.
7. **Collect answers to the following questions:**
 - a. Who is your product/service (offer) useful for or meaningful to?
 - b. How and why is this offer used, deployed or valued?
 - c. How or where can the offer be obtained?
8. In addition to asking the big questions that capture the core idea of your press release, you also have to consider smaller issues such as:
 - a. Who – Who's involved? Includes both the readers or the audience for whom the story is relevant
 - b. What – The bulk of your press release – the 'what' – covers all the specifics of your statement
 - c. How – May include both the offer and 'how' the prospects can acquire/use it
 - d. Why – The key question is 'why is this important?' Explain the significance of your statement to the editor's readers.
9. One of the easiest ways to liven up a press release and to give it added credibility is to include a direct quote from a person connected to the story -preferably someone who is not a member of your organisation.

Press Release Format - Components of a Press Release

Below are primary components of a press release that are used to format a news release:

Dateline

The dateline of a news release contains the date a press release was issued. It also contains city and state the press release was issued. A press release has the following dateline: “(September 18 2016) Mumbai,

For Immediate Release

This phrase tells the news media that the issued news release should be published immediately. Otherwise a press release may have an embargo. It is not necessary to use this format when you are submitting a press release, because press releases are often released as they're posted.

Or

Embargoed News Release

A press release that should be held and released on a particular date is known as embargoed news release.

Contact Information

If you are sending your news release to the media via the traditional method, place your contact information at the top left preceding the word “For Immediate Release.”

Headline / Title

The headline or title of a press release tells the audience what the press release is about, and it should be 100 to 150 characters long. It should grab your audience’s attention.

Subtitle

A subtitle explains the headline. It should be a summary of your press release in one to two sentences.

Introduction

The introduction of your press release should carry all the messages you want to convey. It should answer the five Ws (Who What, When Why and How).

Body

The body of a press release should have details of your press release: background information, statistics, quotes or testimonies. If you are writing about a product or service, state its characteristics and benefits for your audience.

Boilerplate/About Company or Person

In most press releases you’ll see “About the Company.” This section of the press release gives background information about the company that is issuing the press release. Such information is also known as a boilerplate.

A boilerplate can also mean a template of a press release; information of on a company that can be used over and over again without changing. Hence the background of a company in most case remains the same. When you write a press release you can insert the boilerplate into you’re news release. Boilerplates are often right before the ending of a pres release.

End or Close

A press release ends with a close symbol: “###.” This tells the reader that what had to be said in the release is ended.

Contact Information

If you are sending your news release to the media via the traditional method, place your contact information at the top left preceding the word “For Immediate Release.” If your press release is for online distribution, place your contact information at the bottom of your release.

Inverted Pyramid

The method of providing most relevant information at the beginning of news release writing is known as inverted pyramid. Use this format of writing and it will pay greatly. People read less, so you want to grab their attention within the first sentences of your press release what you have to say. Expand on your topic further in the body of your press releases. This format is often used by journalists.

d. B2B

Business-to-business advertising is where business houses uses advertising to attract custom from other businesses rather the general public.

Definition: Advertising directed to other businesses, rather than to consumers. An area of advertising for products, services, resources, materials, and supplies purchased and used by businesses.

This area includes:

1. Industrial advertising, which involves goods, services, resources, and supplies used in the production of other goods and services;
2. Trade advertising, which is directed to wholesalers and retailers who buy the advertised product for resale to consumers;
3. Professional advertising, which is directed to members of various professions who might use or recommend the advertised product; and,
4. Agricultural advertising, which is directed to farmers as business customers of various products and services.

B2B is traditionally focused on relationships. That means less emphasis on generating transactions and more on providing customers with a consistent stream of information and service. Basing B2B appeals on facts and logic is no longer considered the only way to market. Gaining attention and market share through emotional appeals to business buyers is now emphasize. This approach appeals to those who value reliability, a rational way to be, but it does so by striking fear in their hearts.

What type is your target?

Understanding the psychographics or logic system of your particular business target, whether chemists, doctors or data systems managers, may be expedited by convening several focus groups of typical prospects.

Some believe that the online medium will shift the B2B paradigm, as B2B customer behavior is precisely tracked, analyzed, and responded to with advertising that more directly galvanizes sales.

Factors to keep in mind while writing copy for B2B Advertisement:

- What is the specific goal of this copy?
- What exactly is in it for the reader?
- What do I want the reader to do when they have read it?

1. Consumer online advertising works because they are on their own time and are more willing to be diverted to different types of activities. But the same Internet users (B2B Target), on the job during the day, are better focused. They are involved in solving a specific problem. The goal of advertising should be to make that job easier. An advertiser that properly targets the message will be successful. People are receptive to appropriate marketing messages at work. With B2C, the advertisers are after instant transactions. In B2B, customers don't usually click and purchase.

2. Because B2B advertisers are not necessarily looking for an instant purchase, they must look at a longer time line to determine the effectiveness of their approach. That is why click-through rates are not particularly effective in measuring B2B ad effectiveness.
3. Not only is the B2B purchasing cycle longer, but also there is usually more than one person making the decision. The ad viewer might pass the information along to someone else or save the information for future reference."
4. Some of the most common business ad formats are testimonials, case histories, new-product news, and demonstrations
5. **Add Credibility:** It has become human nature to distrust advertising. Claims need to be real and credible. Roy H. Williams, best-selling author of the "Wizard of Ads" says, "Any claim made in your advertising which your customer does not perceive as the truth is a horrible waste of ad dollars."
6. **Be Easy to Contact:** Every single brochure, box, email and all company literature should have full contact information including: website and email address, phone and fax numbers, and company address. It seems simple but is forgotten by most companies.
7. **Match Ads to Target:** Successful business advertising speaks to one target market only.
8. The passive voice is a cowardly voice. Long, complicated, trying-to-sound-intelligent words and sentences are for insecure people. If you want to sound intelligent and confident, talk about something amazing, in simple, easy-to-flow-through language. Because effective writing flows, it's like someone is talking to you. Listen to executives talk to each other, they are extremely efficient in their language. Be the same. Short sentences, Strong everyday words. That will get your reader to the last page, believe me. And always...
9. **ALWAYS BE BETTER, AND PROVE IT:** Tell them the exact benefits you give them. The exact problem you solve. Tell them exactly why you are far better than the next best option or solution. Why your competition is not as good. Give specific, concrete, rock-solid evidence and examples proving why your claims are true. This should be tip number one really, it's so important!

e. Advertorial

Def: An advertorial is a combination of advertisement and editorial. It's a news or human-interest story that sells your product or service.

The art of writing a good advertorial is to get the right balance between story and sale. Advertorials are native ads with a single purpose: getting specific action from the reader. This could be donating to a cause, downloading a PDF, subscribing to an email newsletter, visiting a store, or buying a product.

An effective advertorial grips the reader and leads her to the logical conclusion — pointing her, in very specific language, to what to do next. This is the call to action.

Advertorials come in all shapes and sizes.

- They could be lists or guides
- They could be videos or print articles
- They could be one page or six

Regardless of the format or medium, however, most tell a story.

This is why there are so many similarities between the essential ingredients of a blog post and an advertorial.

But there are still some specific things you must know.

Here are the basic steps for writing advertorials that work — in other words, THAT SELL.

1. STUDY THE PUBLICATION

Your advertorial will sit in a context, in a magazine or on a website.

You must study and master that context.

- The design conventions like layout, typography, and column choice
- The editorial conventions including headlines, blurbs, and bylines

More important, you must understand the publication's audience. (More on that in a minute.)

2. STUDY THE HEADLINES

Whatever the headline style, match it. Are the headlines news fragments or are they inquisitive and complete sentences like Quartz's "How many hours of your life is air pollution stealing from you?"

Are they long and loose like Upworthy ... or brief and dense like the BBC?

3. STUDY THE OPENING

You must study the first several sentences of multiple articles. You must understand how the publication pulls readers into their stories.

A great place to start is to study the most popular articles.

- Do they open by introducing a character?
- Is that description in-depth or shallow?
- Do they describe a location?
- What senses do they focus on: sight, touch, sound?
- Do the opening sentences tend to be short and punchy, or longer and more detailed?

4. STUDY THE BODY

Does the publication use uniform blocks of text like the AMERICAN

CONSERVATIVE or irregular rows of dialog like SPORTS ILLUSTRATED?

Is the language sophisticated like SCIENTIFIC AMERICAN or simple like BuzzFeed?

Do they prefer short pieces or longer ones?

Your advertorial should match these elements identically.

5. STUDY THE AUDIENCE

Who is the audience?

Most important: What do they want?

- Ask the publication for a demographic and psychographic report on their readers
- Spend time in the comment or letters section
- Talk to an editor or two who can share insights on their readership
- Exchange emails with a few readers

6. UNDERSTAND THE ADVERTISING POLICY OF THE PUBLICATION

Ask for the publication's advertising policy. Look for their position on advertorials.

If you have doubts, ask specific questions.

7. CREATE A STORY

View your advertorial like you are a journalist. Collect your facts. Stockpile your quotes.

Introduce the character. Describe her life. Introduce conflict.

Remember that a good story has a plot with twists and turns.

In other words, brush up on your storytelling skills

8. IDENTIFY READER PAIN

What one thing is the ideal reader suffering from?

What keeps her up at night? What is her dominant desire?

And what one emotion do you want to bring out in that ideal reader?

9. AGITATE THE PAIN

In a good story you introduce the character. You introduce her normal life. Then you disturb the hell out of that routine so she falls apart.

She was climbing the corporate ladder until breast cancer sidelined her.

He thought everything was fine until his wife walked out for another man.

Your reader should relate.

10. INTRODUCE AN ENEMY

Who or what is behind all this pain?

- Sometimes it is the government, who wants to take and waste all your income
- Sometimes it is a big brand, who lies to you about how its products are made
- Sometimes it is a weird neighbor, who's disturbing the serenity of your weekends

Rally readers around an enemy they love to hate and they will listen to you.

11. INTRODUCE THE SOLUTION

Once the reader is sufficiently distraught, trot out the solution ... which will be your product or service.

Demonstrate how your mentor program can teach her to negotiate for the higher pay she deserves. That he can get a greener lawn without chemicals.

These are the benefits of your product or solution. The significant advantages that make their problem go away.

12. SUPPORT YOUR BOLD CLAIMS

Your story will front as a claim. It is best if this is a true story, about a real person.

- A grandmother's idyllic life with her grandchildren that was darkened by unexpected depression
- An executive's financial world turned upside down when he was betrayed by a colleague

You must substantiate any claim you make about your product or service with facts, test results, and statistics. Pour this information on.

You must create the feeling that there is not another product on the planet that can offer the benefits that yours provides.

13. END WITH HAPPINESS

This is not a black comedy or an avant-garde French film. You are not trying to win at Sundance or Cannes. Be creative, yes, but conclude the story with a happy ending — where evil is defeated and good prevails, where the enemy is vanquished and normal life is restored.

14. ADD A CALL TO ACTION

If you've done your job, your reader will be looking for a way to contact you. She will want to buy your product or to hire you.

TELL her, specifically, what to do.

- How to subscribe
- How to download the ebook
- How to buy your app

You must be very specific. Assume nothing. (See how Star News Online ended this advertorial.)

CONCLUSION

A good advertorial is about the reader, watcher, or listener. They should see themselves in your ad. And the ultimate goal of a good advertorial is that if you removed the “Advertisement” label, the brand name, and the call to action, then the content would blend into the publication.

f. Infomercial

Infomercial is a portmanteau of words information and commercial. It is a vital part of direct response marketing concept and quite a famous one too. Late night television means a good bout of infomercials. They are commercials with a long format that are telecast in television for a single product marketing or selling of series of products. Infomercials are quite a successive source of marketing. If you want to sell or market your product or service, then they are the way to go. However, making an infomercial take a lot of preparation, especially in context to a script because a script for an infomercial is different than a regular TV commercial and also its content. Information commercial. Feature-program length (usually 15 to 30 minutes duration) commercial presented more as a talk show than a promotion. Aired normally at fringe times (late night to early morning), **INFOMERCIALS** aim at building awareness of a product or service by demonstrating its use and benefits.

An infomercial is similar to a talk show or a documentary. And its script requires not only a depth but also a strong hold. So, a writer must have a great command over copywriting and key inclination towards selling points of the concerning product or service. Success of an infomercial means success of your marketing fruit of labor that brings in sweet results.

The following is a step-by-step procedure to write a strong and effective script for an infomercial and get a solid result in the process.

Step 1

Execution and implementation of a plan always begins with a good doze of brainstorming. So, before writing a script, sit and analyze the concerning product. Pen down its features, find out its convenience and selling point and ask questions like, why would someone want to purchase the product or service, etc. Enlist all the points that make the product a favorable deal for its customers.

Step 2

A script for an infomercial starts with a treatment. A treatment is an outline, where the concerning writer has to present an overview in a linear manner of the overall script prior to the writing process. You can say, it is more like a ‘storyboard’. This treatment process of a script helps to make a good pitch and also provide writing parameters for the script in the process. Therefore, include subject, events, highlights and requirements of the performer in the script treatment before writing it.

Step 3

In an infomercial it is the role of the host or hosts to talk about the product or service. To get the host or hosts talk up in a systematic manner and avoid chaos, a script writer must write down the main copy, along with dialogues for the host or hosts and how he/she or they will go ahead with the process of providing product or service information to the

audience or customers. The best way to achieve success is to write a script that is strengthened with product demonstrations and details to the core. Apart from the copy and dialogues, a script writer also need to put down visual directions and location information in the script and write effective cues, whereby, it will ensure a systematic proceedings of information and its appearance on the screen, for example, phone number, prices etc.

Step 4

Testimonials are vital for every infomercial. So a script writer has to include many testimonials in the infomercial script. However, the writing of the testimonials must be from the perspective of regular customers only, especially those who will use the service or product. Don't go overboard with the language. The best and the most effective way to include testimonials are via people interviews, which will show that there are real consumers or customers of the product or service. So, keep it real!

Step 5

Do the necessary integration of every piece. It is more like working on a puzzle, where you have to bring in every piece to make a perfect picture. Take the main copy and also the concerning visual directions, along with the insertion of pitches and testimonials in order to get the clear picture. Every piece is vital.

MODULE X

Various types of Advertising appeals and execution styles

Advertising appeals

Rational appeals

Appeals are broadly classified as:

1. Rational, emotional and moral appeals: Rational appeals are those directed at the thinking process of the audience. They involve some sort of a deliberate reasoning process, which a person believes would be acceptable to other members of his social group. They attempt to show that the product would yield the expected functional benefit. Rationality has come to be equated with substance.

A rational ad becomes believable and effective. Although there may be some disagreement regarding which motives are rational and which are emotional, the following are some buying motives, which are normally, considered **rational** under ordinary circumstances:

- i. **High Quality:** People buy television, stereophonic music systems, furniture, refrigerators, electric gadgets; kitchenware and a host of consumer durables for their high quality. Many consumer goods, too, are bought for their quality, such

as clothing, beverages, food items, etc., and not merely because of their taste or fashion, or style.

- ii. **Low Price:** Many people buy low-priced locally made air conditioners for their homes because they believe that these products will show a product performance similar to, or slightly inferior to, that of nationally reputed brands at higher price. Whether this is true or not, a person, as long he believes this to be true, thinks his reason will be accepted as a "good" one by his social group. In this case, he is exhibiting a rational motive.
- iii. **Long Life,** as of a car tyre that will give 30,000 kms, before its utility has been exhausted.
- iv. **Performance,** as of a ballpoint pen that won't release excessive ink or skip under any circumstances.
- v. **Ease of use,** as of a screwdriver with a magnetized tip which clings to the metal head of the screw, or a timer in the kitchen mixer which switches off automatically after a pre-determined time period.
- vi. **Re-sale Value,** as of a two-wheeler scooter. "Bajaj" has a better re-sale value than any other make.
- vii. **Economy,** in the operating expenses of some brands of refrigerator is greater because they consume less electricity. Many two-wheeler vehicles claim a better mileage per litre consumption of fuel than similar other vehicles.

Industrial buyers are most responsive to rational appeals. They make purchase decisions in line with the technical specification of the product, product quality, etc. Most industrial buyers are knowledgeable about the product class, trained to recognize value and are responsible to others about their choice. Often, industrial buying decisions are made after a thorough comparison of various offers and after evaluating the various benefits of different makes.

Consumer durables of high value 'are also often bought on the basis of rational appeals. People are ready and willing to give rational motives if asked why they have made a particular [purchase. Those who buy Playboy or Debonair are likely to say they buy them for the articles. Even when decisions are made on emotional grounds, people like to rationalize their decision~ to show that they are based on sound rational grounds. Strong emotional propositions need rational underpinnings. Most of us want others to regard us as rational human beings. That is why we like to give socially acceptable reasons for our buying decisions. We feel that rational motives will raise our status in the eyes of our associates and colleagues.

Emotional appeals

1. **Emotional appeals: Emotional appeals are those appeals, which are not preceded by careful analysis of the pros and cons of making a buying.** Emotions are those mental agitations or excited states of feeling which prompt us to make a purchase. Emotional motives may be below the level of consciousness, and may not be recognized by a person; or even if he is fully aware that such a motive is operating, he is unwilling to admit it to others because he feels that it would be unacceptable as a "proper" reason for buying among his associates and colleagues.

Emotional appeals are designed to stir up some **negative or positive** emotions that will motivate product interest or purchase. Different emotional appeals, which are particularly important from the advertising point of view, are listed below. Following several motivation research studies, it has been found that **negative emotional appeals are more effective than positive ones.** We shall also, therefore, name the negative appeals first.

All brands have rational and emotional credentials. Levi's is youthful, rebellious and sexy. But it offers rational benefits like strength too. **One has to balance between rational and**

emotional arguments. Singapore Airlines presents the Singapore girl, an emotional icon. But it also emphasizes in-flight service that other airlines talk about, which is a rational proposition.

Negative Emotional Appeals: An advertiser may try to induce a particular behavioral change by emphasizing either positive or negative appeals, or a combination of both. For example, an advertising campaign to get the target audience to buy fire insurance may stress the positive aspect -low cost relative to other investment, the services the insurance company provides, early settlement of claims, and so on; or it may stress the negative aspect of not getting insurance - the danger of losing one's possessions or the ravages of fire. Positive appeals use the strategy of "reducing" a person's anxiety about "buying and using" a product, while negative appeals use the strategy of "increasing" a person's anxiety about "not using" a product or service. In general, a positive appeal stresses the positive gains to a person from complying with the persuasive message; the negative appeal stresses his loss if he fails to comply.

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Fear Appeals in advertising:

Definition: A fear appeal in advertising is a message that is designed to scare the intended audience by describing a serious threat to them. The advertising tactic is to motivate the intended audience to engage or not engage in certain behavior based upon a fear.

A fear appeal in advertising involves presenting a risk of using or not using a specific product, service or idea such that if you don't "buy", some dire consequence will occur. Low-fear appeals rely on anxiety (an emotional response) being triggered which motivates the audience to take the recommended action to remove the threat – just like wearing a seatbelt can prevent the high-fear of death in a road accident.

Fear is an emotional response to a threat that expresses, or at least implies, some sort of danger. Ads sometimes use **fear appeals** to evoke this emotional response and arouse individuals to take steps to remove the threat. Some, like the anti smoking ads used by the Cancer Patient Aid Association, stressing that smoking causes impotency. Others—like those for deodorant, mouthwash, or dandruff shampoos—threaten disapproval or social rejection.

"Fear appeals strike a nerve with people who have doubts about things or do not know about things," he explains. "They play on our inherent fears of the unknown or that something is going to kill us. This is why scare tactics are stunningly effective." "As humans, we are familiar with fear starting when we are young - whether it is fear of parents, school, government, the law,"

Singh states. "There are a lot of familiars out there that tell us to change the way we think and act, or else."

While fear appeals can pull at our heartstrings and motivate us to buy a product or service, they can also cause negative reactions, experts say. "Fear may cause people to stop and think momentarily, but in the long run, it may just cause frustration and actually have the opposite effect of what you had hoped for," In Indian natya, nritya and nritya *shastra*, *bhaya* is the *rasa* used to evoke fear to involve audiences. It is about the subtle and nameless anxiety caused by a presentiment of evil, the feelings of helplessness evoked by a mighty and cruel ruler and the terror felt while facing certain death.

It's about the fear for one's well being and safety, the feeling evoked while facing something that is far bigger and more powerful than oneself. '*Bhaya*' is the feeling of being overwhelmed and helpless. Dread, cowardice, agitation, discomposure, panic and timidity are all aspects of the emotion of fear.

Indian advertising uses '*Bhaya*' *rasa* in three ways:

Raise anxiety: This is the most popular form addressing mainly the woman - mother and wife - and her "care-giving" persona. The active concern for her near and dear ones gives advertising an opportunity to raise her anxiety levels towards unseen but existent enemies.

So, Pepsodent is about '*dishum dishu*' against germs caused by food; Dettol and Lifebouy is about 'dirt' germs that can cause disease and Saffola is about today's stressful life in general that makes her husband susceptible to "lifestyle" diseases at an early age.

The anxieties may not necessarily be disease-related - Complian is based on a mother's normal concern of "is my child growing right" and "sugar-free" is about not looking good and feeling fit! Interestingly, anxiety is raised either explicitly as in the case of Pepsodent and Dettol; or a little more implicitly as in Complian.

'*Bhaya*' *rasa* clearly gives birth to the "Care-giver" brand archetype where the brand is an aid in familial care expression. This works when the audience is inherently concerned and all that advertising needs to do is raise the tablestakes.

Demonstrate Danger: This is less frequently used - because of the Indian cultural resistance to talk about death and illness openly and because marketing theory often states that you sell benefits - positive stories - with brands rather than highlight fears. There is a hypothesis that people tune off negative emotions and visuals - and are unaccepting of dangers. Yet, when you want to break inertia, fear helps to be most dramatic.

It just forces the viewer to notice and listen. Saffola did it very successfully in the early 90s with its visual of "a husband being wheeled into an Operation theatre with the background sounds of an ambulance siren". On a more sombre note, the fear of rejection for a "dark" girl has been a story for 'Fair and Lovely' and it has been scorned upon by society as bad taste.

However, not surprisingly, it works! Public Service advertising tends to take such issues head on quite often - perhaps less constrained by brand theory - and so tends to be more hard hitting. A recent campaign.

Appealing to people to be more careful while immigrating shows real people "cheated by false promises of agents". Gullibility and ignorance are best addressed by this form. A variation is about demonstrating danger "light-heartedly" - the way Anchor shock proof switches have done over the years. When the fear is known, it works; else it ends being taken up casually.

Arousing tension: This is perhaps the most difficult to do in advertising - whether it's a 30-second commercial or a half-page press advertisement within much editorial matter. However, two recent commercials for Neo Sports - promoting the India-Pakistan series - do exactly that.

The executions capture the tension one experiences while watching the border rivals play.

The first shows a woman leaving the gas stove on and then captures visuals of people, ignorant of this, trying to light a fire in the house for different reasons. Tension builds as to when the house could explode.

The second, a little more *filmi* but just as effective, shows a young girl tied to a chair trying to free herself with her kidnapper asleep alongside. The fear that she could cause a sound and awaken her kidnapper just grips the viewer as he vicariously participates in the event almost wanting to shout "Hey! Be careful". It's the use of '*bhaya*' rasa at its best - Hitchcock in advertising!

In the late 90s, when the government wanted to promote iodised salt, it used the 'fear of goitre and stunted growth' to make the point. At the same time, brands used the concept of 'intelligent' children to convey the benefit. Conventional marketing talks of brands and brand propositions being of benefits; but sometimes there may be a case, especially in developing markets, to see brands as a means to overcome human *bhaya* - address the fears directly. They could be more powerful.

How Fear Operates Before deciding to use a fear appeal-based message strategy, the advertiser should consider how fear operates, what level to use, and how different target audiences may respond. How people respond to fear appeals depends on their *assessment of the threat* and their perceived efficacy. When assessing threat, the audience considers *severity*, or the seriousness of it, as well as their *susceptibility*, or the likelihood that it will happen to them. If people do not believe that they are at risk, or do not see the health threat as serious, they will simply not respond to the message.

If People believe that the threat is serious and that they are at risk, they will respond with *fear* which will motivate them to act. The nature of their response depends on how effective they believe the recommended action to be (*response efficacy*) and how confident they feel in their ability to perform the action (*self efficacy*). The total of these beliefs is call *perceived efficacy*.

When people feel scared, but able to respond effectively to a threat (i.e. perceived efficacy is stronger than perceived threat) they adopt the recommended action to control the danger. This is called a *danger control* response. On the other hand, if the perception of threat exceeds perception of efficacy (i.e., they do not believe they are able to effectively avert the threat because the recommended action is too hard, too expensive, or it will not work), people begin to focus on how to control their fear. They will avoid the message, deny they are at risk, mock the message or become angry at the source or issue (and ignore it). They may even increase their unhealthy behaviours (boomerang effect). These are called *fear control* responses. In other words, as long as an individual perceives a threat, they will be motivated to respond. In fact, the greater the threat, the greater the motivation. Whether people respond with fear control or danger control depends on their level of perceived efficacy *compared* to the level of threat they perceive.

To summarize:

- a. When perceived threat is low, the audience does not worry about efficacy and so they do not respond.
- b. When perceived threat is high and perceived efficacy is low(er), the result is avoidance, denial or anger towards the source or issue (fear control).
- c. when perceived threat is high and perceived efficacy is higher, the recommended behaviour is adopted (danger control)

The goal then, in using fear appeals, is to create a high threat, high efficacy message. While the concept is simple, its implementation is complex and challenging, since individuals vary greatly. The right balance of threat and efficacy for one person, may elicit no reaction or backfire for somebody else, causing avoidance, denial, anger towards the message, or boomerang effects.

A recent advertising campaign for the Volkswagen Jetta took this approach; spots depict graphic car crashes from the perspective of the passengers who chatter away as they drive down the street. Without warning, another vehicle comes out of nowhere and brutally smashes into their car. In one spot, viewers can see a passenger's head hitting an airbag. The spots end with shots of stunned passengers, the damaged Jetta, and the slogan "Safe happens." The ads look so realistic that consumers have called the company asking if any of the actors were hurt.

Sex Appeals in Advertising:

What are sexual advertising appeals?

A psychological basis that motivates the viewer toward the advertiser's goals by titillating the viewer with actual or suggested nudity or sexual behavior.

As the name suggests, these ad appeals utilize the suggestion of romance, sexual attraction, or sex to sell products. Some sexual ad appeals actively evoke the promise of sexual fulfillment by suggesting that if you wear a certain perfume or use a certain shampoo, you will receive more attention from the opposite sex. This Gucci cologne as is a classic example of a sexual ad creative.

These ads typically feature suggestive attire and partial nudity to draw attention. Ads for products that are sexual in nature (like condoms) may feature greater amounts of nudity and be more explicit than suggestive in their messaging. Likewise, medical advertisements for products like Cialis or Viagr appeal to sex since they sell the promise of sex, literally.

Other sexual ad appeals are less direct, aiming to appeal to the subconscious. By suggesting that certain types of clothing, cars, or luxury products make the user desirable or attractive, these ad creatives hope to cultivate a longing within the consumer. These ads can be more teasing or playful, evoking a lighter side of desire. A consumer might think, "If I buy that car or wear those shoes, I will be the object of desire."

Even though consumers may not be able to articulate the connection, they nonetheless have an urge that's rooted in sexual desires. They think that using certain makeup will make them as sexy as the provocative woman in the ad, or using one body spray will make them as charismatic as the buff male model in the ad.

Axe body spray commercials and ads, for instance, play up the fact that men who use their products will smell so good, they will attract women. Makeup brands, colognes, perfumes and other health and beauty ads commonly show men or women talking or conveying the benefits of the products with their looks or attractiveness. This type of approach offers a more conventional opening for small businesses or suppliers looking to promote sensual benefits of their brands.

People remember ads with sexual appeal but it has no effect on sales, says research

We've always been told 'sex sells'. It's just one of life's truths. According to new research that might not be the case. In fact, it could mean quite the opposite. Not only do adverts using sex as their main gambit or grab our attentions not make us any more likely to remember a brand, some of us are actually more likely to form a negative attitude towards the company. Simply put, we're no more likely to buy a product if sex is used to sell it.

Researchers based in the University of California, Illinois and Indiana analysed 78 studies on the effects of sexual appeals in advertising, published over three decades which included thousands of participants.

Ads using sex as their weapon were defined as those using models who were partially or fully nude, engaged in sexual touching or in suggestive positions, or including sexual innuendoes or sexual messages hidden in words of pictures.

The study revealed that people remember ads with sexual appeals more than those without, but that effect doesn't extend to the brands or products that are featured in the ads. The study found literally zero effect on participants' intention to buy products in ads with a sexual appeal. "This assumption that sex sells --well, no, according to the study, it doesn't. There's no indication that there's a positive effect.

Michael S. LaTour, in "Female Nudity in Print Advertising: An Analysis of Gender Differences in Arousal and Ad Response opines that female nudity in print ads generates negative feelings and tension among female consumers, whereas men's reactions are more positive. An overwhelming 61 percent of the respondents said that sexual imagery in a product's ad makes them less likely to buy it.

Using sex in ads is popular, but it can also be dangerous if it is considered too offensive, or if the audience is multi-cultural and will offend large segments of your target customer base so in most cases, companies combine Humour and Sex so they can get the sexy part of the message across, but use humour to cover up any offensive parts so people will laugh at it instead of getting "uptight" because it may have been offensive to some.

Research also shows that nude illustrations of female are least appealing, are associated with lowest quality product and least reputable company. It has also been observed that visual which is highly sexual interferes with the cognitive processing of the message since readers tend to spend more time on the ad as a whole. Information transmission is definitely adversely affected by sex appeal.

The sexual appeals are often justified in case of products like personal products, panties, bras, undergarments, and swimsuits. They may not go well with industrial products. The relevance of the appeal to the product is considered as very important.

Sex appeals are interpreted differently from time to time, region to region, person to person, country to country, and society to society. Even the same person reacts to them differently at different stages of his life cycle.

Given the potentially negative reaction, do sexual appeals work? Advertisers need to tread lightly and avoid the temptation to go all-out: although erotic content does appear to draw attention to an ad, a sex appeal runs the risk of alienating the audience. And ironically, titillating the viewer may actually hinder recall of the advertised product.

Humor in advertising

Humour or humor is the tendency of particular cognitive experiences to provoke laughter and provide amusement. People of all ages and cultures respond to humour. The majority of people

are able to experience humour, i.e., to be amused, to laugh or smile at something funny, and thus they are considered to have a sense of humour.

What are Humor Appeals?

Humor appeals make consumers laugh, connecting directly to them on an emotional level. They can help make a brand, product, or service more likable and also reinforce brand perception in the market, doing double duty.

Humor appeals can backfire if they isolate or poke fun of an audience segment. These ads generally work best for products that are not controversial and are widely purchased by a range of market segments. Products such as coffee, alcohol, cell phones, and other consumer goods are frequently advertised using humor.

One of the most well-known examples in recent years is Coca Cola's beach ad. The ad shows a thirsty man reaching for his Coke; unbeknownst to him, a thirsty penguin has stolen the beverage and finds it refreshing. The ad succeeds because it's cute, clever, and appeals to Coke fans young and old. Other brands that have successfully developed humorous ads include the Old Spice "Smell Like a Man" ads and the Altoids "Curiously Strong" ad creatives.

When to Use Humor Appeals?

Humor appeals work best for established brands and familiar products. If consumers aren't familiar with who you are, what you sell, or what services you offer, a humor appeal can confuse them. If you have a relatable product or service and want to increase your market share, humor can help you do so.

Not all products or services lend themselves to a humor appeal. A personal injury law firm or insurance provider may want to steer clear of this type of neuroscience marketing, since accidents and injuries aren't really funny. Non-profits and public health campaigns may also find that humor appeals clash with the substance of their ads.

If humor is a good match for the brand, product, or service, it's still an uphill battle. These ads do require a great deal of care to execute well. Humorous ads can backfire if they aren't found funny by the target audience or if they only create consumer recall for the ad itself (not the brand or product).

Humor ads rely on the joke and usually don't contain a lot of information about the product or service. Adding product info bogs down the humor ad appeal, clashes with the joke and leaves the audience confused about messaging.

Humorous ads are by necessity somewhat edge, so you must be willing to commit to an out of the box ad creative. By trying to "play it safe" you can come up with an ad that misses the mark.

However, a variety of benefits have been suggested for humorous appeals including:

- 1) Humor attracts attention.
- 2) Humor can increase retention of the advertising message.
- 3) Credibility of the source can be enhanced with humor.
- 4) Attitude toward the ad can be enhanced with the use of humor.
- 5) Counter arguments may be minimized with the use of humor because it acts to distract the audience from making cognitive responses.

Despite these proposed benefits, research evidence has not consistently and systematically shown humor to have a superior effect on consumers when compared to non humorous appeals. For example humorous messages may attract greater attention, but they may also have a detrimental effect on message comprehension and recall. In an advertising context, one can sometimes counter this potential problem by focusing the humor on product attributes expected to be instrumental in influencing attitudes. In addition, a number of studies have actually not found humor to increase viewers' attention to message content.

Certainly universal agreement does not yet exist on the exact benefits of humorous appeals. However, it has been suggested that for humor to be successful the advertised product should be appropriate for the use of humorous appeals, humor should contribute to the main point of the message and the humor should be tasteful. In addition, recent evidence suggest that humor is more effective in changing consumers' attitudes and choices when the audience already holds positive evaluations of the advertised product.

Pros and Cons of Using Humor

Advantages

- Aids attention and awareness
- May aid retention of the message
- Creates a positive mood and enhances persuasion
- May aid name and simple copy registration
- May serve as a distracter and reduce the level of counterarguing

Disadvantages

- Does not aid persuasion in general
- May harm recall and comprehension
- May harm complex copy registration
- Does not aid source credibility
- Is not effective in bringing about sales
- May wear out faster

Use of Humor

<i>FAVORABLE TOWARD HUMOR</i>	<i>UNFAVORABLE TOWARD HUMOR</i>
<ul style="list-style-type: none"> • Creative personnel • Radio and television • Consumer non-durables • Business services • Products related to the humorous ploy • Audiences that are: <ul style="list-style-type: none"> – Younger – Better educated – Up-scale – Male – Professional 	<ul style="list-style-type: none"> • Research directors • Direct mail, newspapers • Corporate advertising • Industrial products • Goods or services of a sensitive nature • Audiences that are: <ul style="list-style-type: none"> – Older – Less educated – Down-scale – Female – Semi- or Unskilled

All brands have rational and emotional credentials.

Levi's is youthful, rebellious and sexy. But it offers rational benefits like strength too. One has to balance between rational and emotional arguments. Singapore Airlines presents the Singapore girl, an emotional icon. But it also emphasizes in-flight service that other airlines talk about, which is a rational proposition.

Emotional versus rational appeals

Should, marketers use emotional or rational appeals in promoting their products? As the reader might guess neither approach has been shown to be generally superior to the other. This seems understandable because the effectiveness of appeals is likely to be a function of the underlying motives consumers have for considering the product as well as other factors such as involvement and the type of processing (central vs. peripheral) being used by the consumer.

When emotional appeals appear to be appropriate, the following points have been offered as guidance for constructing the appeal:

- 1) Use emotionally charged language especially words that have a high personal meaning to the target consumers.
- 2) If the brand or message is unfamiliar to the audience associate it with well known ideas.
- 3) Associate the brand or message with visual or non verbal stimuli that arouse emotions.
- 4) The communications should be accompanied by nonverbal cues, such as hand motions which support the verbal message.

Various Advertising Execution Techniques

Execution style – the way the particular appeal is turned into an advertising message presented to the consumer

Ad Execution Techniques

1. Straight sell

7. Animation

2. Scientific

8. Personality
Symbol

3. Demonstration

9. Imagery or
Light Fantasy

4. Comparison

10. Dramatization

5. Testimonial

11. Reason why
copy:

6. Slice of life

12. Combinations

1. **Straight-Sell Copy:** A type of body copy in which the text immediately explains or develops the headline and visual in a straightforward attempt to sell the product. The technique consists of a straightforward and clear presentation of the product and its benefits. The advertisement clearly explains the features of the product such as its USP and features, differentiating it from other products.
2. **Scientific / technical:** the presentation focus on the scientific and technological aspect of the product. Example while promoting digital cameras the focus is on picture quality and the mega pixel.
3. **Demonstration:** Demonstration advertising is designed to illustrate the key advantages of the product/ service by showing it in actual use or in some staged situation. Demonstration executions can be very effective in convincing consumers of a products utility or quality and of the benefits of owning or using the brand. TV is particularly well suited for demonstration executions, since the benefits a little less dramatic than TV demonstration ads can also work in print.
4. **Comparative copy:** Comparative advertising, as a special form of advertising, is a sales promotion device that compares the products or services of one undertaking with those of another, or with those of other competitors. All comparative advertising is designed to highlight the advantages of the goods or services offered by the advertiser as compared to those of a competitor. In order to achieve this objective, the message of the advertisement must necessarily underline the differences between the goods or services compared by describing their main characteristics. The comparison made by the advertiser will necessarily flow from such a description. Comparative advertising should enable advertisers to objectively demonstrate the merits of their products. Comparative advertising improves the quality of information available to consumers enabling them to make well-founded and more informed decisions relating to the choice between competing products/services by demonstrating the merits of various comparable products. Based on this information, consumers may make informed and therefore efficient choices. (These statements are true only if the comparative advertising is

objective.) Comparative advertising which aims to objectively and truthfully inform the consumer promotes the transparency of the market. Market transparency is also deemed to benefit the public interest as the functioning of competition is improved resulting in keeping down prices and improving products. Comparative advertising can stimulate competition between suppliers of goods and services to the consumer's advantage.

- 5. Testimonials:** Many advertisers prefer to have their messages presented by ways of testimonials, where a person praises the product or service on the basis of his or her personal experience with it. Testimonial executions can have ordinary satisfied customers discuss their own experiences with the brand and the benefits of using it. This approach can be very effective where the person delivering the testimonial is someone with whom the target audience can identify or who has an interesting story to tell.

The testimonial must be based on actual use of the product or service to avoid legal problems and the spokesperson must be credible. Apple Computer made effective use of testimonials as part of its "Switch" campaign, which features computer users from various walks of life discussing why they switch from Windows-based machines to Macintoshes.

The people giving the testimonials in the ads are from various walks of life. Switch was an advertising campaign launched by Apple Computer on June 10, 2002. It featured what the company referred to as "real people" who had "switched" from the Microsoft Windows platform to the Mac. An international television and print ad campaign directed users to a website where various myths about the Mac platform were dispelled. The television commercials were directed by Errol Morris.

- 6. Slice of Life:** Advertising-copy technique where a real-life problem is presented in a dramatic situation and the item being advertised becomes the solution to the problem. Detergent manufacturers rely upon this advertising format heavily. These types of advertisements connect with consumers on a personal level. The ads usually portray a family scene occurring (a "slice of life") during a typical day. These advertisements create a positive feeling about specific products in the minds of consumers because they can relate to these everyday situations which they too face. Widely used in print advertising formats, this execution shows a real life problem and what the person in the ad does to overcome it. This execution is a combination of the demonstration and the testimonial executions. Ads for consumer products use this method effectively. An example is a housewife who is having trouble cleaning her kitchen floor, with a product offered which can solve this problem.

- 7. Animation:** This technique used animated characters or scenes drawn by artists or on computer. Animation is extremely effective when marketing a product aimed at children. They relate well to cartoon-like imagery therefore commercials that utilise animation grab their attention easily. A good example is the Kellogg's Coco Pops adverts. They depict an imaginary island inhabited by eccentric animals. Generations of children have found this to be extremely appealing.

Animation is an inherently creative medium. The human mind goes through a thought process of depicting meaning from an animated aesthetic. It instigates thought in the way that advertisers can use to their advantage by inspiring thoughts of desire. When harnessed well, animation is one of the most multipurpose tools for increasing sales of any product or business or simply getting a message across.

When dealing with concepts that can not be expressed in words or with illustrations can be extremely frustrating for advertisers and marketers - This is where animation steps in. The fact that these concepts can be portrayed successfully and can make it easy for the consumer to grasp your idea or concept without any kind of explanations is unparalleled tool in the advertising industry.

8. **Personality symbol**—this type of execution involves the use of a central character or personality symbol to deliver the advertising message and with which the product or service can be identified. The personality symbol can take the form of a person who is used as a spokesperson, animated characters or even animals.
9. **Imagery / Fantasy**—this type of appeal is often used for image advertising by showing an imaginary situation or illusion involving a consumer and the product or service. Cosmetic companies often use fantasy executions although the technique has also been used in advertising for other products such as automobiles and beer.’
10. **Dramatization**—this execution technique creates a suspenseful situation or scenario in the form of a short story. Dramatizations often use the problem/solution approach as they show how the advertised brand can help resolve a problem.
11. **"Reason Why"** was the answer of Kennedy to what makes people purchase a particular good. "True 'Reason-Why' copy is logic plus persuasion plus conviction, all woven into a certain simplicity of thought-pre-digested for the average mind, so that it is easier to understand than to misunderstand it. In addition, the growing importance of national advertising of branded products produced a perfect condition for growth of "reason-why" advertising. The need to stimulate interest and desire seemed to be fully satisfied by "Reason-Why" ads, which aimed to present the consumer with convincing arguments to purchase the advertised brand. Ads had the task of pointing out the distinctive characteristics of a brand and explaining its superiority. In this sense, "reason-why" advertising was the appropriate method of implementing a strategy of product differentiation.
12. **Combinations**—many of these execution techniques can be combined in presenting an advertising message. For example, slice-of-life ads are often used to demonstrate a product or make brand comparisons.
13. **Feel good Ads:** "Feel good" ads are those ads which do not have a specific call for a response: to buy something, to do something, to take action, or to vote. As this term is used here, "feel good ads" can describe the many different ads and sponsorships which generate good will, or create a feeling of warmth and pleasantness, so that we know and like the product or the company. In advertising, any individual "feel good" ad must be put into a wider context, as a small part of a larger ad campaign. For example, most ads targeted at kids not only seek an immediate response (kids or their parents buy something, now), but also to build long-term good will for "later" because kids will grow up to be adults. Note how often kids will say "When I grow up, I'm going to get a" People buy from people they know, and like.
14. **Fund raising copy:** The fund raising copy is all about inspiring potential donors to believe in a cause. The copy says unexpected things in elegant ways, which moves readers and stirred their emotions, which angered them or made them proud, a copy which they want to read from beginning to end. But fine words alone don't make for good fundraising copy, as Smith knows. It's how you use them that count. Remember the old Roman aphorism, 'When Cais spoke in the Senate the people said, "That was a remarkably fine speech", but when Marcellus spoke they shouted, "Let us now march on Byzantium!".'

For Marcellus' powerfully put words had moved his listeners not to sympathy but to action. You need to know to write more clearly, more convincingly and more accessibly with clarity and precision.

MODULE XI

The techniques Evaluation of an Ad Campaign

The final step in an advertising campaign is to measure the results of carrying out the campaign. In most cases the results measured relate directly to the objectives the marketer is seeking to achieve with the campaign. Consequently, whether a campaign is judged successful is not always tied to whether product sales have increased since the beginning of the campaign. In some cases, such as when the objective is to build awareness, a successful campaign may be measured in terms of how many people are now aware of the product.

In order to evaluate an advertising campaign it is necessary for two measures to take place. First, there must be a pre-campaign or pre-test measure that evaluates conditions prior to campaign implementation. For instance, prior to an advertising campaign for Product X a random survey may be undertaken of customers within a target market to see what percentage are aware of Product X. Once the campaign has run, a second, post-campaign or post-test measure is undertaken to see if there is an increase in awareness. Such pre and post testing can be done no matter what the objective including measuring

The good advertisement normally focuses on one core selling proposition, but DIK Twedt suggested that messages be rated on **desirability (Purchase Intent), exclusiveness (Creativity) and believability (Claims) .**